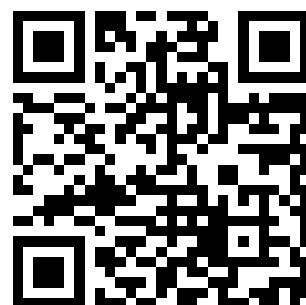


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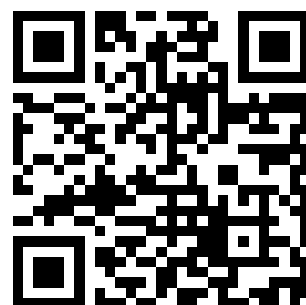


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# THE ACADEMY.

*A WEEKLY REVIEW OF LITERATURE, SCIENCE,  
AND ART.*

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J U L Y — D E C E M B E R,  
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## LITERATURE.

*The Journal of Marie Bashkirtseff.* Translated, with an Introduction, by Mathilde Blind. In 2 vols. (Cassell.)

FOR the translation of a book like Marie Bashkirtseff's Journal a special talent is required, and it is a talent which Miss Blind unquestionably possesses. The book is really a journal, written currently, heedlessly, in a rapid and expressive language which is not by any means classical French. Style there is none—only words, words which a flying pen dashes violently upon paper, where they keep the heat of their course. Sentences begin, ending in dots. There are sentences which end without beginning, all but the really vital part being resolutely flung away. To translate into another language this vibrating, abrupt, picturesque idiom, so sheerly personal, so miraculously impromptu, one requires a like fever and haste of work, a like capacity for being carried away with one's subject, and a like disregard of the minor correctnesses. Miss Blind's original work has just these characteristics. It is deeply felt, sincerely and spontaneously rendered, with all the virtues of a strong impulsion, none of the felicities of a careful art. Her translation, which bears signs of extreme haste—a haste which is here good speed—is almost as living as the original. It is warm where most translations are cold; it is rapid where most translations halt. For the most part it reads like a book originally written in English. Comparing it line by line with the French, one finds slight inaccuracies here and there—of small moment, the result of that swiftness of rendering which has made it what it is. One finds, also, angularities of expression for which the writer is not responsible—an occasional failure to find the required idiom. But when all has been said, the translation remains a genuine triumph over difficulties—an achievement. Thanks to Miss Blind, English literature is now the richer by one of those rare and priceless Confessions of which the world never tires, and perhaps the most fascinating of all the Confessions.

It is not six years since Marie Bashkirtseff died. A few years ago one only knew of two or three people here and there who had ever heard of the Journal—to-day everyone has read it or is reading it. No doubt this is to a large extent the result of Mr. Gladstone's article. For some reason people like to read what Mr. Gladstone likes to read. Since the appearance of that article numerous little articles have appeared in English and American periodicals. Those who knew Marie Bashkirtseff have recalled their im-

pressions of her. Others have merely given us their impression of her book. And in the society that talks literature, those who have a moment to spare from Mr. Rudyard Kipling devote it to Marie Bashkirtseff. In Paris this kind of fame had no need to wait for Mr. Gladstone. Everyone has read the Journal and seen some of the pictures. Many of those one meets can say: "I knew her; she was this or that; had just such hair and such complexion; she was indeed the woman of her book." Marie Bashkirtseff is no longer the "jeune fille de talent, qui vient de mourir" of the newspapers commenting on her death. She has attained, now that she can never thrill with it, that which she sought so hungrily while she was living, with that "impatience de la gloire" of which M. Coppée speaks in his beautiful and touching preface to the Catalogue of her works. "If I do not die young, I hope to survive as a great artist; but if I do, I will have my journal published, which cannot fail to be interesting." This is how she writes in the preface—that marvellous preface which gathers up in one supreme expression all her passionate clinging to life, her desperate recoil from death, from being forgotten. "To live, to have so much ambition, to suffer, weep, struggle—and then oblivion! . . . oblivion . . . as if I had never been." Well, after all, the world has "found her interesting."

Interesting, supremely interesting, the book is—to me certainly the most fascinating of all the Confessions—for the reason, perhaps, that they are the confessions of a woman, a woman who was young, beautiful, a genius, and so near to us that one might have seen her, as indeed one's friends have done. I am told that some find the character of Marie Bashkirtseff repellent. It is not a "perfect" character—far more interesting, more attractive, than that! To those who cannot get beyond the Bouguereau ideal of woman it must indeed be a sad revelation of the possibilities of feminine perversity. There are others to whom it reveals the possibilities of a somewhat sharp and acid feminine charm, which can have infinite attractiveness. Had she lived, Marie Bashkirtseff would have been a great painter; dying when she did, she has left us a revelation of herself which is more precious than even great pictures. It is indeed a "human document," this book in which a woman lives from day to day; no, not a document—human as we who read it.

ARTHUR SYMONS.

*The History of the University of Dublin, from its Foundation to the End of the Eighteenth Century.* With an Appendix of Original Documents which, for the most part, are preserved in the College. By John William Stubbs, D.D. (Longmans.)

WE are often told that nowadays, since Englishmen have taken up the study of Irish history, they know much more about it than the Irish themselves. This knowledge cannot be very widely spread, and cannot extend to an acquaintance with Irish bibliography, if we are to judge by the comments which have been made in England upon this recent production of the Dublin

University Press. In almost every notice which has appeared of Dr. J. W. Stubbs's book, whatever may be said as to its merits or demerits, it has had assigned to it the honour of being the first work in its own peculiar field. The English journal from which we might expect most light and leading on Irish matters is very bold in asserting a negative on this point. "No such work," we are told, "has hitherto been attempted, and extremely little exact information has in consequence been available concerning the chief seat of learning in Ireland." It would be hard to make a more inaccurate statement. No such work hitherto attempted! There is one Dublin man who seems to remember, on the first day of his residence in the historic Quad of "Botany Bay," going in the earliest fervour of undergraduate bibliomania to the old bookshop of Patrick Kennedy in Anglesea Street, and there securing as a foundation stone for his extra-scholastic library the *History of the University of Dublin*, by Dr. W. B. S. Taylor, then an old book clad in faded morocco, but once glorious with blazonry of the college arms, for it had been a prize awarded to some unknown predecessor. Surely one cannot have dreamt all this. No; there on the table is the very book, and there side by side with it is the *Constitutional History of the University of Dublin*, by Denis Caulfield Heron, published in 1847. It is true that neither of these works is all that a history ought to be. Dr. Taylor's book is pompous, pedantic, and ill-arranged; but a large number of facts are given as correctly as one could expect in a first attempt of the kind. D. C. Heron's treatise is the able and lucid work of a clever lawyer; but it does not pretend to be a complete history, dealing mainly with a particular topic, the status of Roman Catholics in the university and their right of admission to all its honours. But the fact of a book not attaining a very high standard does not necessarily make it non-existent; indeed, were it so, it is to be feared that the work of Dr. J. W. Stubbs would not be available for the purpose of review, or any other purpose. It is not so large a work as Dr. Taylor's, and it covers a considerably shorter space of time; it is distinctly less brilliant than Heron's *Constitutional History*. If they can hardly claim to be called in the highest sense histories, neither can it.

Not only has more than one formal history of the university appeared before this by Dr. Stubbs, but a very considerable amount of exact information has been available in various other quarters concerning the chief seat of learning in Ireland. Dr. James Henthorn Todd, an archaeologist of the first rank, published in the *Dublin Calendar* of 1833 a masterly introduction to the history of the university; and in the preface to the *Catalogue of the Graduates of the University of Dublin* (1869) he threw much additional light on the subject, and cleared up several difficult problems connected with it. A much less valuable but by no means despicable writer on the same subject was Mr. Oliver J. Burke, who compiled for successive volumes of the *Dublin University Magazine*, a history of

the Priory of All Hallows, and of the University of Dublin from 1591, which does not appear to have ever been published as a separate treatise.

In truth, Dr. J. W. Stubbs is himself to a great extent responsible for the mistake which has been made as to his priority. He makes comparatively brief reference to the works of Dr. Todd, and he does not seem to make any allusion whatever to the published works of his other predecessors. The words with which he begins his preface—"The history of the University of Dublin, compiled from the original documents belonging to Trinity College, has hitherto never been written"—are not unlikely to mislead his readers, although taken literally they are fairly accurate. He is not the first who has written the history of the university, but he is the first who has compiled such a history "from the original documents belonging to Trinity College." It is true that the MS. sources had not been by any means neglected before. Taylor professed to have received much assistance with regard to the history of the university from the erudite and eccentric Dr. Barrett, who had amassed a large collection of MSS. O. J. Burke also made use of some of Dr. Barrett's MSS. Dr. Todd, who had mastered the subject as no one had done before—and, one is compelled to add, no one has done since—had, of course, full access to all the original documents preserved belonging to Trinity College, and drew upon them largely for the purpose of his admirable writings; but they were never thoroughly examined for the purpose of a definite history until the present undertaking of Dr. J. W. Stubbs. It is in the superiority of his MS. authorities, and the conscientious accuracy with which he appears to have used them, that the real value of his work consists. When he wanders outside the College muniment room he ceases to speak with any authority, and often seems to ignore sources of information which would be most helpful if used aright. Had he had recourse, for example, to Mr. J. Bass Mullinger's *University of Cambridge* he would have found a section headed "Foundation of Trinity College, Dublin," which would have assisted him considerably in his task.

There is hardly anything connected with Dublin University more interesting than the history of those universities which preceded the present foundation. From the beginning of the fourteenth century attempts more or less successful were constantly being made to found an Irish university. "Across the sanguinary scenes of war and turbulence and bloodshed," said Mr. Gladstone in a famous speech, "flits from time to time this graceful vision of a university, appearing to-day, disappearing to-morrow, reappearing on an after-day—*Par levibus ventis, volucrique simillima somno*." Influenced by this graceful vision, Mr. Gladstone was led to assert that the university of Dublin did not by any means, as was generally supposed, originally date from the reign of Elizabeth—a position which was severely handled by many of his opponents. One naturally turns to Dr. Stubbs's work for information on this point, and finds a very meagre statement of what had been more

fully set forth by Dr. Todd and others. With regard to the various efforts made to found a university which should represent the principles of the Reformation, Dr. Stubbs not only adds nothing to what was previously known, but omits some very interesting facts which he might have ascertained from readily accessible sources. Before the scheme of Sir John Perrot to found two colleges with the revenues of S. Patrick's, which was to be dissolved on account of its "superstitious reputation," there were two other suggestions of which an interesting account is given in the sketch by Mr. Mullinger above-mentioned. George Browne, Archbishop of Dublin in the reign of Edward VI., was anxious to found "Christ's College" in Dublin, to the end that the students might "call that barbarous nation from evil to good." Again, John Case, in the first production of the Earl of Leicester's press at Oxford, makes a strenuous appeal to the chancellors of Oxford and Cambridge to do something for the advancement of education in Ireland, where he says:

"sunt feracissima quidem ingenia; ferocissima tamen in nonnullis partibus facta, ea potissimum causa quod in tam beato solo nullum Musarum collegium nullum Philosophiae seminarium floreat: Arte enim non Marte emolliuntur mores."

Mr. Mullinger rightly attaches much importance to these schemes, but Dr. Stubbs omits all mention of them. He gives, however, a full account of the actual foundation in 1591 of the College of the Holy and Undivided Trinity by Archbishop Loftus, on the site of the Augustine Monastery of All Hallows in the suburbs of Dublin. Here again the point on which one would most wish for instruction is passed over without comment. Upon the famous phrase in the charter of Elizabeth, "*Unum Collegium mater Universitatis*," a lengthy controversy has raged. It is not unusual for Englishmen to deny that Dublin possesses any university. To them a university so invariably suggests the idea of a group of separate colleges that they not unnaturally suppose this plurality of colleges to be essential to a true university. Dr. Todd clearly demonstrated how mistaken it is to suppose that any such notion was involved in the old *Studium generale* or *Universitas Studiorum*, from which came in after time the name "university." It is curious to note that Irishmen and Scotchmen fall into exactly the opposite mistake, and speak as if a college and a university were absolutely convertible terms. Scotchmen have been often heard to speak of "Oxford college"; and the Irish confusion is shown even in the title of Dr. Stubbs's work, as one sees at once by substituting another name for that of Dublin: "A History of Oxford University, with an Appendix of Original Documents preserved in the College," would certainly excite the mirth and wonder of every Oxonian. The truth is that Trinity College was the *Mater Universitatis*, the nucleus around which other colleges were to group themselves, the first nursing mother who was to nourish in sound learning the children who were hereafter to become graduates and members of the university. The various attempts to

constitute additional colleges from the beginning of the seventeenth century to our own times form one of the most interesting chapters in the history of the university. Dr. Stubbs does not seem to attach much importance to it, and gives only scattered notices of such foundations as Trinity Hall, Kildare Hall, and St. Stephen's Hall. Of what importance they appeared to a contemporary may be gathered from Fuller's quaint saying on these "emissary hostels":

"The whole species of the University of Dublin was for many years preserved in the *individuum* of this one college. But since this instrument hath made better music, when what was but a monochord before hath got two other smaller strings unto it—the addition of New College and Kildare Hall."

The mention of Fuller reminds one of the strong opinion which he held as to the great part which Trinity College, Cambridge, took in the formation of her Irish namesake:

"Dublin University was a *colonia deducta* from Cambridge, and particularly from Trinity College therein (one motive perchance to the name of it). . . . Know also that this University did so Cantabrizize, that she imitated her in the successive choice of her chancellors; the daughter dutifully approving and following the judgment of her mother therein."

This part of the subject does not seem to have so much attraction for Dr. Stubbs as some less important topics. Many pages are filled with extracts from account-books, which show the early income of the college and the sources whence it came. Some slight account of the state of Ireland at this time would have added much interest to the financial statements, which they lack in their bare simplicity of transcription. When we find Sir Thomas Norreys, Vice-President of Munster, complaining that "devotion is cold" in that province, although the county of Limerick had promised three-fourths out of every plough-land as a subscription, it is easier to understand the lack of warmth in devotion when we remember Mr. Lecky's description of the state of the county at that time:

"Year after year over a great part of Ireland all means of human subsistence were destroyed, no quarter was given to prisoners who surrendered, and the whole population was skillfully and steadily starved to death. The pictures of the condition of Ireland at this time were as terrible as anything in human history."

And this was especially the case in the province of which Sir Francis Norreys was vice-president. "From Dingle to the Rock of Cashel," say the Annals of the Four Masters, "not the lowing of a cow nor the voice of the ploughman was to be heard." The three-fourths from every plough-land in Limerick was not perhaps so bad after all, when these circumstances were taken into account; but Dr. Stubbs does not give us a hint that Kerry and Limerick were not as prosperous and happy as Middlesex and Surrey.

In addition to the large number of extracts dealing with the receipts and expenditure, we are presented with a number of quotations concerning the discipline of the college and the punishments inflicted for trivial offences. The most interesting of these were noted by Heron in his History,

and full details have been accessible for almost half a century in Monck Mason's *Life of Bishop Bedell*. There is a remarkable discrepancy between the extracts given by Mason and those we find in the present volume. It would almost seem that either the quotations of Dr. Stubbs were mutilated and incorrect, or that Mason had employed his inventive faculty in embellishing the words of Bedell. It is to be presumed, of course, that the fault is with the older writer.

When Dr. Stubbs leaves these comparatively trivial details, and comes to the real stuff of which history is made, we are struck by his want of skill in grouping his facts, estimating their comparative importance, or bringing them into relief by connecting them with contemporary history. The squabbles of obscure college Dons have as much space given to them as has the history of the men who have made the university famous; and one has to search, and sometimes search in vain, in various quarters of the book for the links which bind the scattered notices into a continuous account of university history. This may be seen markedly in the case of the great divines who were connected with the university in the seventeenth and eighteenth centuries. Dublin had Ussher for her first scholar, Laud as her chancellor and the reviser of her statutes, Jeremy Taylor as vice-chancellor; Bishop Berkeley was a fellow, Bishop Wilson a scholar, Dean Swift a Bachelor of Arts after an undistinguished, if not ignominious, career. All these facts may be gleaned in odd holes and corners of Dr. Stubbs's book; but one longs for some such comprehensive sketch as that of John Mitchell, the felon rebel. Speaking of the Irish Protestant clergy and their opposition to the spirit of nationality, he refuses to surrender the claim which Ireland has upon them:

"Their stories are twined with our history; their dust is Irish earth; and their memories are Ireland's for ever. In the little church of Dromore, hard by the murmuring Lagan, lie buried the bones of Jeremy Taylor—would Ireland be richer without that grave? In any gallery of illustrious Irishmen Ussher and Swift shall not be forgotten; Derry and Cloyne will not soon let the name of Berkeley die; and the lonely tower of Clough Oughter is hardly more interesting to an Irishman as the place where Owen Roe breathed his last sigh, than by the imprisonment within its walls of the mild and excellent Bishop of Kilmore. *Sit mea anima cum Bedello!*" \*

One great merit of Dr. Stubbs deserves especial mention, he displays rigid impartiality in matters religious and political. The contest between Laud and the Puritans, and the attack made upon the university by James II., are described with the greatest fairness. Those who know how Irish history is usually written will recognise the high praise which is implied in the statement that it would be hard to tell from the course of the narrative what views in religion or politics

\* It would have been worth while to point out what is probably known to few, that the hymodists Tate, Brady, and Toplady, the dramatists Congreve, Farquhar, and Southern, were Dublin men. Sheridan, the typical Irishman, was not a member of an Irish university.

are held by the author. This appears very clearly in his history of the splendid library of Trinity College. The nucleus of this library was founded by the English army in Munster in the year 1601, who subscribed out of their pay £700 to buy theological books for the newly founded college, showing for military men an unusual interest in religion and learning. A strange contrast with their action in this respect is what we learn from Mr. Lecky concerning the doings of this same Munster army: "Not only the men, but even the women and children, who fell into the hands of the English were deliberately and systematically butchered. Bands of soldiers traversed great tracts of country slaying every living thing they met." A still more liberal benefaction was made from a similar source not many years later. The soldiers and officers of Cromwell's army in Ireland, "out of emulation to the former noble action of Queen Elizabeth's army, were incited by some men of public spirit to a like performance," and purchased the magnificent library of Archbishop Ussher, which he would have presented to the university if he had not fallen upon evil days in the calamities of the Great Rebellion. With these two instances in mind, we can hardly admit the universal applicability of Case's saying, "*Arte non Marte emolliuntur mores.*" In the time of the attack of James II. upon the university in 1689, the library was saved from destruction by the efforts of two Roman Catholics, Dr. Michael Moore, whom James had appointed provost, and Father McCarthy, chaplain to the king. Full credit is given to these theological opponents by Dr. Stubbs, whose account of the library and the buildings of the university is one of the most valuable portions of the present book.

In dealing with the history of the eighteenth century, the author had the great advantage of being able to use the MSS. of Provost Hutchinson; and he paints for us a more favourable picture than would have been expected of that able, insolent, and overbearing politician, whose appointment to the provostship of a great university was one of the grossest political jobs ever perpetrated even by the Irish government. It would be an interesting task to trace the history of the university through the eighteenth century. We should find that, although professedly founded as an engine of proselytism and a promoter of the reign of law and order, it became infected with the spirit of Irish nationality, and finally opened wide its gates to the members of that religion which it was designed to extinguish. From it came the first leader of constitutional opposition in Molyneux, member for the university; and the most powerful in Swift. From it came some of the most dangerous enemies of English rule that Ireland has ever produced. In the early years of the century, when the spirit of the Irish Catholics was so utterly cowed that not a pike was raised or a shot fired from Cape Clear to the Giant's Causeway in the cause of the Catholic kings, there was, as Archbishop King puts it, a strong "nest of Jacobites" in the Protestant university. And in the century's closing years the last

event described in the history before us is the famous Visitation of Lord Clare to inquire into the existence of treasonable associations within the university, in which the honoured name of Whitley Stokes, fellow of Trinity College, occurs with those of Wolfe Tone, the Emmets, and Thomas Moore. One more important omission in the volume before us must be noticed. Dr. Stubbs purports to bring his work down to 1800; and yet we find no mention of the principal event in that year bearing on the fortunes of the university. By the Act of Union its political fidelity was rewarded by a summary disfranchisement. It was robbed of one of its two members by its Tory friends, and its full representation was only restored by the Reform Bill of 1832.

Enough has been said to show that those who know anything of the works which have been already published on the subject treated in the present volume cannot fail to be disappointed at the comparative small amount of additional information which it gives, and the entire lack of the higher qualities of history which it displays. The story of the university from its foundation to the Union contains in it all the elements of an eventful drama. It is interwoven by a thousand threads with the story of the Irish Church and the story of the Irish nation. It has to tell of some of the noblest Churchmen, the wildest wits, the most eloquent orators, and the most implacable rebels that any country has ever had to show. And, as Dr. Stubbs intimates in his preface, there would be wanting to complete the story a second volume reaching from the Union to the present day, a volume which would tell how the national university could not be forced to separate herself entirely from the national life, how she has continued the fruitful mother of rebels—as she had produced Wolfe Tone and Robert Emmett, so she has sheltered within her portals the Young Irelanders, Davis and Dillon, and their successors the Fenians, Luby and O'Leary—how she has cast aside her exclusiveness and offered her honours alike to the representatives of all creeds, becoming instead of the monopoly of a sect the intellectual nurse of a nation; how she has won fame not only for intellectual power, but for literary production, so that there has been removed, one hopes for ever, all excuse for the taunting title of the "Silent Sister."

There have been three histories written of the University of Dublin, and yet still *caret vate sacro*. The ideal historian would be one who united the nervous eloquence of John Mitchel with the faculty for calm historical research possessed by James Henthorn Todd. Failing that almost unattainable ideal, one would be well contented if Mr. Lecky would undertake the task. But whenever the historian does arise who will tell the story of the great Irish university as it deserves to be told, he will find ready to his hand what will relieve him from much dry drudgery, and render his task comparatively light, in the carefully compiled collection of facts and documents which we owe to the industry of Dr. J. W. Stubbs.

PERCY MYLES.

*Russia's Railway Advance into Central Asia.*  
Notes of a Journey from St. Petersburg  
to Samarkand. By George Dobson.  
(W. H. Allen.)

MR. DOBSON, *Times* correspondent at St. Petersburg, was the first Englishman to travel by railway to Samarkand. Colonel le Mesurier went only as far as Bokhara, and had to drive to that city from the Oxus in a carriage and pair, the line beyond Charjui being still under construction. The Hon. George Curzon took his ticket for Samarkand some few months after Mr. Dobson's visit, but was the first of the three travellers to write a book on Central Asia and to tell us how the journey

"Past Taurus, past the Caspian, past the groves  
Of Samarcand, thrilling with Persian song"

is performed now that the steam whistle, as well as the watch-song of the owl, may be heard from the towers of Afrasiab. Mr. Curzon, however, held that the personal adventures of a tourist would be less interesting than a politician's estimate of the situation; and his *Russians in Central Asia* is for the most part a disquisition on the Central Asian question from a political point of view. Mr. Dobson, on the other hand, is of opinion "that prejudice and confusion of ideas about Russia are due in very great measure to this purely political treatment"; and he has accordingly aimed at writing "an impartial book of a general character," which shall supersede Mr. Eugene Schuyler's *Turkestan*. He has re-written and emended his letters on the Central Asian Railway published by the *Times* in August and September, 1888, and has added several new chapters on later events—the result being a volume which, if it does not quite realise the author's ideal, is a useful and timely addition to our knowledge of the subject. But it must not be allowed to pass without a word of comment on one or two startling and mischievous errors into which the author has fallen, owing to a strange unfamiliarity with the writings of other authorities.

For instance, we read:

"Last year another Russian explorer, Captain Pokotilo, asserted that the Eastern frontier of Bokhara extended beyond the stream of the Upper Amu Darya or Pianja, which I believe is not the opinion of political geographers in England or India."

This is apparently based on information also to be found in a special telegram from St. Petersburg published by the *Times* in December last, which said "Captain Pokotilo has discovered that the Bokharan frontier, contrary to the received belief, extends over the left bank of the Pianja, and that the Pianja is not the absolute frontier as marked on ordinary maps." But there is no novelty in the so-called discovery. The main fact that Bokharan territory stretches over to the left bank of the Pianja, or Panja river, has been acknowledged by English geographers for the last six years or more. In 1884, Sir Henry Rawlinson pointed out at a meeting of the Royal Geographical Society that the claims of the Bokharians to territory on the left bank of the Panja from Roshan to Kolab were incontestable. Our political geographers

are not so hopelessly in the dark as Mr. Dobson seems to imagine. Perhaps a more vital error may be detected in his remark that England has plainly no control over Amir Abdur Rahman. We only profess to control the Amir's foreign policy, and in this respect he has certainly been guided by us. This was manifest during the boundary negotiation; though it is not to be supposed, of course, that the Indian Government should endeavour to let the whole world into the secret of its relations with the Amir. Surely Mr. Dobson must see that, if the Amir had been left wholly to his own devices all this time, the Russians would have had a pretext for crossing the frontier long ago.

Perhaps the book is chiefly useful for the account it gives of the staff of the Russian administration, and for the insight it affords into the rivalries and intrigues of Russian officials, which must always be reckoned with when dealing with Central Asian politics. The extent to which the meanest intrigues and the lowest ambitions affect every aspect of the situation, so far as Russia is concerned, is almost incredible. We may form some idea of the state of things by imagining that Lord Harris had accused the Marquis of Lansdowne of taking bribes from the Nizam, that Lord Wolseley was moving heaven and earth and the India Office to get Sir Frederick Roberts recalled and himself appointed Commander-in-Chief; and that the Commissioner of Peshawur had been reduced at the instance of an assistant commissioner whose wife happened to be the sister of a popular aide-de-camp at Government House, on the pretext that he had horsewhipped a native gentleman, but really *ob sprete injuriam formae*. This is the kind of scandal Mr. Dobson has to tell of; and though his disclosures are unedifying to the last degree, they enable one to understand much that would otherwise be mysterious. They serve to indicate, also, the element of weakness and instability in Russia's position in Asia. Succeeding to the greater part of the empire of Timur,—

"The mighty Tamurlane,  
That was lord of all the land  
Between Thrace and Samarcand"—

the Russians exercise a dominion which has many of the worst vices of Asiatic rule. Corruption and intrigue undermine the whole fabric of the Russian power; so that when calculating the strength of our rivals and the advantages they have gained by the subjugation of the Turkomans, by the occupation of Merv and by the opening of railway communications from the Caspian to Sogdiana, we must always allow for this ever-growing evil of official depravity. Mr. Curzon not long ago spoke of the evil tempers and ill-regulated habits which prevail in Russian military circles in Central Asia, expressing a doubt whether a power so represented was likely to remain long in the ascendant. Mr. Dobson declares that there has been a regular epidemic of intrigue among Russian officials in Central Asia. It has led to the retirement of Gen. Rosenbach, the Governor-General of Turkestan, to the supersession of Gen. Komaroff, Governor of the Trans-Caspian district, by Gen. Kuropatkin, and to the disgrace of Col. Alikhan-

off. Gen. Kolpakofsky, the Governor-General of Semiretchia—of whom Mr. Schuyler wrote: "If anyone can put down corruption in Turkestan, restore to the Russians the confidence of the natives, and diminish the great expenditure of men and money, it is he"—is another victim of the *delatores*; and even Gen. Annenkoff, the constructor of the railway, seems to have had a narrow escape. Prof. Vambery, it will be remembered, has offered a very different explanation of the displacement of Generals Rosenbach and Komaroff; but there is little doubt that Mr. Dobson's is the right one.

In his account of the Merv Turkomans Mr. Dobson quotes some curious local traditions which he learnt from a Russian resident in those parts; but it might have been as well to test their accuracy by what we know of the history of Central Asia. It is hardly enough to say that "very little of an authentic nature has hitherto transpired concerning the origin of the Tekkes." A good deal has transpired, and is still transpiring, as Mr. Dobson would know if he took the trouble to consult recognised authorities. The Turkoman tradition which makes the Tekkes leave their home near Marghilan, in Ferghanah, some two centuries ago, and emigrate to Bokhara, is incompatible with what the Khivan historian, Abul Ghazi Khan, tells us of the tribe, which about the year 1640 was encamped near the Balkhan mountains, on the east shores of the Caspian. Nor need we attach any significance to the statement that the Tekkes are the direct descendants of the Seljuk Turks; though both the Seljuks and the Turkomans, as well as the Ottoman Turks, are descended, as Sir Henry Rawlinson says, from the Guz Turks. On the other hand, the "native legend" which Mr. Dobson heard about the destruction of Merv by Shah Murad of Bokhara refers to an historical incident, told in Mr. Howorth's *History of the Mongols* on the authority of Abdul Kerim, and also referred to by Sir John Malcolm.

The chapter on trade is really valuable, though Mr. Dobson carefully warns his readers against putting complete faith in Russian statistics. He does not share the belief that English and Indian wares are being driven out of the Central Asian markets. He suggests that the Russian Government should be asked to let one or two English consuls reside in the Trans-Caspian and Bokhara; but it seems very unlikely that the concession would be given.

The usefulness of the book would have been greatly augmented by the addition of an index.

STEPHEN WHEELER.

#### NEW NOVELS.

*Lady Dobbs.* By Emily Marion Harris. In 2 vols. (Kegan Paul & Co.)

*Midge.* By May Crommelin. (Trischler.)

*Mumford Manor.* By John Adamson. (Fisher Unwin.)

*The Master of the Magicians.* By Elizabeth Stuart Phelps and Herbert D. Ward. (Heinemann.)



*A Phonographic Mystery.* By L. Madreyhijo. (Remington.)

*Her Last Throw.* By Mrs. Hungerford. (White.)

*The Mystery of a Millionaire's Grave.* By Gordon-Stables. (Remington.)

*A Black Business.* By Hawley Smart. (White.)

THERE is an old-fashioned air about *Lady Dobbs* which gives it a certain attractiveness, in spite of the entire absence of modern literary "effects." It is the old but now-days somewhat unfamiliar story of a man's patience, magnanimity, and ultimate moral triumph, and of a woman's selfishness, caprice, and humiliation. In this case the man and the woman are husband and wife, and not, as usual, lovers. This fact, however, contributes piquancy rather than dullness to the plot. One can see, nevertheless, from the first that Sir Marmaduke Dobbs, the self-made man or "citizen-knight," as he is rather curiously styled, has his thoughtless wife entirely in his power, in virtue of his large-headedness and large-heartedness. At the same time, Helen Dobbs's passion for Basil Emnesco is rather too violent and pronounced. We are presented with too many of her selfish, if not positively sensual, dreams; and the avowal of her own weakness, in the presence of the man who is worse than rude to her, is as improbable as it is degrading. The poetical justice, too, which enables Emnesco to punish Helen by marrying the girl whom she has slighted is juvenile. Some of the characters in *Lady Dobbs* are successfully sketched—in particular Helen's friend and confidante, Violet Maynard, and the mother of Marmaduke.

The author of *Queenie* has undoubtedly a vein of her own in fiction—a vein which resembles in some respects however that of the author of *Molly Bawn*; and she works it in *Midge* with quite her usual amount of success and even more than her usual amount of gusto. She plants a simple-hearted girl and her helpless and blind artist father in a rural district, and lets them work out their destiny as best they can. There seems, indeed, no particular reason why Marjorie Honey should not get engaged to Oliver Baldock in the second and not in the last chapter; for the Oxley episode in her life is unreal, and that in which the Rev. Madox Brown figures is little better than farcical. But this would have hardly allowed Miss Crommelin to fill a volume with the sights and the sounds of the country—the flowers, the fruits, the trout-fishing, the hay-making, and the clack of the farmyard. It is all very pretty and natural, if a trifle girlish; nor does the comedy which is provided by the careful Tryphena Baldock, who conveniently marries Marjorie's helpless father out of hand, seem misplaced in such surroundings. Experienced novel readers will say, and with a considerable amount of truth, that there is not enough of "heart" in *Midge*; and certainly the lovers in it indulge—for lovers—to a most preposterous extent in "chaff." But it is none the less enjoyable on that account, more especially as Miss Crommelin's dialect is perfect.

There is a good deal of fresh humour in *Mumford Manor* which looks like the first effort of a new writer. The style, too, has a good deal to recommend it, even although one comes too often on passages of Madame D'Arblayesque English, such as "In the spring the nightingale and blackcap compete for musical honours, and then Stephen and Chloe on Sundays plight their troth," and "In winter the note of the hound and the huntsman's cheer awake the hybernating nymphs, and volleys of musketry record the death or escape of the hand-reared pheasant." Certainly no fault can be found with the plot as being too conventional; on the contrary, it is grotesquely original. Both ventriloquism and dynamite have no doubt been pressed into the service of fiction ere now; but surely never before to kill one brother in the interest of a mother who drops her h's and has a turn for Roman Catholicism, and to drive another into madness by way of revenge for ruining a girl who oscillates in the most remarkable fashion between the Salvation Army and the Church of Rome. Even recent fiction, moreover, has hardly produced a more extraordinary character than the priest O'Brien, who is a first-rate cricketer and conspirator and a second-rate half-brother, and whose life is quite as mysterious as his death is improbable. The weak feature of *Mumford Manor* is that there is hardly one of the characters in it—from Daisy St. Denys, the heroine, to that marvellous specimen of a patrician, her guardian, who is not only a caricature, but who looks as if he or she knew it. There is one exception, however, to this rule—Harry Overton, the saner of Daisy's two lovers. He acquits himself, on the whole, like a matter-of-fact well-groomed, well-intentioned, courageous, and modern Englishman. It is evident that Mr. Adamson can draw successful naughty boys like Tommy Walker and parsons like Mr. Claybrook, and he should give freer rein to his faculty.

There is no question as to the ability of either of the writers who, working together, have produced *The Master of the Magicians*. In phrase-making they are perhaps a trifle too ingenious. But it is difficult to get rid of the popular prejudice which hitherto has to all intents and purposes closed the door of Biblical narrative against the romancist. He cannot move freely without offending many, perhaps the majority, of ordinary readers of novels; and they are quite as conscious of the fact as he is himself. Nor can it be said that Mrs. Phelps and Mr. Ward have succeeded in getting rid of this prejudice, although they have striven hard. In dealing with Babylon during the time of Daniel, they "have not thought it urgent," they tell us, "strictly to follow the Biblical chronology, for reasons obvious to any Oriental student and important to the movement of the narrative." We are also informed that as modern Assyriology has become a rapid and complex series of discoveries, "to dogmatise is to be unscientific," because "the enthusiastic research of to-morrow may overthrow the theory of to-day." That may be, but the authors of *The Master of the Magicians* have fallen between two stools. In some portions of their "novel," as they persist in regard-

ing their work, they are almost too rationalistic and modern, while in others they are not rationalistic enough. Thus Amytis, the Babylonian wife of Nebuchadnezzar—sensual and cruel, generally half tipsy and half draped, practising upon Daniel the arts of a Potiphar's wife—is quite as real in the French sense as Nana or Emma Bovary; and Allit the soldier and ladies' man is also as real after his fashion as the barbarian who loved Pelagia the wanton. But then when they come to Daniel's feats of thaumaturgy and Nebuchadnezzar's extraordinary madness, Mrs. Phelps and Mr. Ward seem compelled, although with evident reluctance, to confine themselves within the fetters of Biblical miracle. The effect of all this is by no means satisfactory. The story of the Jewish maiden—somehow it is impossible to speak of her as a Jewish girl—who, with the help of the Jewish governor of Babylon, escapes from the clutches of Amytis and attracts Allit from sensual to pure love, is told with spirit. Yet, taken as a whole, *The Master of the Magicians* is a clever, ambitious, and interesting failure.

There is juvenile freshness in the story told in *A Phonographic Mystery*, but that is in effect all that can be placed to its credit. It is a queer combination of modern slang, mystery, science and "Ora pro nobis," all located in the west of Scotland, within an easily measurable distance of that "awful hole" Glasgow, living in which (it seems) teaches one that "half the asperities of the Scotch character are due to the national cookery." The idea of utilising Edison's phonograph in such a way as to discover the lingual secret of a poor, apparently idiotic, boy, and to secure ancient treasure, is precisely of the kind to fascinate a beginner in fiction. It is, however, rather clumsily worked out; and the drifting into love of the sister and the friend of Gavin Cunningham ending in "Hal and I understand one another; but he knows that I will never leave you and Hugo alone" is tame and conventional in the last degree. Yet when all this is allowed, it must be confessed that *A Phonographic Mystery*, being full of "go," is provokingly readable.

*Her Last Throw* is one of the few but exasperating efforts which the author of *Molly Bawn*—who now stands confessed as Mrs. Hungerford—has made, in the course of her career as a novelist, to prove that when she is so minded she can plan and execute a tragedy as well as a comedy of calf-love and nun's veiling. Mrs. Hungerford does not, of course, quite fail—for she never fails in drawing an attractive woman; and poor *quasi* Mrs. Barrington is undoubtedly an attractive woman, in spite (in a sense, rather in virtue) of the misery which has entered into her life, before she comes across Pasco Severne. But then she seems more at home in the company of Fay and Ernest, and the young folks of her ordinary kind, whose chief business it is to make themselves and others happy, and who emphasise most of their sentiments much as their author italicises all the words which she considers of importance. The poor creature who has been mistress to a peer,

but who is so little of an adventuress that Mrs. Hungerford's title of *Her Last Throw* involves an injustice, is virtually a stranger and an alien to those among whom her lot is cast in these pages. Altogether, the wonder is that the author of *Molly Bawn* has not made a miserable failure with her latest book, even as a *tour de force*. Still, she had better in future let the shade of human life alone, and play in the sun.

Dr. Gordon-Stables seems, in *The Mystery of a Millionaire's Grave*, to be, if not precisely a fish out of water, an actor that has for a good number of years figured with success as a rollicking sailor, attempting by way of change to do justice in the rôle of the melodramatic villain. No doubt the mystery of the stealing and the restoration some ten or twelve years ago of the body of Mr. A. T. Stewart is a curiously interesting one; and Dr. Gordon-Stables labours hard, with the help of Romaine's manuscript, to solve the problem somewhat after the fashion of Mr. Rider Haggard. But except in one particular his effort is a ponderous and in every sense dismal *fiasco*. The attempt to show how the body was actually stolen may be admitted to be cleverly managed, but nothing else is. The *facilis descensus Averni* of the hero-villain of the story from poet and dreamer to sot, murderer, and body-snatcher, by means of an unhealthy passion, drink, and bad company, is in truth very familiar. The degradation of Lissa to be the consumer of chloral, and, as a consequence, the murderess of her own husband, is however a piece of violent improbability for which there cannot be said to be any excuse. There is the artist Welda, indeed, with her unrequited love and all the rest of it; but the photograph of her in the second last page making porridge, with her sleeves tucked up and her "shapely arms mealy," somehow recalls the picture of Charlotte cutting bread and butter. The poor French girl Ninette is the best sketch in the book, but then Dr. Gordon-Stables has not had the courage to make her French enough. He has struggled conscientiously to make a new departure in fiction for himself, but his success is not such as to induce friendly critics to recommend him to continue in it.

Mr. Hawley Smart has taken almost as kindly to sensationalism, pure and simple, as he in earlier days took to sporting and the aristocracy that are fond of horses and races. If any proof of this was necessary, it has been supplied by *A Black Business*, in which Mr. Smart works revenge and hypnotism as if he were to the manner born, like Mr. Conan Doyle. He certainly makes a sufficiently interesting and intricate plot out of the misfortunes of a man that is skilfully and slowly tortured into his grave by the brother of the girl whose death he was instrumental in bringing about, and by an Indian juggler of the cold-blooded, diabolic sort. Dormer or Crofton, who is assassinated by pages, and whose character is such that the unregenerate reader of a *A Black Business* will be certain to declare that he deserves his fate, has indeed two friends, in the shape of doctors who more than smell a rat, and who set themselves to expel one delusion out of their patient's head by means of another.

But they are a day or two too late. Dormer, though mentally comforted by these good spirits, is too much exhausted physically to profit by the sham discoveries they have made. So much for the plot; and in *A Black Business* the plot is really everything, although the two medical detectives, Goddon and Jansy, are good portraits. *A Black Business* is, in short, a surprisingly successful story of its kind.

WILLIAM WALLACE.

#### RECENT THEOLOGY.

THE DONNELLAN LECTURES, 1887-8.—*The Christian Ministry*. By William Lefroy. (Hodder & Stoughton.) To the works of Dr. Hatch and Mr. Gore on the organisation and ministry of the early Christian Church Dean Lefroy has now added his volume of Donnellan Lectures on the same subject. His book may be succinctly defined as the treatment of the question from the standpoint of Evangelicalism, so that each of the chief parties in the Church may now claim to possess its own exposition of this important subject. Under the circumstances, comparisons, however invidious, are inevitable; and it involves no immeasurable derogation from the substantial merits of Dean Lefroy and Mr. Gore, considered as ecclesiastical partisans, to say that in point of learning, clear insight into the conditions of early Christianity, and a still rarer attribute which may best be described as ecclesiastical statesmanship—the faculty, i.e., of discriminating justly the mutual relations of religious institutions and the reasonable needs of those whom they subserve—Dr. Hatch completely distances his rivals. Add to which that he manifests a power of rising above the tainted atmosphere of party theology of which both Dean Lefroy and Mr. Gore are almost wholly destitute. Probably the point of all others in Dean Lefroy's work which will excite most attention is his treatment of apostolical succession. But his deliverances on this question are neither consistent in themselves nor in harmony with the best traditions of evangelical orthodoxy. Thus he says: "I do not believe the grace of God is limited to Episcopacy," and enforces this perfectly tenable position by supposing that "through some terrible accident . . . all the bishops in the world died," in which dire event he does not think that "the Church would thereby come to an end." But, on the other hand, he holds the Divine origin of the Christian ministry as a ministry of order and of authority, and adds: "No man may reject its message or derange its executive without sin." It would be interesting to learn what this new ecclesiastical offence, "deranging the church's executive," might be. Apparently this "nice derangement of epitaphs" seems intended as an equivalent for the old-fashioned "Schism," and it is the Nonconformist who is most inculcated in this alleged "derangement." However this may be, Dean Lefroy's method of transferring the authority of the church from the individuals to the corporate body or "the executive" is practically fallacious; and it has the further demerit that, by restricting the operations of Divine grace to particular and official channels, it runs counter to the best traditions of Evangelicalism. One of the most noteworthy features of that movement, as set forth by Simeon, Wilberforce, &c., was its democratic tendency—the equality of all men as possible recipients of Divine favour or inspiration. Are we to take this defective recognition of one of the fundamentals of the older creed as a token that current Evangelicalism has been affected by "the wash of the Tractarian wave," as Dean Lefroy puts it? This is, indeed,

not the only point of his book which seems to show that the Dean of Norwich is but a weak-kneed Evangelical. So far as it is the most important literary outcome of the school in recent times, we may accept his book as one of many proofs that as a distinctive belief Evangelicalism is on the wane. It is becoming hopelessly out of touch with modern instincts and feelings. The spirituality, *vis viva*, pietistic unction of the movement has gone, and the hybrid product which now bears the name has little vitality or independence.

*The Unknown God*. By C. Loring Brace. (Hodder & Stoughton.) The author of *Gesta Christi* comes before the public with undeniable credentials as a thoughtful and philosophical writer on religious subjects. In his present work, to quote his own words:—

"The writer has taken for his special theme the words used by St. Paul in his sermon on Mars Hill 'The Unknown God,' words which the great Apostle applied also to the spiritual Zeus of the ancient Greeks. The effort of the writer is to show the ancient belief of mankind in the unknown God, and that the greater Father of all has granted his inspirations to many of very different countries and tribes and races. This volume is in some respects a search for the footprints of the Divine Being on the shifting sands of remote history" (p. vi.).

This design has, on the whole, been very ably carried out, though to term it, as Mr. Loring Brace does, "a field not hitherto much traversed," is in curious conflict with the facts of the case. As the pages of the ACADEMY for the last ten years will abundantly testify, there is scarcely a department of theological thought which has been so often and so ably treated. So far as modern research has attained its object, "the Unknown God" of pre-Christian Gentilism has ceased to be unknown. All that is discoverable, together with a not inconsiderable moiety of what must always remain undiscoverable, on this interesting theme has been manifoldly submitted to the judgment of the reading world. But, although it cannot be said that this work fills a gap in theological research, yet its method is so clear, its illustrations so well chosen, and its conclusions, on the whole, so valid and trustworthy, as to entitle it to the attention of every student of the subject. Certain incidental points and questions may, no doubt, be open to criticism, as, e.g., the author's definition of the Buddhist Nirvana, which, in contradistinction from some of the best authorities, he does not conceive to mean the extinction of consciousness; but such disputable points are rare. The work is a meritorious production both in spirit and method, and altogether worthy of the author of *Gesta Christi*.

*Christian Theism*. By G. A. Row. (Hodder & Stoughton.) Prebendary Row is so well known as a writer on Christian Evidences that a new work of his on that theme does not seem to need formal introduction. More or less, it appears to be an expansion of his smaller treatise called *The Manual of Christian Evidences*. His design has been to set forth in a popular form the chief reasons on which the belief in the being of a God, who possesses the attributes which the Christian revelation attributes to Him, is founded. The book is not, therefore, addressed to the scientist or philosophical doubter, but only to the Christian waverer, and its object is to provide him with the ratiocinative aliment suited to his case. It seems to us that the work is well adapted to subserve this special purpose.

*The Miracles of our Lord*. By John Laidlaw. (Hodder & Stoughton.) Dr. Laidlaw is aware that any work on the Miracles must necessarily challenge comparison with the well-known treatises of Archbishop Trench and Prof. Bruce; but he thinks there is a lack of any work which

treats of the didactic aspect of the Miracles. We cannot profess to share this opinion. It seems to us that the didactic and homiletic aspects of the Miracles have been treated in various works to the extremest limits of exhaustiveness. Dr. Laidlaw's method may be defined as the intensification, wherever possible, of the thaumaturgic elements to the neglect of the moral significance of the Miracles. His book is well intended, pious, and sincere; but this does not prevent its being utterly unphilosophical. The mental attitude which the book is calculated to produce is that condition of passive receptivity which would render even the *Acta Sanctorum* a profitable object of study.

"THE EXPOSITOR'S BIBLE."—*The Book of Exodus*. By G. A. Chadwick. (Hodder & Stoughton). This seems a fairly adequate contribution to "The Expositor's Bible." Like the other volumes of the series it does not aim at controversy, or criticism even of the most elementary kind. Dean Chadwick passes *sicco pede* over the many difficulties, historical and other, with which the Book of Exodus abounds. Except by occasional and partial allusions, the reader of this volume might be unaware that every main narrative—nay, almost every passage—in Exodus has been the battlefield of contending theories. On the other hand, assuming the historical veracity and unquestionable authenticity of the book, Dean Chadwick offers many reflections of an improving kind and of various degrees of appropriateness, so that his work may claim to fulfil the cause of its existence.

*Essays Towards a New Theology*. By Robert Mackintosh. (Glasgow: Maclehose). Some two or three years ago we called the attention of our readers to two remarkable pamphlets by Mr. Mackintosh, entitled *The Obsolescence of the Westminster Confession of Faith* and *The Insufficiency of Revivalism as a Religious System*. The essays above named are to be regarded, we are told, as a continuation of the argument begun in those pamphlets. But they have a further significance and a more important opportuneness. They are to be taken in close relation with the liberalising movements now agitating the Established and Free Churches of Scotland. The author justifies his book in these words: "When the Church is preparing to undertake Creed revision, it is the right and duty of students to offer such help as they can to the Christian thought of their time." Mr. Mackintosh's help may be described as a vigorous and thoughtful polemic against Calvinism. But he must pardon us for saying that his essays suffer from overmuch elaboration. He does not seem able to extricate himself from the ponderous systematisation of the school in which he was nurtured. If anything of especial probability can be predicated of the new theology, to which all thoughtful Christians are looking, it is that its teachings will be marked by simplicity. The days of recondite complicated and involved schemes of Christian doctrine are numbered.

*The Faith of a Realist*. By James Copner. (Williams & Norgate). Mr. Copner takes Realism in the old Scholastic sense of a belief in real existences underlying all phenomena, and makes it the starting point and guiding principle of what he terms Philosophical Religion. His book is divided into a number of separate essays or chapters, in which the difficulties and consecutive stages, &c., of this Philosophical Religion are treated in a clear, unpretentious, and eminently thoughtful manner. Thus, he discusses "The Relation of Philosophy to Science," "God and Providence," "Good in Things Evil," "The Reign of Law," &c., and other similar questions and problems of our time. Among the many books continually issuing from the press and sharing the common design of reconciling science with

traditional theology, Mr. Copner's book takes a foremost place for thoughtfulness, sound common sense, and general utility. We have no hesitation in strongly commending it to our readers.

#### NOTES AND NEWS.

MESSRS. FIELD & TIER announce a companion volume to *Picturesque Kensington*, treating of the City of London, its people, streets, traffic, buildings, and history. The text has been written by the Rev. W. J. Loftie, who has already tried his hand at the history of the City, and who is certainly master of a picturesque style. The illustrations, numbering at least two hundred and fifty, will be engraved in Paris from original drawings by Mr. William Luker, junior. The work, which will form a handsome quarto, is promised to subscribers on favourable terms; and the publishers have secured their proposed title, "City London," by registering a farthing pamphlet of the same name at Stationers' Hall. Finally, the Queen has been pleased to accept the dedication.

MESSRS. BENTLEY & SON will shortly publish *Wayfaring in France*, by Mr. Edward Harrison Barker. The work will be descriptive of the highways and byways, the natural scenery, the country inns, and buildings of archaeological interest, together with the customs and character of the people in various districts of Gascony, Dauphiné, Languedoc, Brittany, and Alsace, which the author has traversed on foot. It will contain numerous illustrations.

READERS of *Walden* and the *Week on the Concord and Merrimac Rivers*, will be interested to hear that a considerable addition to Thoreau literature may be expected in the autumn. Mr. H. S. Salt's *Life of Thoreau*, in one volume, will be published by Messrs. Bentley; and the same writer will edit a volume of selected essays from the "Anti-Slavery and Reform Papers," which Messrs. Sonnenschein will include in their "Social Science Series." At the same time Messrs. Houghton, Mifflin, & Co., of Boston, will issue a volume of selections from Thoreau's writings, edited by Mr. Harrison Blake; and we understand that Mr. David Douglas, of Edinburgh, has a similar work in preparation.

MR. REGINALD DICKINSON, one of the Committee Clerks in the House of Commons, has now ready for issue a new edition of his *Summary of the Constitution and Procedure of Foreign Parliaments*, of which the first edition appeared eight years ago. Mr. Dickinson has now included in his comparative survey the rules of the parliaments of fourteen countries, including Japan. These rules are explained and discussed in eight chapters, which deal with such subjects as the opening of the session, the election of the presidents and other officers, the procedure on bills and motions, &c. As a point of special interest at the present time, Mr. Dickinson shows that the practice of taking up unfinished business in the next session already exists in the following countries:—Belgium, Denmark, France, Greece, the Netherlands, Portugal, Spain, Sweden, and Norway. The book will be published next week by Messrs. Vacher & Sons, of Parliament-street.

THE next volume in Mr. Walter Scott's series of "Canterbury Poets"—which is not, however, to be published until September—will be *The Painter-Poets*, including poems by Rossetti, Mr. William Morris, Mr. W. Bell Scott, Mr. Thomas Woolner, &c. The editor is Mr. Kington Parkes.

SIR EDWIN ARNOLD, who has been spending many months in Japan, and is at present keeping house with his daughter at Tokyo, has promised to write for *Scribner's Magazine* three articles upon Japan and Japanese life. Mr.

Robert Blum, who was sent out by the magazine to Japan, is now making the drawings to illustrate these articles, under the guidance and suggestion of the author.

AN item of artistic interest in the forthcoming number of the *Universal Review* is an article on "Bernadino Luini," by Archdeacon Farrar, who places the Italian painter in a high rank among the Old Masters. The paper is illustrated by reproductions from the works of Luini, notably the "Vierge au Fleur de Lys" in the Albani Palace at Rome. The political article will be supplied by Prof. Freeman, who writes on the "Referendum."

MR. KARL BLIND will have an article in the forthcoming number of the *Scottish Review* on "Luther Monuments and the German Revolution of 1525."

MR. J. A. STEUART, author of "Letters to Living Authors," which attracted some attention when appearing serially in a magazine, has been appointed editor of the *Publishers' Circular* from July 1. The "Letters" will be published in volume form, in the autumn, by Messrs. Sampson Low, who also have in the press a novel by the same author.

THE July number of *Education* contains a report of an interview with Mr. H. Weston Eve, headmaster of University College School, illustrated with an excellent portrait; and also a discussion on "The Ideal Education of a Girl," by Miss Sara A. Burstall, of the North London Collegiate School, Miss Elizabeth A. S. Dawes, and Miss A. A. O'Connor, headmistress of the Clapham High School.

MESSRS. CASSELL will publish immediately, in pamphlet form, the first charge delivered by Archdeacon Sinclair, on "The Condition of the People."

A NEW edition (making the fourth), with considerable additions and an entirely new index, of *The Denominational Reason Why*, giving the origin, history, and tenets of the Christian sects, with the reasons assigned by themselves for their specialities of faith and forms of worship, will be issued immediately by Messrs. Houlston & Sons.

M. DZIEWICKI, has found in the Prag MS. of Wyclif's *Continuatio Logice* a large third part of the treatise unknown to Shirley. He thinks it likely to prove highly interesting.

DR. MAX KALUZA, of Königsberg, having now prepared his parallel text of the English *Romaunt of the Rose* with the portions of the French original from which it was translated, has come to the conclusion that nearly half of the version we have in the unique Glasgow MS. and Thynne's edition of 1532 is really Chaucer's. Out of 7694 lines he gives 3584 to our old poet. Dr. Kaluza thus states his results in a letter to Dr. Furnivall:

"(1) The fragments of the *Romaunt of the Rose* in the Glasgow MS. are by two different men; lines 1-1704 (or 1768 ?) and lines 5814-7694 are fragments of Chaucer's translation, but the middle part (lines 1705-5813) is another man's.

"(2) Chaucer's translation (1-1704 and 5814 to end) follows the original (as his *Boece* does) almost word for word and line for line, while the other man paraphrases rather than translates, omits long passages, and inserts others. The difference between the two translations in this respect is at once evident, if you cast a glance at the Parallel Text.

"(3) In lines 1-1704, and 5814-7694, all the phrases and rimes, all the metrical and dialectal peculiarities, are quite the same as in Chaucer's genuine works; while, with a few exceptions, all the non-Chaucerian rimes and forms pointed out by Prof. Skeat in his Essay I.-VI. occur only in the middle part, lines 1705-5813. There is, moreover, the difference between Chaucer's English name *Faire-welcomyng* (l. 7526, ed. Morris), and the other man's French-following *Bialacoi* (3573, &c., &c.) for the same woman.

"(4) So, also, the French *bouton*, the object of the lover's ardent desire, is called *knop* by Chaucer in line 1702—*knoppes*, lines 1675, 1683, 1685, 1691—but always *botheum*, *bothon*, by the other man, in the middle part. (See lines 1721, 1761, 1770, 1786, 1790, &c.)

"I shall discuss this question at large as soon as I am at leisure."

MR. FREDERICK WEDMORE—who has been obliged to decline an offer from the United States—is, we understand, in the hands of the Lecture Agency (Limited) for the delivery of a few lectures in England and Scotland during the coming autumn.

DR. FREDERIC JOHN MOWAT has been elected president of the Statistical Society for the coming year, in succession to Dr. T. Graham Balfour. The annual report states that the library of the society, which is unique in some respects, is increasing rapidly, and is also more used than formerly.

THE following form the provisional committee of the recently established Philosophy Club, 26, Suffolk-street, Pall Mall:—Canon Bagot, Canon Boger, Prof. Brough, Prof. Herschel, Mr. William Knighton, Dr. R. A. Douglas Lithgow, Prof. Salmoné, Mr. R. Wynne Simpson, and Mr. S. Arthur Strong.

THE third International Shorthand Congress will take place this year at Munich, from August 7 to 17; and the centenary of the birth of F. X. Gabelsberger, the founder of German shorthand, will be celebrated in conjunction with it by the unveiling of a bronze statue. The German system, it may be remarked, is based upon a totally different plan from those generally used in this country, its characters being derived from ordinary current writing instead of forming geometrical strokes. There will also be an international shorthand exhibition. England will be represented by its leading shorthand men, the venerable Mr. Isaac Pitman, accompanied by his wife, at the head. The official representative of the congress in England is Mr. Henry Richter, 52, Leadenhall-street, who is also the president elect of the Shorthand Society in London for the ensuing session.

MR. F. A. LEO has reprinted from the *Jahrbuch* of the German Shakspeare Society a curious paper entitled "The Autograph of Rosenkranz and Guldenstern." There is preserved in the Royal Library at Stuttgart an Autograph-Book which the librarian thinks may possibly have belonged to Duke Frederick I. of Württemberg. It is a copy of a book of emblems, printed by Christopher Plantin (Antwerp, 1571), interleaved with blank pages, on which are written autographs, each with the date and a motto. The two first are those of the Emperor Maximilian II. and King Frederick II. of Denmark. Besides many other royal and noble personages, the name of Tycho Brahe is included; and it is abundantly evident that the owner of the book had been at Copenhagen. On p. 70 the two following signatures (here reproduced in a zincographic facsimile) are found in immediate juxtaposition:

"1577

"In utraque fortuna ipsius fortune esto memor  
"Jörgen Rosenkranz.

"1577

"Ferendum et sperandum  
"P. Guldenstern."

The interesting question remains—how could Shakspeare have heard of these two Danish courtiers?

THE ninth volume of the new edition of the Collected Writings of De Quincey (Edinburgh: A. & C. Black) contains his series of papers on political economy, from which not a few readers must have gained their first notions

of that science. As these papers mainly consist of a popular exposition of the Ricardian theory, a portrait of Ricardo is appropriately prefixed to the volume. To make up the full tale, the editor has added some articles on English politics, and the translation of Kant's "Idea of a Universal History on the Cosmopolitical Plan."

*Selections from Robert Browning*, made by Mrs. Albert Nelson Bullens, is the title of a volume of 350 pages, just published at Boston by Messrs. Lea & Shepard. It includes some of the poet's latest works.

MISS F. MARY WILSON writes to us contradicting the statement which appeared in the ACADEMY of June 21, that she has undertaken to write a shilling Browning Primer for the Browning Society.

#### UNIVERSITY JOTTINGS.

MR. E. RAY LANKESTER—who at present occupies the Jodrell chair of zoology and comparative anatomy at University College, London—has been elected deputy professor of human and comparative anatomy on the Linacre foundation at Oxford. The vacancy was caused by the permanent incapacity of Prof. H. N. Moseley.

MR. SOLOMON SCHECHTER has been appointed to the readership in Talmudic at Cambridge, vacant by the death of Dr. Schiller-Szinessy.

THE special board for divinity at Cambridge have appointed Canon Leake, of Lincoln, to be lecturer in pastoral theology for the year 1891.

THE Duke of Devonshire, as chancellor of the university, has given a formal opinion that the professorship of mechanism and applied mechanics at Cambridge does not terminate on the resignation of Prof. Stuart.

THE Fitzwilliam syndicate at Cambridge have granted the use of the theatre of the museum of archaeology to Miss Jane Harrison, for a course of public lectures next term.

THE *Cambridge University Reporter* for June 24 prints the report of the library syndicate for 1889, together with a list of donations received during the year. About 1200 volumes were presented from the duplicates of the British Museum; and the only known perfect copy of the first edition of the *Sarum Hymn* (cum notis (Paris, 1518) was purchased at the Burton-Constable sale.

THE Oxford Historical Society has just issued to subscribers its second volume for 1890. This is Vol. II. of Anthony Wood's *Survey of the Antiquities of the City of Oxford*, dealing with Churches and Religious Houses, edited by the society's most active member, the Rev. Andrew Clark. Prefixed is a coloured map, designed to show what academical and ecclesiastical buildings are definitely known to have existed in Oxford in 1440; and at the end is a diagram, prepared from one of Wood's own, showing the interments in the Cathedral from 1639 to 1670. Needless to say that the editor has not only enriched the volume by abundant notes, but has also added a very full index.

DUBLIN UNIVERSITY, following the example of Cambridge, has instituted the new degrees of Doctor of Literature and Doctor of Science, which are to be conferred only as a mark of distinction. The recipients of honorary degrees at the commencement are the Rev. R. P. Graves (the biographer of Rowan Hamilton), Dr. Richard Marshall, Dr. John Quain, and Mir Aulad Ali, who has been for nearly thirty years lecturer in Arabic at Trinity College.

MR. J. LAWRENCE LAUGHLIN, author of *The History of Bimetallism in the United States*, &c.,

has been elected professor of political economy at Cornell University.

THE Sargent prize at Harvard University, for a metrical version of Horace *Car. iii.*, 29, has been awarded to a lady student at the Harvard Annex.

A LATIN performance of the "Menaechmi" of Plautus was given at Chicago on June 6 by students of the University of Michigan.

THE new volume of "Johns Hopkins University Studies in Historical and Political Science" consists of a translation by Miss Henrietta Leonard (of Smith College, Philadelphia), of Prof. Frédéric's interesting paper on "The Study of History in Germany and France," forming a continuation of his former report on historical teaching in England.

THE May number of the *Harvard University Bulletin*—besides the usual catalogue of accessions to the library, numbering more than forty pages—contains the first instalment of a bibliography of Beaumont and Fletcher, compiled by Mr. Alfred Claghorn Potter. The Boston Public Library seems to have a very good collection of separate plays, as well as of the complete works.

As an indication of the growing popularity of Oriental studies in the United States, it may be noticed that the May number of the *Johns Hopkins University Circulars* prints a list of books relating to the East in the Enoch Pratt Free Library of Baltimore, compiled by Dr. Cyrus Adler.

#### ORIGINAL VERSE.

NECKEREI UND REUE.

Wie lieb war sonst die Kleine!  
Wie gern umschlang sie mich!  
Sie ist noch voller Liebe—  
Für sich—ach! nur für sich!

Wie keusch war sonst die Kleine!  
Wie edel hielt sie sich!  
Sie ist noch voller Keuschheit—  
Für mich—ach! nur für mich!

Doch, keusche liebe Kleine,  
Nur ich schätz' Deinen Werth.  
Von dem, der Dich ganz kennt,  
Bist Du, Kind, ganz verehrt.

FRANK T. LAWRENCE.

#### MAGAZINES AND REVIEWS.

THE June and July numbers of the *Expositor* are both excellent. The former is the lighter, containing as it does Dr. Plummer's notes of conversations with Dollinger on English topics, and Graf Baudissin's memorial sketch of Delitzsch (already referred to in the ACADEMY). But Canon Hicks's "Ephesian Study" on Acts xix., in which he "submits to public judgment a discovery which is of interest to New Testament students," is enough by itself to dignify this number with the title of "critical." Prof. Lumby's article on the Book of Proverbs gives welcome aid to those who would introduce a freer study of the Biblical writings. Much is said of the later dates of certain Psalms. Biblical theology is represented by Dr. Bruce, who brings to an end his exposition of the doctrinal part of Hebrews. In the July number Prof. Ramsay at great length criticises, partly favourably, partly unfavourably, the brilliant article of Canon Hicks. Neither paper can be here summarised; suffice it to say that the tendency of Prof. Ramsay, even more than of Canon Hicks, is to admit the complete verisimilitude of the narratives of St. Paul's missions in the Acts. Mr. Gibson, of Wells, discusses, with full knowledge and in a historical spirit, the relation of Christian to Jewish



worship. He holds that the *Missa Catechumenorum*, of which the Anglican anti-communion office is "the lineal descendant," is derived from the service of the Jewish synagogue. Prof. Marshall gives an able essay, which deserves to be well criticised, on the question, "Did St. Paul use a Semitic Gospel?" Prof. Milligan concludes his study of St. Paul's statements on the Resurrection of the Dead; and Prof. Cheyne gives a homiletic study on the Sixty-third Psalm, assuming a critical view of its origin and meaning.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- CERREGHIO, G. V., u. J. V. CHOMA. *Alte Grabdenkmäler aus Ungarn*. Budapest: Kilian. 5 M.  
 DIRHL, Ch. *Excursions archéologiques en Grèce*. Paris: Colin. 4 fr.  
 FOURNEL, V. *Les hommes du 14 Juillet: gardes-françaises et vainqueurs de la Bastille*. Paris: Calmann Lévy. 3 fr. 50 c.  
 LAVISSE, E. *La vie politique à l'étranger, 1889*. Paris: Charpentier. 3 fr. 50 c.  
 MATSUJIMA, Y. *Die völkerrechtlichen Verträge d. Kaiserth. Japan in wirtschaftlicher, rechtlicher u. politischer Bedeutung*. Stuttgart: Deutsche Verlagsanstalt. 12 M.  
 MULLER-WALDE, P. *Leonardo da Vinci. 3. Lfg. 1. Hälfte. Leonardo als Kriegskünstler. I. München: Hirth. 4 M. 50 Pf.*  
 PONTMARTIN, A. de. *Episodes littéraires*. Paris: Calmann Lévy. 3 fr. 50 c.  
 RILJEVI, I. *delle urne etrusche. Vol. III. parte 1. Pubblicata da G. Körte. Berlin: Reimer. 40 M.*  
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## CORRESPONDENCE.

## THE ETYMOLOGY OF "DAVIT."

Cambridge: June 28, 1890.

This word is one of which the etymology has never been discovered. Till now, the earliest mention of it has commonly been supposed to be in A.D. 1626, when it was spelt "Dauid" by Captain Smith (*Works*, ed. Arber, p. 793), as if it were a man's name.

We have overlooked the fact that Mr. Riley discovered a mention of it in Anglo-French three centuries earlier—viz., in 1373. We find "one cable for the boat, thirty ores, one *daviot*, for the same boat," *Memorials of London*, by H. T. Riley, p. 370. The etymology is from O.F. *daviot*, explained by Godefroy as "davier." One sense of *davier* was "cramp-iron," see Cotgrave. Much the same word is the O.F. *daviot*, an instrument for forcing a lock (Godefroy). And Rabelais has the form *davied*, see Littré.

It is thus clear that the E. "davit" and the F. *davier* are really connected, though we cannot get the E. form out of this late F. one, as proposed in my Dictionary. Both alike go back to O.F. forms, *daviot*, *daviot*, of unknown origin. Perhaps Littré is right in proposing to see in them diminutives of the name "David," just as "jacket" is due to the name "Jacob."

WALTER W. SKEAT.

## "COCKNEY."

Sydenham Hill: June 23, 1890.

The meaning of "cock's egg" is certainly found in Halliwell (*s.v. cockney*), but I do not know whether he was the first to make the suggestion. At all events, he did not attempt to explain the connexion between "cock's egg" and the other meanings of "cockney." This was left for Dr. Murray, and he has now made two attempts to explain the connexion. His first view was that a "cock's egg" was an ordinary hen's egg, and that (as far as I understand him) every ordinary hen's egg became in some way or other, for a considerable period of time, the darling, or "nest-egg," as he puts it, of its mother; and that in this way the term "cock's egg" was transferred to a petted and cockered child, to the effeminate man into which such a child would grow, and hence to the inhabitants of large towns generally, and to those of London in particular.

Now I was not aware, although in my childhood and boyhood I took a great interest in fowls (of which my parents kept a large number), that a hen ever, in the way described by Dr. Murray, made a darling of any one of her eggs, let alone all of them; and most certainly I never heard the term "nest-egg" used of an egg to which a hen was supposed to have given her preference. A "nest-egg," which is very commonly a piece of chalk shaped like an egg, is put into a hen's nest simply for the purpose of making the hen think she is going to sit, and so of inducing her to lay other eggs to it, instead of laying them elsewhere. But for such a nest-egg a hen can scarcely be said to entertain any particular affection.

Dr. Murray's second view, which seems to have been suggested to him by the quotation by Mr. H. F. Heath of Grimm's account of the German word *Hahnenei*, is that a "cock's egg" is a small or misshapen egg, and with this I agree to a certain extent. My own experience in Warwickshire tells me that there at any rate a "cock's egg" is used of an egg without a germ, and I have more or less the support of Halliwell, who tells us (*s.v. cockney*) that, according to Forby, a "cock's egg" is an abortive egg without a yolk. On the other hand, a native

of Aberdeenshire, who is now in my service, declares it to be a very small egg, much rounder than usual, but not otherwise misshapen; while, according to Littré (*s.v. Œuf*), an "œuf de coq" is nothing more nor less than an "œuf avorté de poule," or a prematurely laid hen's egg. These differences are, after all, but small, and we are therefore, I should say, entitled to conclude that at the present time a "cock's egg" has more or less the meaning of an unusually small, abnormally shaped, and probably abortive egg, which is very much the meaning now claimed for it by Dr. Murray. But the connexion between this and "a child that sucketh long," a "nestle-cock," a "milksoy," seems to him, unfortunately, so very obvious that he does not think it worth his while to explain it, though I very much doubt whether this connexion is quite so obvious to the world in general. I can well conceive that such a term would be readily applied by lusty country-folk to the puny, weakly offspring of too many of the inhabitants of large towns, just as now we might call such children "little abortions." But I fail to see why such a term should be applied to a child whose only failing is that it clings to the apron-strings of its mother, by whom it has been petted and cockered, for such a child might be, and often is, a fine and vigorous child, and is not found in large towns only. At the same time, many of the puny, weakly children of large towns certainly do become their mother's darlings, especially in the middle and upper classes, on account of this delicacy of theirs. And so I can imagine that the term "cock's egg," after first meaning "little abortion," might later on come to be applied to cockered and pampered children, and thus to effeminate men (and perhaps, to women also, see *coquine* in Cotgrave), to the inhabitants of large towns, and especially to those of London. But perhaps this view is at variance with the history of the word.

Or, again, a "cock's egg" may have been called the darling of a hen, on account of its weeness, just as in Berkshire, so I am told, the inevitable little pig of a large litter is called the "darling."

But is it after all quite certain that *cokeney* or *cokenay* does mean a "cock's egg," as this is now understood? I ask this question because both by Halliwell and by Dr. Murray this meaning of "cock's egg" was derived from or supported by a quotation from Florio's Italian Dict., ed. 1611—viz., "*caccherelli*, hens'-cackling; also egges, as we say, cockanegs"; and this word "cockaneg" has been taken by Dr. Murray to be another form of *cokeney* or *cokenay*. But, unfortunately, in a later edition of Florio's dictionary—viz., that by Torriano (London, 1688) this same word *caccherelli* is defined "*Hens-cacklings; by met. new-laid eggs*." So that, unless *caccherelli* had changed its meaning between 1611 and 1688, *cockaneg* must have meant "new-laid egg," a meaning which I do not see how to get out of "cock's egg." At the same time, a new-laid egg is, to judge from the hen's peacocks of triumph when she has laid it, for the time being the darling of its mother; and I should, therefore, be glad if the *cockan* of *cockaneg* (which can scarcely be connected with *cackling*) could be made out to mean *new-laid*. I do not, however, find *caccherelli* in any other Italian dictionary which I have.

In conclusion, it seems to me very doubtful whether *Hahnenei* does not mean "cock's egg" rather than "cocks' egg," for, if Grimm's dictionary be consulted, it will be found that the gen. sing. of *Hahn*, as well as the plural, was in old and even in comparatively modern times *Hahnen*, and that the present gen. *Hahns* did not come into exclusive use until after the end of the eighteenth century. And in English, at the present time,

"cock's egg" is certainly much more usual than "cocks' egg."

F. CHANCE.

July 2, 1890.

P.S.—The above was written and sent off before the publication of Dr. Murray's last letter (June 28). Till the appearance of that letter I had not been able to make out how a "cock's egg" could at any time have meant a "new laid egg." But Dr. Murray's quotations from Florio—viz., "*Cocco* . . . delight or glee . . . ; also a cocks egge," and from Baretti, "*Cocco*, an egg (a word of children); *cocco*, a darling"—have gone far, so it seems to me, towards solving the difficulty. The French word *coco* had long been familiar to me, and I had often thought that its childish meaning of "egg" must have been derived from the noise made by a hen after laying an egg; but I had no evidence in support of this view. But on looking for the Ital. *cocco* in Zambaldi's *Vocabolario Etimologico Italiano* (Città di Castello, 1889) I found "*Cocò* [sic] uovo, voce infantile, dal canto della gallina quando ha fatto l'uovo," so that my surmise was confirmed; and, in fact, *cocco* or *coco* (or better, the syllable *co* repeated as long as the breath will hold out, and until a slight crow is heard in consequence of the long inspiration which is required to make up for the loss of breath) is quite as fair a rendering of the cackling of a hen as "cuckoo" is of the cuckoo's note, though in neither of them is there really a hard *c* or *k* articulated. And this noise is quite sufficiently similar to the crowing of a cock for a young child to mistake the two, or to regard them as proceeding from the same bird, and so to imagine that a cock had laid the egg. Compare the Piedmontese *côca* (in Sant Albino's Dictionary), a word used by children and also by grown-up peasant women when calling to a hen. Compare also the modern Provençal *coco* and *cocoto*=hen and darling. In neither of these languages or dialects is there any similar word meaning cock (which is *gal* in Piedmontese and *gau* in Provençal), so that the words given above were evidently formed in imitation of the cackling of a hen. Compare again the French verb *coqueter*, which Littré tells us was used in olden time, and that by adults, both of the crowing of a cock and of the cackling of a hen, so little was the difference between them noticed. The "delight or glee" mentioned by Florio, *s.v. cocco*, was, in the first instance, therefore, the delight or glee manifested by a hen on laying an egg.

In conclusion, Florio, when using *cockaneg*=*caccherelli* seems so much to have had the idea in his head that "cockaneg" conveyed in some way the cackling contained in *caccherelli* that I cannot help asking whether it is possible that "cockaneg" may have meant "cooking egg," that is, an egg over which a hen played the cock by imitating, more or less, his crow. Or did "cooking" ever mean cackling?

F. C.

#### RESTORATION OF THE MINSTER OF FREIBURG IN BADEN.

Taylor Institution, Oxford: June 28, 1890.

Some readers of the ACADEMY may, perhaps, feel interested in learning that a "Dombau-Verein" has been started at Freiburg in Baden for the purpose of restoring and preserving the noble spire of its minster, which is reported to be in a dilapidated condition. This magnificent cathedral was the pious work of many generations, like the sister cathedrals of Strassburg and Cologne, or of Winchester, Salisbury, and York at home, having been building during a period of nearly four centuries, from A.D. 1152-1513. It is estimated that the cost of restoring the spire and minster generally will amount to

about £25,000. An annual subscription of three marks entitles to the membership of the "Dombau-Verein;" but larger donations are, of course, gratefully accepted. One of the members of the committee, Prof. F. Xaver Kraus, of Freiburg, an eminent writer on Christian archaeology, will be glad to receive contributions from English friends desirous of seeing the Freiburg minster preserved in its ancient beauty and glory.

H. KREBS.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, July 7, 5 p.m. Royal Institution: General Monthly Meeting.  
WEDNESDAY, July 9, 5 p.m. Society for the Preservation of the Monuments of Ancient Egypt: Annual General Meeting.  
SATURDAY, July 12, 3.45 p.m. Botanic: General Fortnightly Meeting.

#### SCIENCE.

*The Apographon of the Ambrosian Palimpsest of Plautus.* Edited by W. Studemund. (Leipzig: Weidmann.)

The Ambrosian palimpsest of Plautus is a MS. of the third or fourth century of our era, which in the eighth century was scraped and washed in order to receive a coarsely executed copy of part of the Books of Kings in Latin. If the barbarian who, in order to save a piece of parchment, defaced one of the most valuable and ancient codices of any Latin author had written across the pages or between the letters of the words which form the text of Plautus, he would have earned only half of our imprecations. Instead of that, he preferred to write as far as possible on the top of the text, as though desirous of preserving future generations from the contamination of the heathen comedian. But this was not the end of the misfortunes from which our MS. suffered. A new offender against it arose in the person of Cardinal Mai, whom we must, however, forgive in part, because we owe the discovery of it to him. In 1815 he published his *M. Acci Plauti fragmenta inedita*—a very insufficient collation, vitiated by the sins of arbitrary omissions and hasty readings; and, in order to secure this poor result, he almost destroyed the parchment by the use of improper chemicals. Ritschl, who collated the MS. afterwards with far greater care, described its piteous state in a letter to Hermann, afterwards published; and he mentioned that the chemical which he himself used in restoring those passages not yet maltreated by Mai brought out the original text far better, and had no bad effect upon the parchment. Mould and damp have also done their work; and the MS. as it now is, perforated with holes caused by the ink of the later scribe and the re-agents of Mai, might have elicited from Plautus the sigh which Daemones utters about his dismantled villa in the "*Rudens*"—"perlucet ea quam cribrum crebrius." In many pages scarcely more than the frame of the borders remains.

In spite of the enormous difficulties of the task, several modern scholars have attacked the problem of collation, and with ever increasing success; for, after all, many pages are legible with care and patience, supported by an intimate knowledge of the hand of the scribe and of the text of Plautus. Ritschl,

who described the work as far the most laborious that he had ever undertaken, was followed by Schwarzmann and Geppert; in recent years Loewe has published his readings in certain plays. But of all collators Studemund was the most laborious; his superiority was generously recognised by Ritschl, who said that for every week he had been able to devote to the work Studemund had devoted a month or more. And since then Studemund—who commenced his collation in 1864, when a young man fresh from the university—continued to pay repeated visits to Milan until the year of his death (1889). The result of his labours is given to the world in the present volume, edited by Prof. O. Leyffert, of Berlin, whose previous services to Plautine criticism are well known to scholars. There can be no doubt that Studemund's *apographon*—the only complete collation—will take rank as representing to the world the Codex Ambrosianus, and will therefore be indispensable to every Plautine scholar. Where he has not been able to decipher it, others will hardly be likely to succeed; and it will be difficult for any future collator to make good his title to differ from his specially qualified predecessor. One great danger Studemund set himself strenuously to guard against—the temptation of reading into the MS. what he wished to find there; every page of the *apographon* bears evidence to his scrupulous care and self-restraint.

The extent of the progress which has been affected by successive collators in certain passages may be exhibited by a single instance. In the fragments of the "*Vidularia*," III., 36 ff., Mai read as follows:

1. Nequ . . . non . . . o domum
2. . . . sororem gorginem
3. Vicinus igitur est . . .
4. Seu quem . . . hunc nouit cum
5. Hic . . . his . . . ego adducito
6. . . . arcam . . . probe
7. . . . quam hic . . .
8. . . . quæram postquam
9. . . . erit . . .
10. Tam scio quam . . . stare
11. Nisi quod ego meis . . .
12. (Hic) astabo atque obseruabo siquem am(cum) . . .

Ritschl read, in lines 1, 2, 3, 6, 11, as follows:

- neq . cenam—non cenabis—immoibodomum  
ubikabitas—kicapud . . . oremgorginem  
uicinusigituresmikiuttupraedicas  
ategoidulumintrocondaminarcamatq . occludamprobe  
nisiquidegometsimilealiquidcontraconsilium . . .

(—denotes a change of speaker; . . . a lacuna. The MS. is in capitals; *k* = *h*.) Studemund's *apographon* gives 16 lines:

1. neq . cenam — non cenabis — immoibodomum
2. ubikabitas — kicapud piscatorem gorginem
3. uicinusigituresmikiuttupraedicas
4. iboetquaeramsiquempossimsociorumnancisci
5. seuquemnorinquiaduocatusadsitiamkunc - nouilocum
6. kicineuskabitis — kiscinaedibuskucadducito
7. ategoidulumintrocondaminarcamatq . occludamprobe
8. tusiquemuisinueniretibipatronumquaerita
9. perfidiesumquamquicquamkicageredecretustmiki

10. qurmalumpatro \*numquaserampos-  
tquamlitemperdidi  
11. ne . . . komomipere . . . . .  
q . infelixfui  
12. uidulumq . . . ubiu . . . inonmecircumspexi-  
centiens  
13. uerberoillicintermo . . . locustin . . in-  
sidiasedit  
14. tamacioquammekicstarecaptampraedam-  
perdidi  
15. nisqueidegoeismilecaliquidcontraconcili-  
umparo  
16. kicastaboatq . obseruabosiquemamicum-  
conspicer

Here at last we have a sound basis for restoration. But it must not be supposed that the gain is everywhere proportionately great; on the contrary, it is abundantly proved that in many *loci desperati* we must definitely abandon the hope of any help from the Ambrosian.

E. A. SONNENSCHN.

#### SCIENCE NOTES.

MESSRS. MACMILLAN & Co. will shortly issue, in a convenient volume, the short treatises on General Ornithology and Field Ornithology which were prefixed to Dr. Elliot Coues's *Key to the North American Birds*. The matter has been carefully revised, and it is hoped that in this more accessible form it will prove of great value to the ever-increasing number of students of this fascinating branch of natural history.

A NEW work on the Scientific and Scriptural Aspects of Creation, by the Rev. Alfred Kennion, entitled *Principia, or the Three Octaves of Creation*, is announced for immediate publication by Mr. Elliot Stock.

PRINCE KROPOTKIN is to lecture on "Siberia," on Wednesday next, July 9, at the Portman Rooms, Mr. J. Allanson Picton in the chair. The lecture will be partly geographical.

In the last part of the *Records* of the Geological Survey of India, Mr. La Touche publishes a report of his official visit to the sapphire mines of Kashmir. About eight or nine years ago sapphires were first brought into Simla by traders from Lahol, and it became known that the stones had been discovered in considerable quantity in the north-western Himalayas. They occur at Padar in the Chinab Valley, and not at Zanskar, as originally reported. The sapphires, associated with coarse corundum, are washed from detrital matter derived from gneissose rocks, in which is intercalated a bed of crystalline siliceous limestone. Considering the inaccessible character of the locality and the difficulty of obtaining labour and preventing smuggling, Mr. La Touche does not believe that the workings are likely to prove very profitable.

#### FINE ART.

##### THE SALE OF THE FARNLEY TURNERS.

THE dispersion of the Farnley Turners by Messrs. Christie on Friday in last week drew together an extraordinary group of connoisseurs, dealers, and fashionable or curious loungers, attracted by the fame of the collection which since Turner's own day had remained in the country house which he most frequented. Those who knew the collection well, however, took note of the fact that Mr. Ayscough Fawkes has retained some few of even the finest drawings. Of these, some are in good and some

possibly in undesirable condition. And that indeed was the case with those that were sold last week; certain drawings having suffered greatly, and others being absolutely intact. To the latter class belong, we may here say, the series of drawings—most of them rapid drawings in body colour—which Turner made during a brief tour on the Rhine, just seventy years ago, and which Mr. Walter Fawkes, the original collector, forthwith bought. Mr. Walter Fawkes, an entirely liberal art-patron and a friend for whom the painter cherished a genuine affection, paid five hundred pounds for the sketches for which his descendant has just received about five thousand. It is thus clear that even over a very long series of years a Turner drawing is as good an investment as Consols or the debentures of that English railway whose stock is known as "the Consols of the Railway Market." But—remarking this by the way—let us pass on to chronicle in a little more detail the prices of Friday week. Even the second lot in the sale—at a period of its progress when prices generally "rule low"—reached over 400 guineas (Agnew); while immediately after it the exquisite and desirable drawings of "Biebrich Palace" and "Rudesheim" sold for 260 and 200 guineas (Pyke Thompson). "Oberwesel" fetched 310 guineas (Curtis and Henson), and "Cologne" 280 guineas (Agnew). Later in the sale—when there were offered those pure water-colours of the middle period, which at all events when in their pristine beauty witness best to Turner's genius for aerial effects—the "Windermere" reached the astonishing price of 1,200 guineas (Agnew); the "Ullswater" 305; the "Loch Fyne" 690 (Agnew); while for the apparently adequate yet not overwhelming price of 950 guineas, there was sold what had been described as a "Divine Dream of Vevay," a blue and white vision of exceeding radiance and serenity. "Sallenches" fetched 400 guineas; "The Valley of Chamounix" 800 (Agnew); the stately composition of "Lausanne," with the cathedral, meadows, town, and lake, 700 guineas. The two Roman drawings rightly went for somewhat smaller prices; while—happily for its purchaser—only 205 guineas were found needed to ransom the "Source of the Arveron." "Venice from Fusina," realised 630 guineas, being bought by Mr. Vokins. There followed soon after what we may call the sensational prices of the afternoon. "The Lake of Lucerne from Fluelen"—a drawing among those exhibited at Burlington House four years ago, and which Mr. Woods, speaking with all the authority of the rostrum, declared almost unique for importance and excellence, touched the figure of 2,200 guineas; while "Mont Blanc from the Val d'Aosta" realised 1,000 guineas. There were but four oil-pictures. The Turner fever—which seemed to have abated for a moment, when the "Lake of Geneva" crept but slowly up to 2,500 guineas—never raged more highly than when over 2,000 pounds were given for the "Victory returning from Trafalgar," fine as the condition of that canvas undoubtedly was. A small replica of "The Sun rising in a Mist" was bought by Mr. Maclean for 1,000 guineas. And thus came to an end the already historic sale, which has despoiled a country-house of half the treasures which for years had made it memorable and important.

##### SOME MINOR EXHIBITIONS.

AT the Royal Society of British Artists in Suffolk-street, there is open an exhibition which is in most respects more interesting than any of the recent ones in the same rooms. This is certainly not due to the presence of what are known as "important" pictures; which indeed are conspicuously absent. Nor is it due to the presence of certain decorative designs by Mr. Burne Jones and Mr. Walter Crane and others

of that school. It arises rather from the presence of an unusual number of brilliant and engaging sketches by younger and less known men, and of many fine studies of line in black-and-white by Sir Frederick Leighton and Mr. Herkomer. These studies are very instructive, and reveal with particular happiness the individuality of the artists. We shall not be expected, however, to criticise them in detail. Of the works in colour, which attract attention justifiably, we may mention at least one broadly treated church-interior by Mr. Wyke Bayliss, the president of the society; and a curious vision of childhood by Mr. Shepard, which recalls the Italian Segantini, by its apparent *naïveté* and intensity; and the atmospheric studies or colour studies, it may be, of Mr. Ollson and Mr. Ygylisias; and the several contributions of Mr. Nesbitt and Mr. Breakspear. Mr. Nesbitt is an "impressionist" in the very best sense of a much-abused word—a man, that is, whose impressions of Nature are vivid and poetic, and are, therefore, worthy of preservation. And he knows perfectly how to record them with rich and harmonious colour, with breadth, with subtlety, and with unfailing sense of style, as his two wonderful drawings, "Between the Showers" and "Gullane Common," most particularly show. Mr. Nesbitt, we understand, is a Scotchman of much repute in the North. Here, like Mr. Guthrie at the Grosvenor Gallery, he is a revelation of the present season—another water colour of his exhibited at the Royal Academy having been purchased, we hear, out of the Chantrey Fund. Mr. Breakspear—of whom, for at least one work, we would speak hardly less favourably—is already better known in London. His "Anita," though pleasant, is not the work which we would especially mention. The picture to be most praised is a very complete study of the nude, of equal grace and frankness. Its name matters little. What is clear is that, having possessed himself of a fine model, Mr. Breakspear succeeded in chronicling her beauties with the brush of an observant and an opulent colourist.

Mr. Aubrey Hunt's new pictures, on view at the Goupil Gallery, fully bear out the extremely favourable impression which his art has already created upon the mind of the connoisseur. The subjects of the group now shown are very varied: the Thames below bridge and the lagoons of Venice and the white walls of Tangiers, having alike served the painter and enabled him to display his delicate mastery over effects of light and colour. The most important picture—like that which has been admired this season in the large room at the Royal Academy—is unquestionably that one which is devoted to a record of the River. But while the Academy picture deals with the clashing and contrast of artificial and natural light—the lamps at mast-head of the "last boat up" showing golden or red against the grey of the West—the present canvas is of day-light light alone; and while a part of its charm is dependent on the force and richness and refinement of its colour, it owes something likewise to fortunate composition—to interesting and intricate line. In the centre of the stream a group of barges slung together under escort of a puffing and panting river-tug, are leaving the narrower for the broader waters. To the right, above the low coast-line of warehouse, crane, and dry-dock, the tower of a church that is presumably that of Rotherhithe lifts itself white against a defiled sky. Less conventionally than by Mr. Vicat Cole, and more artistically even than by Mr. Wyllie, the River, in one of the most characteristic of its aspects, has been here painted. Of Mr. Aubrey Hunt's smaller pictures it may be enough to say that there is not one of them which is not a witness to his delicacy of vision, and that nearly

\* "Fenestra quae post 13<sup>am</sup> litteram hiat ipsi membranario debetur."—STUDERMUND.

all appear to be devoted to an object which they entirely fulfil—that of seizing the most transient, the most baffling, and some of the most delightful effects of illumination and hue. In the lagoon subject, the rapid massing of skies which will almost instantly disperse is perhaps peculiarly noticeable.

### OBITUARY.

ROBERT HENRY SODEN SMITH.

ON the twenty-fourth of last month, the earth closed over one whose solid but unobtrusive life-work has been too little known and less recognized—the organiser, though not absolutely the founder, of the Art Library at the South Kensington Museum, now one of the most important of its class.

Robert Henry Soden Smith was born on February, 25, 1822, and died in London on June 20, 1890. His father, the late Captain R. Smith, of Dirleton, in the county of Haddington, served some years in India with his regiment, the 44th, and subsequently settled in Dublin, having been appointed to the office of Athlone Pursuivant-at-arms under Sir B. Burke. He was a man of remarkable physical and mental power, a keen observer and an admirable draughtsman, all which qualities, more or less, were inherited by the subject of this notice. His son, Mr. R. H. Soden Smith, brought up in Scotland when a boy, was afterwards educated at Trinity College, Dublin; and although not a native of Ireland, he never lost certain slight intonations and that turn of words which told of his early days in the Emerald Isle. He was a born teacher, that faculty showing itself at every period of his life; and, although originally educated for the Church, an equally if not more genial field was opened for his high classical and general acquirements, by his becoming tutor to the late Lord Camden. That duty was so well performed that a friendship, ending only in death, was formed with every member of the Pratt family. An elder child with children, but ever their "teacher, guide, philosopher, and friend"; a boy with boys in all their games and jollity, his genial heart pulsated to every other, young and old.

Mr. Soden Smith was appointed subsequently on the staff of the South Kensington Museum. The writer well recollects finding him busily engaged assisting Mr. (now Sir Chas.) Robinson in the arrangement of a series of painted tiles in proper sequence of subject. Here his acquirements soon showed his value, by the assistance he gave in the preparation of the Catalogue of the Special Loans Collection of 1862. The library was yet in embryo when Mr. Smith was made its provisional keeper in 1857; and so keen an observer as the late Sir Henry Cole did not fail to see how well that office might be permanently filled by the provisional keeper. Notwithstanding certain counter influences, Mr. Smith became permanent librarian about 1868, and retained that office till his death. As Sir J. C. Robinson was practically the organiser of the Art Museum, so Mr. Soden Smith was really the organiser of the Art Library. At the same time, he was frequently occupied in aiding the preparation of special catalogues, reports, &c., and in contributions to magazines on his then favourite subject, the fresh-water Mollusca of the British Isles. As juror he drew up the report on Porcelain at the Exhibition of 1871. He was likewise special juror to the great American Exhibition at Philadelphia. He was appointed to accompany Sir Philip C. Owen to Russia. He also prepared the Catalogue of Jewellery exhibited at South Kensington in 1872.

A collector born, this instinct was keenly and judiciously applied in the acquisition of

*desiderata* for the Art Library, which rapidly grew under his direction—a work in which he might have been more ably assisted. For the use of students, he compiled valuable classified lists of books on the various arts and art industries, which, like many others of the printed productions of the Department, are too little known, from their not being made public in the usual way through the agency of the trade.

A lover of nature in every form, and an ardent collector, one special study was of the fresh-water shells, while in antiquarian pursuits he was equally interested in English and Oriental pottery, of both of which he made a large collection—in especial, in the history and forms of finger rings, of which he formed an important Dactylitheca. Enthusiastic in each direction, his delight would show itself as much in the discovery of a rare tiny shell among the slime and duck-weed of a dirty pond as in the acquisition of a fourteenth-century iconographic signet found in England. A lover of the higher literature, he was a clear and careful writer, and not devoid of the poetic fire. This last is shown in the small volume prepared between him and his old friend Prof. A. H. Church, and lately brought out under the title of *Flower and Bird Posies*. He never married. Simple and inexpensive in his habits of life, he devoted a great part of his income to forming an extensive mixed collection of English and Oriental pottery, bronzes, plate, and rings. To house these rather than himself, he lately purchased a residence in Hammersmith, the enlargement and alteration of which were hardly completed when he died.

His fine tall form and easy bearing, when in the prime of life; his perfect courtesy and unruffled temper; the bright genial expression of that handsome face; the sincerity of that kindly glance and the warm clasp of that honest hand, can never be forgotten by those who knew him well and mourn his loss—not least by him who writes these lines.

Δ.

### CORRESPONDENCE.

"THE ART OF JUDAEA."

Bromley, Kent, June 30, 1890.

ON returning to England, I find Prof. Perrot's letter in the ACADEMY of June 14, which seems to require a few words from me. As he has entered on the personalities of attributing "*mauvaise humeur et quelque précipitation*" to my remarks, in connexion with the temperature at which they were written, allow me to first state that I write this at 62° Fah., and that I see no cause to regret any of the observations that I have made.

As to the omission of the principal decorative examples—the Tombs of the Kings and of the Judges—on account of their Greek age, I will only remark that the very reason assigned for showing the coins and buildings of Justinian—that they illustrate the ideas of previous periods—applies with greater force to the far more important examples which are omitted. The column at the Russian church is almost certainly Solomonic, as the dressing of the stone agrees with that of early Jewish date at Lachish, and entirely differs from the Herodian stone-dressing at Jerusalem. The stela of Mesha, it is true, has no decoration; but even the outline of its sloping sides and rounded top has a decided value in estimating a lost architecture. As to the tomb-restorations of Cassas, they are impossible; for rough solid rock projects where he depicts smooth wrought pilasters. They cannot represent what he saw a century ago, but what he unveraciously imagined.

Prof. Perrot's ingenious emendation of supposing that I have confounded the description of Seid el Ghazi with Gaza is out of court.

The account given in the English version of his work joins the Gaza country and Esdraclon with the Jordan valley in the gushing description of its natural beauties (the French version I have not here to refer to). I pointed the passage out to Count D'Hulst, who was as much amused as myself.

Now, allow me to assure Prof. Perrot that my sole wish is to see archaeology thoroughly treated; and nothing will give me greater pleasure than to afford him every information and facility for reproducing in his volumes on Greek art the primitive Aegean pottery of the XIIth and XVIIIth Dynasties, which I shall shortly exhibit in London. If he would favour London with a visit this summer, and see the things, this would be best of all.

W. M. FLINDERS PETRIE.

### NOTES ON ART AND ARCHAEOLOGY.

WE understand that Messrs. Macmillan & Co. have undertaken to publish a translation, by Miss Eugenie Sellers, of Dr. Schuchhardt's popular account of the excavations carried out by Dr. Schliemann on the site of Troy, at Mycenae, Tiryns, and elsewhere. It is believed that the book will be of value even to those who possess Dr. Schliemann's own works, not only as bringing them up to date, but as showing the connecting links between the several discoveries. As a text-book for the use of students of archaeology, the volume, with its abundant illustrations, cannot fail to be welcome.

THE annual general meeting of the Society for the Preservation of the Monuments of Ancient Egypt will be held in the rooms of the Society of Antiquaries, Burlington House, on Wednesday next, July 9, at 5 p.m. The Earl of Wharfedale will preside.

THE Royal Society of Antiquaries of Ireland will hold a meeting at Athlone on Tuesday next, July 8. For Wednesday a visit is arranged to the islands in Lough Ree, which contain many memorials of early Irish ecclesiastical history; and for Thursday an excursion to Clonfert and Clonmacnois, famous for its seven churches, round towers, and cemetery with inscribed gravestones. An interesting programme has been prepared by the Rev. Prof. Stokes, of Dublin, who will himself read a paper on "Athlone in the Seventeenth Century." Mr. T. J. Westropp has also promised a paper on "The Normans in Thomond."

THE twelfth annual ecclesiastical art exhibition, which has of late years proved such an important adjunct to the Church Congress, will this year be held in the Drill Hall of the Artillery Barracks at Hull. It will include every article used in the building and decoration of churches, and space will also be reserved for educational books and appliances. The loan department will include old plate, embroidery, wood and ivory carvings, paintings, and photographs.

It is not often that we get such a sympathetic piece of art biography as that of Mr. W. B. Richmond, by Mr. Alfred Higgins, in the *Art Journal* for July. We all know the style and refinement of Mr. Richmond's work, and can judge of the sources of his ideal of form; but it throws a good deal of light on the peculiar colour and texture of his work to know that he has deliberately aimed at the effects of tempera rather than oil painting, even while employing the latter medium. As one of the most accomplished and elegant draughtsmen of the day, he needs no interpreter but the illustrations to the article; but why drawing in red chalk and pencil should be changed to blue, and why one in silverpoint should be printed in red, we are at a loss to understand. While the illustrations of the *Art Journal* in recent numbers have kept



at about their usual level, the literary matter has, if anything, improved. Mr. Claude Phillips's summary of the exhibitions of the season (including the Salon) is far above the average of current criticism.

## THE STAGE.

### THE "ANTIGONE" AT BRADFIELD.

THE recent representation of the "Antigone" of Sophocles by the masters and boys of Bradfield College deserves a distinguished place among those revivals of the Attic drama which have given to many a fresh interest in Greek literature, and have repeatedly enabled a modern audience to appreciate the permanent value of a Greek play, not in its narrower aspect as a theme for verbal criticism, but in its broader outlines as a work of art.

The representation at Bradfield differs from all the rest in the fact that the theatre, like that of classic times, was in the open air. There were three performances—on June 24, 26, and 28. Invitations had been sent by the Warden, the Rev. H. B. Gray, to the universities of Oxford and Cambridge, the Hellenic Society, and many of the public schools; and all who responded to the invitation had good reason to be gratified with the result. My own visit was on the first day. On this, as on the other days, a goodly number of visitors were driven over in well-appointed brakes from Reading, Pangbourne, and other places in the neighbourhood. They assembled in the beautiful hall of the College, where they were welcomed and entertained by Mrs. Gray and the Masters, until the sound of the trumpet apprised them of the approach of the hour fixed for the performance—five in the afternoon. They then made their way along a road strewn with straw to deaden the sound of any passing conveyance, and soon descended by sloping paths among trees down into the spacious chalkpit which had been skilfully converted into a theatre for the present occasion. Inscriptions in Greek pointed out the way to the theatre, and also drew attention to the cushions which had been provided, and were now presented to every visitor, with a thoughtfulness which reminded one of the scene in the "Knights" of Aristophanes, where Demos is duly grateful for a similar mark of attention. The seats were formed of hard and solid concrete, and were arranged in concentric rows and divided off into separate blocks like those of an ancient theatre. On taking one's place, there was time to notice the square altar of Dionysus in the centre of the Orchestra, as well as the substantial stage-buildings, all of them designed and erected by the public spirit of the Warden. The buildings resembled the façade of a Greek temple; and on the pediment, and elsewhere, were appropriate mottoes painted in bold characters. The first is the couplet by Simonides:

ἐσβέσθης, γῆραι ᾠδοῦν, ἄσθως αἰδοῦν,  
οἰκωπὸν Βάκχου βότρυν ἐρεπτόμενος.

*Anth. Pal.* vii. 20.

Below this was one of the most memorable lines in the play:

οὗτοι συνέχθην, ἀλλὰ συμφιλεῖν ἔφυν.

*L.* 523.

Then followed the first line of the closing couplet of an epigram by Dioscorides:

εἴτε σοὶ Ἀντιγόνην εἰπεῖν φίλον, οὐκ ἂν ἀμάρτοι,  
εἴτε καὶ Ἥλεκτραν· ἀμφοτέραι γὰρ ἄκρον

*Anth. Pal.*, vii. 37-9.

Lastly, on the hyposcenum, we had a dedicatory inscription, inspired doubtless by that of Phaedrus found in a similar position at Athens, and allusively referring to the name of the Warden and the College:

σοὶ τῷδε Γλαῦκος ἔτευξε, φίλῳργε, θῆμα θεάτρου  
τῆσδ' Ἀκαδημίας εὐρυχόρου φύλαξ.

The trumpet sounds again, and silence has already fallen on the assembly, when the Warden, robed as Leader of the Chorus, advances from the palace-door in the centre of the stage, and makes the thrice-repeated proclamation—*εὐφημεῖτε δὲ πολῖται*. He then withdraws; and the play begins with the dialogue at daybreak between Antigone and Ismene (Mr. C. M. Blagden and Mr. C. K. Maconochie). The Chorus of fifteen Theban Senators then approach by a passage to the right of the stage, with the Warden as Coryphaeus at their head, singing in unison the splendid ode to the "Beam of the Sun," which (at the first representation) was happily sung under a cloudless sky. The music of the choral odes had been composed by the Rev. J. Powley, Precentor of the College. It was effective, and apparently simple in itself, though doubtless difficult to learn by heart in consequence of its general uniformity. It had the great advantage of allowing the words to be more distinctly heard than is usual in Greek plays set to modern music. The accompaniment was duly subordinated to the voices; as in the ancient drama, it consisted of a flute alone. The flute-player was draped in a white chiton and soft-green himation, and looked exactly as if he had come out of a picture by Mr. Alma Tadema. During the choruses he was seated towards the right end of the Hyposcenum on an antique chair as of white marble, with a low music-stand of the same colour in front of him: The dresses of the Chorus were admirable in their varied and harmonious hues; and the general effect was very striking while they were going through their evolutions, and, perhaps, still more so when they fell into groups in different parts of the orchestra while the dialogue was proceeding on the stage. But, at the beginning of the first Stasimon (*πολλὰ γὰρ δεῖν, κ.τ.λ.*), it was a little peculiar to find the whole of the chorus close under the Hyposcenum with their backs to the audience, looking towards an empty stage. This, however, continued for a short time only. Again, the Hyporchema in honour of Dionysus (1115-1154) too closely resembled "a choral ode of a graver cast," instead of "a lively dance-song" heightening by force of contrast the impending catastrophe. But nothing could have been more effective than the last words of the play as sung by the chorus, and repeated in the distance when they had already passed out of view on the same side as that on which they first entered.

The performance, as a whole, reflected great credit on all concerned; and the audience expressed their approval by applauding at the proper places, as well as very heartily at the end. The part of Antigone is peculiarly difficult, partly because, as observed by Prof. Jebb, "two qualities are at the basis of her character—a steadfast and passionate enthusiasm for the performance of her duty, and intense tenderness, purity, and depth of domestic affection." The easier part of Ismene was played with taste and feeling by one who had evidently been well-trained. Both were perhaps at their best in the short dialogue beginning with Ismene's line "Is life worth aught to me bereft of her?" and ending with the line rightly assigned to Antigone, "O dearest Haemon! Hear thy father's scorn." (The quotations are from Mr. Blagden's contribution to the very creditable verse-translation mainly written by the boys themselves). Creon was represented by Mr. A. C. Wade with remarkable skill and singular dignity. His action and delivery alike were excellent. The boy who sustained the part of Teiresias was successful in personating a prophet bowed down in extreme old age. He was also unconsciously true to one of the traits of advancing years in occasionally displaying a slight defect of memory. One of the masters, Mr. F. M.

Ingram, made an effective First Messenger; and another, Mr. R. C. Guy, acted the part of the Sentinel with a sense of humour that showed he was fully conscious of a certain affinity between his part and that of Launcelot Gobbo in the famous soliloquy in the "Merchant of Venice." It would be difficult to say too much in praise of one who appears in the playbill not as Coryphaeus only, but also as Choragus, the Warden of the College. As the master spirit of the whole performance, as the magnificent promoter, the Herodes Atticus, of the Greek play at Bradfield, he is entitled to the gratitude of all who had the privilege of being present on an occasion of almost unrivalled interest. As one sat in the open air, rejoicing in the clear sky, and at the same time screened from the sun by the structure that rose to the west of the stage, and sheltered from the wind by the trees that were fringing with green the white soil above the topmost seats, while the birds in their branches were from time to time joining in the chorus, one could not fail to recall the poet's own description of his birthplace—"the fairest home in the land of goodly steeds, the white Colonus, where down in the green glades the clear-voiced nightingale most loves to sing, amid bowers that know no heat of sun, no blast of storm"; and one felt at once that it was a spot such as Sophocles himself might have chosen for the revival of his own "Antigone."

J. E. SANDYS.

The "Antigone" of Sophocles was played three times last week by the boys at Bradfield College, Berkshire, the performance being given under exceptionally favourable circumstances in a disused chalk-pit adjoining the college grounds. Here a Greek stage, orchestra, and auditorium were erected at the expense of the Warden; the auditorium consisting of semi-circular tiers of solidly built steps, rising to about thirty feet above the level of the orchestra, in the middle of which stood an altar dedicated to Dionysus. The stage represented the palace of Creon, the walls being hung with shields, and the entablature inscribed with lines in praise of Sophocles.

The interest of the entertainment was both literary and histrionic, a verse translation of the play by the sixth-form boys being presented to every visitor. It is modestly said in the preface to this translation that it makes "no pretention to poetry and very little to scholarship"; but, as a matter of fact, it is eminently readable, and it rises more than once above the ordinary level of similar poetical versions. The Parodos and First Stasimon, by Mr. H. C. Moore, exhibitor of Balliol, are especially felicitous, his employment of such compound words as "argent-shielded," "all-resourceful," "field-abiding," and the like, having a fine Greekish flavour which one misses somewhat in the smoother lines of Plumptre and Donaldson. The picturesque lament of Antigone in the Fourth Episode is also remarkably well done by Mr. J. W. Jenkinson, scholar of Exeter.

The acting, to say the least of it, was as creditable as the translation. Those who played the female characters laboured under the inevitable disadvantage of being boys in masquerade; but they were capitally made up, and comported themselves with maidenly discretion. If Mr. C. M. Blagden's Antigone was somewhat heavy and passionless, it was at all events free from exaggeration; while Mr. Maconochie's Ismene was not only tender and gentle, but actually graceful. The parts of Haemon and Teiresias were effectively given by Messrs. H. S. Burnell and C. E. C. Prentis; and Mr. J. W. Harrison did as much as could be done with so minor a rôle as that of Eurydice. The honours of the play, so far as the boys were concerned, were, however, undoubtedly carried off by Mr.

A. C. Wade, whose Creon was rendered with a stern reserve and a tragic dignity entirely Greek. The parts of the Sentinel, and of the First and Second Messengers, were undertaken by three of the masters, the suicide of Haemon in the tomb of Antigone being described by Mr. F. M. Ingram, in the character of the First Messenger, with extraordinary power and dramatic effect. It is not too much to say that in this gentleman the stage has lost a really fine actor.

The getting up of the piece was most carefully studied, and the accessories were correct and in good taste. Everything was as real and as little stagey as possible. The wreaths upon the heads of the Chorus and the solitary flute-player were of natural bay-leaves; incense was burned upon the altar at the beginning and end of the play, and before the choral invocation to Dionysus; the brass armour of the royal body-guard and the sceptre of Creon were copied from originals in the British Museum; and the male characters, disdaining the abomination of "fleshings," were bare-armed and bare-legged, and wore sandals on their naked feet. The Rev. L. de Brisay, as the flute-player, clad in green and white, sat under the stage in a chair fashioned like the chairs of the Archons in the Theatre of Dionysus at Athens, playing from time to time such simple and mournful strains as might well echo the lost moods of the Greek schools of music. The Chorus meanwhile, whether moving with measured steps to the burden of their song, or sitting in scattered groups, attentive to the play, were always picturesque; the soft sea-greens, ambers, cinnamons, and salmon-pinks of their chitons forming delightful and ever changing harmonies of colour. They were led, moreover, by the Rev. H. B. Gray, Warden of the College, with a rhythmic fervour which so heightened the illusion that one almost forgot now and then that the blue sky overhead was not the sky of Hellas.

The weather (on June 24) was perfect. Scarcely a breath stirred the leaves of the young maples on the brink of the chalk-pit above. The larks sang high in air, and the swallows flitted to and fro as they listed. Had the spectators also been in old Greek garb, and had the actors spoken their verses in such accents as are used by native Greek scholars when they recite the masterpieces of their own ancient literature, it would have left nothing to be desired. But this is heresy.

AMELIA B. EDWARDS.

#### STAGE NOTES.

NEXT week we may have something to say about the *matinée* of "Illusions"—a play by Pierre Leclercq, which was produced on Thursday afternoon, with Miss Marion Lea in the chief character. To-day let me add only a few lines of record of a *matinée* on Tuesday, when it pleased the attractive and accomplished pupil of a very accomplished master to essay the performance of what was long accounted, and may indeed still be reckoned, among the great test parts of modern tragedy. The piece, of course, was "Fazio," which is the very remarkable work of the late Dean Milman; and the actress who was the cause of its recent performance is Miss Claire Ivanowna, a young Russian lady. It is amazing how full of good stage situations and of telling bits of natural and unstilted dialogue "Fazio" is. Here and there the phraseology is indeed but cheaply poetic, as where, for instance, the admirable divine who was the author of the play elects to call a thing "passing strange" rather than "very odd." But on the whole, although passages of unquestioned beauty are rare, the merits of the play are such that it is only surprising that it has of late years been so much neglected. As

regards the actress, our praise need not be stinted. Miss Ivanowna is, to begin with, a decidedly fine young woman, with a rich and expressive voice, and an accent in English very much less marked than that which we endured nearly a generation ago in Mme. Stella Colas, or than that which contributed to make a sometime overrated Polish lady almost intolerable. Her poses are agreeable and effective, and her gestures very telling; and there is no reason that we know of why the charm of a fuller and subtler facial expression may not be added in due time to the stage virtues we have already named. The lady can express passion with breadth and picturesqueness; and Mr. Hermann Vezin must, on the whole, have been satisfied with the result of his teaching, and have admitted, to boot, that the pupil had added something of her own, which mere instruction, however necessary, could not have conveyed to her. Mr. Julian Cross and Mr. Lewis Waller, and one or two other well-known and capable people, were creditably engaged in Tuesday's performance.

MR. WILLARD—who has arranged to play "Judah" during the remainder of the summer—will sail for New York, it is understood, on October 1.

#### MUSIC.

##### RECENT CONCERTS.

AN exceedingly interesting "historical concert" was given on June 26, at Sir Julian Goldsmid's house in Piccadilly, by Signor Franceschetti, assisted by Count G. Vinci (violin), Signor de Piccollellis (violoncello), Signor Dabiero (lute), and Signor Mancinelli (pianoforte). The ancient Greek "Hymn to Calliope" ("Eis Mousa"), harmonised in the Hypo-Lydian mode by the late Sir George A. Macfarren for W. Chappell's *History of Music*, was the first specimen presented. It was most impressively sung by Signor Franceschetti, the rather anachronistic pianoforte accompaniment being played by Signor Mancinelli. From this early work (the text is attributed to Messomedes of Crete, between the second and fourth centuries) a jump was made to Gabriell Fallamero (1500), who was represented by a Canzonetta with lute accompaniment. Following others came a Violin Sonata by Tartini (1692), an excerpt from the Opera "Euridice," by Jacopo Peri (1560), and songs and pieces by Falconieri (1616), A. del Leuto (1645), Boccherini (1730), Durante (1710), Paradisi (1710), and Pergolese (1732) respectively. The room was well filled, and the performances generally excellent.

The Philharmonic Society's final concert of the season was remarkable for a wonderfully finished performance of Spohr's Ninth Violin Concerto by M. Ysaie—who also played a piece by Paganini as an encore—and for a rendering of Beethoven's Choral Symphony (composed for this society), which, as regards the instrumental portion especially, fell considerably below the standard we have now a right to adopt in judging performances by a first-rate orchestra. The opening movement in particular was given with a want of majesty, tenderness, and due regard to the poetic intentions of the composers—obvious to any intelligent musician—that irresistibly suggested the slipshod manner of former days. The Scherzo was coarsely played, and in the divine Adagio the phrasing of the elaborate passages for violins was so lacking in freedom that their exquisite grace and tenderness were almost entirely lost. The vocal portions fared better; for though the soloists—Miss Fillunger, Miss Hilda Wilson, Mr. Maldwyn Humphreys, and F. W. Morton—were rather overweighted, the choruses were capitally given by the now dis-

banded Novello Choir, reassembled for the occasion. The remaining items were Costa's Quartett, sung by the singers just named, and Macfarren's Overture "Chevy Chase." Mr. Cowen conducted.

On Saturday, at the Albert Hall, before a large though not a crowded audience, Mme. Patti sang portions of her somewhat scanty *répertoire* with the success that until now has never failed her. That she was in her best voice may not be said, but all she did was artistically perfect; and as she was reasonably liberal in the matter of encores, her audience had no ground for complaint, especially as their pleasure was further ministered to vocally by Mrs. Henschel, Madame Patey, Mme. Antoinette Sterling, Mr. Edward Lloyd, Mr. Durward Lely, Mr. Henschel, and the Lotus Glee Club; and, instrumentally, by Miss Marianne Eissler, M. Johannes Wolff, the Chevalier Emil Bach, and a competent orchestra under Mr. Ganz, who also acted as accompanist.

The seventh Richter concert, "given in conjunction with the Wagner Society" (i.e. its London Branch), consisted exclusively of excerpts from the works of Wagner. Miss Pauline Cramer, who has never, within our recollection, sung so well, was heard in "Elizabeth's Greeting" from "Tannhäuser," in the tremendously-exacting finale from the "Götterdämmerung," and, with Mr. Henschel, in the closing scene of "Die Walküre." Her intonation was excellent, her phrasing intelligent, and her powers equal to the heavy demands made. Mr. Henschel, too, was in excellent form, his declamation of Wolfram's beautiful solo, "Blick' ich umher," from "Tannhäuser," being especially worthy of praise. The purely instrumental items comprised the Overtures to "Rienzi" and the "Flying Dutchman," and the "Vorspiel und Liebestod" from "Tristan." That works so familiar were adequately dealt with by Herr Richter and the band he has so wonderfully trained need not be insisted on, nor is it necessary to place on record the reverent attention with which they were heard by the crowded and enthusiastic audience.

A concert was given at St. James's Hall on Wednesday evening by a choir of 100 Welsh ladies under the direction of Mrs. Clara Novello Davies, assisted by twenty other Welsh ladies, who played on ten pianofortes, and by MM. Hirwen Jones, Ffrangcon Davies, and Johannes Wolff. Miss Amy Sherwin was also to have sung, but was prevented by indisposition, her place being filled by Miss Nellie Asher. The first part of the concert consisted of Messrs. Weatherly and J. L. Roedel's Cantata "Westward Ho," a bright and taking little work, which pleased the audience greatly, and four numbers of which were encored. It was capitally sung by the choir—whose fresh young voices, spirit, and precision were at once appreciated—and by the Misses Mary Thomas, Maggie Davies, Gwen Coslett, Maggie Jones, and Nellie Asher, to whom the solos, duets, &c., fell. Dr. E. H. Turpin did excellent service at the organ, and Mrs. Clara Novello Davies conducted with a vigour and discretion worthy of the sterner sex.

#### MUSIC NOTES.

READERS of the ACADEMY will be concerned to hear that Mr. J. S. Shedlock has met with a serious accident. On Saturday last, about noon, he was knocked down and run over while crossing the Strand. After the first shock, he recovered sufficiently to be taken to his own home, where it was ascertained that a shoulder-blade had been fractured. He is, of course, still confined to his bed; but we are glad to be able to say that he is making satisfactory progress.

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## LITERATURE.

*In Darkest Africa*; or the Quest, Rescue, and Retreat of Emin, Governor of Equatoria. By Henry M. Stanley. In 2 vols. (Sampson Low.)

Few works have in recent times been looked forward to with more eager expectation than this remarkable record of an expedition which will always stand out as one of the great episodes in the history of geographical research. None have, probably, more entirely satisfied the anticipations of the public, unless it be *Through the Dark Continent*, that other work in which the same author describes the still greater exploit of his journey down the Congo. Notwithstanding the rapidity with which it was composed, at the rate of over twenty pages a day for fifty days continuously, the book betrays surprisingly few traces of haste, and abounds in passages of considerable descriptive power, while the reviewer is bewildered by the multiplicity of topics calling for discussion. As, however, the volumes will be in the hands of everybody, the reader need not be detained with an account of the main purpose of the expedition—the relief and rescue of Emin Pasha, lost in the wilds of equatorial Africa, and for over six years cut off from the outer world by the surging waters of the Mahdist rebellion. On this point it will suffice to remark that in carrying out his arduous undertaking the leader of the expedition displayed the same endurance, the same tenacity of purpose and dauntless courage, above all, the same superb command over the very wills of his followers as have distinguished him in the execution of all his other commissions, from the quest of Livingstone to the circumnavigation of the Victoria Nyanza and the exploration of the Congo. In this respect the contrast is certainly striking between rescuer and rescued, apart altogether from the merits of the points at issue between them. Whatever view we may feel disposed to take of this question, it seems, at all events, reasonable to presume that no differences could have arisen at all had the good-natured though somewhat eccentric naturalist been endowed with a little of the resolute spirit so eminently characteristic of his deliverer.

The route followed by the expedition, whether otherwise the easiest or most practicable, had at least the advantage of opening up more of the dark places in "Darkest Africa" than would have been possible by adopting any of the alternative lines of march. By taking the Congo route new ground was broken from the very mouth of the Aruwimi affluent; and new ground con-

tinued to be followed thence uninterruptedly not only to the very sources of that river, but beyond it eastwards to the southern extremity of the Albert Nyanza, and from that point southwards to and beyond the Albert Edward Nyanza. Here Mr. Stanley entered the region already traversed by himself coming from the west twelve years previously; and thus were connected his two itineraries of 1876-8 and 1887-9, completing a rough survey of an equatorial zone extending from below Stanley Pool to the eastern shores of Victoria Nyanza. What a vast increase has been made to geographical knowledge by this junction will be readily understood when it is stated that the Aruwimi river alone is 700 miles long and drains an area of no less than 67,000 square miles, that is, some 9,000 square miles more than the whole of Great Britain south of the Solway Firth. This great catchment basin is bounded north and east by the Congo-Nile water-parting, whose limits are at last accurately determined by the combined researches of Stanley and Junker, the latter having in 1882 struck the Nepoko at a point about forty miles above the picturesque falls over which it is precipitated into the Aruwimi. Nearly the whole of this fluvial valley lies within the vast equatorial zone of primeval forest, which presented almost insurmountable obstacles to the progress of the expedition, and the march through which reminds one of nothing so much as of the marvellous expedition of Cortez when, after the fall of Mexico, he was suddenly recalled southwards to Tabasco and Chiapas by the revolt of his lieutenant Olid. The description of the Conquistador's indomitable energy in forcing his way across swamps, rivers, and woodlands, supplies falling short, and his followers driven to subsist on roots, berries, and vermin, applies with equal truth to the tremendous difficulties encountered and overcome by the Stanley expedition, lost amid the dank and sunless Aruwimi forests, and left to its own resources by the total collapse of the supporting column under the ill-starred Major Barttelot.

"For 160 days we marched through the forest, bush, and jungle, without ever having seen a bit of greensward of the size of a cottage chamber-floor. Nothing but miles and miles, endless miles of forest, in various stages of growth and various degrees of altitude, according to the ages of the trees, with varying thickness of undergrowth according to the character of the trees which afforded thicker or slighter shade. . . . With the temperature at 86° in the shade we travelled along a path very infrequently employed, which wound under dark depths of bush. It was a slow process, interrupted every few minutes by the tangle. The bill-hooks and axes, plied by fifty men, were constantly in requisition; the creepers were slashed remorselessly, lengths of track one hundred yards or so were as fair as similar extents were difficult."

Emerging from this jungly zone, the expedition traversed the magnificent grasslands of the plateau stretching away to the south-western extremity of Lake Albert Nyanza. Here its object having been effected by the rescue of the still wavering Pasha, and of his worthless Egyptian followers, who neither deserved nor apparently desired to be rescued, its progress was con-

tinued southwards through an old lacustrine basin now watered by the river Simliki, and flanked on the east side by the superb Ruwenzori *massif*, with snowy crests towering 17,000 or 18,000, possibly even 20,000, feet above sea level. The true configuration of this most interesting region was at last clearly determined; and we now know that both the northern Muta Nzige (Albert, and the southern Muta Nzige (now re-named Albert Edward) are fragments of an older and much larger basin at present connected by the Simliki, and themselves apparently in process of extinction. It also appears that the Albert Edward is fed by an affluent flowing north from about 1° or 1° 10' south latitude in the Ruanda country, where future explorers will consequently find the farthest sources of the Albertine branch of the Nile.

Not satisfied with these brilliant contributions to geographical research, Mr. Stanley attempts to identify Ruwenzori and the two lakes with the shadowy "Mountains of the Moon" and "Fountains of the Nile" of classical writers. To this subject he devotes a special chapter, illustrated with curious little maps of the Nile valley as known to Homer, Hekataeus, Hipparchus, Ptolemy, and later authorities, giving preference to the ancients and falling foul of recent cartographers for not retaining their wild guesses and vague nomenclature. His remarks, not always in the best taste, scarcely call for serious criticism; and if farther study satisfies him that the ancients knew absolutely nothing of the sources of the Nile, he may perhaps see fit to suppress the whole of this crudely written chapter in future editions of the work.

Although mostly wrapped in fog, a fine view of Ruwenzori was obtained one evening from the camping ground of Mtsora, when

"a large field of snow and snow-peaks beyond the foremost line appeared in view. During the whole day our eyes had rested on a long line of dark and solemn spurs, their summits buried in leaden mists; but soon after 5 p.m. the upper extremities of those spurs loomed up one after another, and a great line of mountain shoulders stood out; then peak after peak struggled from behind night-black clouds into sight, until at last the snowy range, immense and beautiful, a perfect picture of majestic desolation, drew all eyes and riveted attention, while every face seemed awed."

Mr. Stanley's contributions to the science of anthropology are of great value; and his account of the pigmy people, who harassed his line of march like a swarm of disturbed hornets, throws quite a new light on the subject of the Negrito tribes in equatorial Africa. Hitherto they had been met so rarely, and in such few numbers, that they were commonly regarded as the scattered fragments of an aboriginal dwarfish population at one time spread over the whole of the interior, but now rapidly approaching extinction. So far from this being the case, Mr. Stanley's experience shows that there are numerous Negrito communities not only in the Aruwimi basin, but also in the wooded parts of the Semliki valley. He had himself heard of them during his voyage down the Congo ten years previously; they were met by Schweinfurth in Monbutland about

the Nile-Congo divide, by Du Chaillu in the Gaboon region, and by Wissmann and Pogge about the southern affluents of the Congo. They would therefore appear to be widely and, in some places, continuously spread over the greater part of the tropical forest zone, the actual extent of which has not yet been determined. They are not a homogeneous race like, for instance, the Andamanese islanders; and Mr. Stanley finds that

“There are two species of these pignies utterly dissimilar in complexion, conformation of the head, and facial characteristics. Whether Batwa forms one nation and Wambutti another we do not know, but they differ as much from each other as a Turk would from a Scandinavian. The Batwa have longish heads and long narrow faces, reddish small eyes, set close together, which give them a somewhat ferret-like look, sour, anxious, and querulous. The Wambutti have round faces, gazelle-like eyes, set far apart, open foreheads, which give one an impression of undisguised frankness, and are of a rich yellow ivory complexion. The Wambutti occupy the southern half of the district described, the Batwa the northern, and extend south-easterly to the Awamba forests on both banks of the Semliki river, and east of the Ituri.”

It is far too early to generalise, and many more facts must be accumulated before any attempt can be made to define, on the one hand, the relations between the various Negro groups themselves and, on the other, their collective relation either to the pure negro or to the aberrant Bushman and Hottentot races.

Not less important are Mr. Stanley's observations on the pastoral Wa-Huma people, who are found interspersed as the ruling class among the agricultural negro and negroid populations throughout East Central Africa. Like all African explorers, he was struck by the immense diversity in the physical appearance of the inhabitants of the southern half of the continent, nearly all of whom are grouped together under the collective designation of Bantus. At this purely conventional term he has a needless sneer, forgetting that it is not to be taken in an ethnological, but only in a linguistic sense; and he would be the last person to deny that, as a matter of fact, they all speak more or less divergent dialects of the same Bantu stock language. The endlessly varying physical differences of these mixed races he rightly attributes to the interminglings that have been going on for ages between the aboriginal negro and the intruding foreign element, of which latter the Wa-Humas are by him justly regarded as the living representatives. But he becomes himself a little “mixed,” when, in one place, he calls these Wa-Humas “Semites,” and, in another, traces their original home to India, for he ought to know that the Hindus are not Semites. Nor are the Wa-Humas either Hindus or Semites, but Hamites; and he unwittingly hits off the exact truth where he tells us that certain Wasongora chiefs “were as like in features to the finest of the Somali types and Wa-galla as though they were of the same race” (ii., p. 317). They are, in fact, “of the same race,” that is, they are Hamites, the Somali and Gallas being branches of that great division of the Caucasian stock.

Mr. Stanley is also mistaken in supposing that his views on the mutual relations of the Wa-Huma and Bantu peoples are new to science. Six years ago the present writer remarked that the Bantus

“have no ethnical coherency, and it seems impossible to recognise a distinct Bantu type in an anthropological sense. . . . The expression Bantu, intelligible in a linguistic sense, has no definite anthropological meaning. . . . The Wa-Huma, to whom the attention of ethnologists has scarcely yet been seriously directed, present some points of great anthropological interest, probably affording a solution of the difficulties connected with the constituent elements of the Bantu races in East Central Africa. Speke had already observed that the chiefs of the Bantu nations about the great lakes were always Wa-Huma, a pastoral people evidently of Galla stock, and originally immigrants from the Galla country. . . . From these and other indications it seems highly probable that in point of fact the Bantu peoples are fundamentally negroes in diverse proportions affected by Wa-Huma or Galla, that is, Hamitic elements. . . . The conclusion seems irresistible that [the non-negro element] should be referred to these Wa-Huma or Hamitic Gallas, probably for ages advancing as conquerors from the north-east into the heart of the continent” (*Ethnology of Egyptian Sudan*, 1884, *passim*).

It is obvious that Mr. Stanley was unacquainted with this monograph; hence all the more satisfactory to the writer that he has independently arrived at the same conclusion, and confirmed it by the addition of much further information collected by him in “Darkest Africa.”

These handsome volumes are beautifully printed in bold type on excellent paper; they are splendidly illustrated, and supplied with admirable maps and copious indexes.

A. II. KEANE.

*The French Revolution.* By Justin H. McCarthy. In 4 vols. Vol. I. (Chatto & Windus.)

THE first volume of this work, which I propose to consider in this article, appears to have been written as an introduction to the other three. The French Revolution is a vast subject; and the author truly observes that it is hard in such a case to know “where to make a beginning.” Further on he says: “If there is a difficulty in choosing the starting-point, there is scarcely less difficulty in deciding upon the treatment.” I do not see the truth of this remark. If the French Revolution, like many other revolutions which have preceded it, is an historical subject, it should be treated historically; the facts should be ascertained, and set forth in clear and simple language.

Mr. Justin H. McCarthy distinguishes two kinds of writers upon the French Revolution: the “brilliant special pleaders,” with whom he classes Thiers, Mignet, and Taine; and the “more impartial and more judicial” writers, such as De Tocqueville and Sorel, Von Sybel in Germany, and Mr. H. Morse Stephens in England. “Judicial” seems an ambitious word. The historian, according to etymology, is an inquirer. If he is to be raised to the dignity of a judge, let

him judge not persons nor facts, but the evidence.

Mr. Justin H. McCarthy allows himself at times to be carried away by the power of language; but he is fair-minded, and something more. His book shows patience and ingenuity in research, a love of his subject, and a generous spirit of truth. But an historian must make up his mind which he intends to follow, the “muse” of history or the siren of romance. There is a path which leads to history. It is pointed out by an author whom he appears to have relished. Arthur Young, in the preface to the second edition of his *Travels in France* during the years 1787, 1788, and 1789, says:

“When the publisher agreed to run the hazard of printing these papers, and some progress being made in the journal, the whole manuscript was put into the compositor's hand to be examined, if there were a sufficiency for a volume of sixty sheets, he found enough prepared for the press to fill a hundred and forty; and I assure the reader that the successive employment of striking out and mutilating more than the half of what I had written was executed with more indifference than regret, even though it obliged me to exclude several chapters, upon which I had taken considerable pains. The publisher would have printed the whole; but whatever faults may be found with the author, he ought at least to be exempted from the imputation of an undue confidence in the public favour, since to expunge was undertaken as readily as to compose.”

The rule of style, “To expunge as readily as to compose,” laid down by Arthur Young, and his observance of it, might be followed by an author in the present day. He would begin by expunging adjectives, adverbs, epithets such as “pompous” and “profligate,” which Mr. McCarthy applies—it seems to me unduly—to Louis XIV., who was a man irregular in his affections, but a king majestic in his conduct. And the expunging of superfluities and “sensationalisms” of speech would lead to the reconsidering and revising of hasty judgments on persons and classes.

As an instance of hasty judgments upon persons, I may perhaps refer to Mr. McCarthy's remarks on the father of the Duke of Orleans, who became known during the Revolution as Philippe-Egalité. The father is represented in Mr. McCarthy's book as “one of the most debauched men of his age,” “a kind of brutal Falstaff,” “cynical, vicious, grotesque, coarsely immoral.” The portrait seems to me overdone; the shadows are too dark, the bright points—for Louis Philippe of Orleans had bright points—are left in shade. In Dezobry and Bachelet's *Biographical Dictionary* I find this account of him:

“Très-instruit et d'un caractère généreux, il avait fait le premier en France inoculer ses enfants. . . . Il faisait le bien dans le plus profond secret, dépensant en actes de bienfaisance plus de 250,000 francs par an.”

In the *Nouvelle Biographie Générale*, published by Firmin Didot, I find that Louis Philippe of Orleans distinguished himself greatly in the wars from 1742 to 1757, took part in the sieges of many towns in Flanders and in the battles of Dettingen, Fontenoy, Raucoux, Lawfeld, and Hastenbeck, and succeeded his father in the government of the province of Dauphiné.



"Il passa les dernières années de sa vie dans sa délicieuse résidence de Bagnolet. Il s'y entourait d'artistes et d'hommes de lettres, fit construire un théâtre dont Collé composait les pièces, et sur lequel le prince ne dédaignait pas de paraître lui-même. Jouer la comédie était chez lui une véritable passion, et si dans ses plaisirs la décence n'était pas toujours assez respectée, du moins l'intelligence y avait plus de part que dans les amusements de la plupart des seigneurs du même temps."

Learned, charitable, secret in his benefactions, active in his military duties, there is something to be said for him. Grimm's *Mémoires Inédits* bear testimony to his manly devotion to Louis XV. in his last illness. Collé, who, though he enjoyed the duke's benefits, speaks of him apparently without prepossession in his favour, says: "Justesse d'esprit, justice de cœur, et faiblesse, voilà en trois mots son caractère."

Arthur Young judged the old French noblesse with severity on what he saw of their estates in his rides through France. He must have lost his temper when he wrote:

"Whenever you stumble on a grand seigneur, even one who was worth millions, you are sure to find his property a desert. The Duke of Bouillon's and this prince's [the Duke de la Rochefoucauld] are two of the greatest properties in France, and all the signs I have yet seen of their greatness are wastes, *landes*, deserts, fern, ling. Go to their residence, wherever it may be, and you would probably find them in the midst of a forest, very well peopled with deer, wild boars, and wolves. Oh, if I were the legislator of France for a day, I would make such great lords skip!"

Mr. McCarthy is too much influenced by such remarks when he says:

"But a certain proportion of the nobles were compelled by destiny to dwell in something like intercourse with the peasantry, and of these a certain small proportion allowed that intercourse to be tinged by something like humanity . . . . A selfishness which had become ingrained by long generations of power to oppress, a malign egotism that ignored all need except its own, that refused to recognise any rights save its own, a profligate passion for ostentation and display, a heartless indifference to all things except its own sublime existence, were the prevailing characteristics of the vast majority of the nobility in the time of the Old Order."

What does this paragraph amount to? It comes to this, that the great nobles of France did not live on their estates. They served the king at court, according to the traditions of the old French monarchy, and also in the wars; they impoverished themselves in this service, and became estranged by absence from the soil and from their peasantry.

Mr. McCarthy's remarks on Voltaire are excellent:

"Posterity has on the whole dealt very harshly with Voltaire's errors, and made scant allowance of the praise which his purposes and efforts so often deserved . . . . Frequently and grievously he sinned against good taste, against that kindly, manly feeling which prompts a gentle mode of pointing out a fellow-man's errors and follies."

The chapters on Rousseau, Dalember, Turgot, and Marie Antoinette, are full of interest. An historian is bound to be cautious in his statements, and there is

much to perplex him in the circumstances of the age; but he cannot be too firm in his conviction of the innocence of Marie Antoinette. The story which Mr. Justin H. McCarthy tells of her illness at Trianon, when she desired that her chamber should be guarded by four gentlemen of her court, while it displays a disregard of appearances, bears testimony to her memory, and is in itself a proof of her innocence, besides the crowning proof which she gave at the bar of the revolutionary tribunal and on the scaffold.

WILLIAM MARKHEIM.

*The Composition of the Four Gospels. A Critical Inquiry.* By the Rev. Arthur Wright. (Macmillan.)

MR. WRIGHT commences his critical inquiry into the composition of the Gospels with a vivid description of Eastern methods of instruction.

"Education in the East, I am told, still consists largely in learning by heart the maxims of the wise. The teacher sits on a chair, the pupils arrange themselves at his feet. He dictates a lesson, they copy it on their slates and repeat it till they have mastered it. Then the task is over, the slates are cleaned and put by for future use.

"Substitute for the slates and pencils a writing tablet and *stylus*, and you will have a scene which must have been common in the days of the Apostles. The teacher is a catechist, the pupils catechumens, the lesson a section of the oral gospel, for we are thinking of a time when written gospels were not yet contemplated."

Following the church tradition, which makes Mark the interpreter or translator of Peter, Mr. Wright holds that Peter was the author of what he calls the first cycle of oral teaching. This has come down to us in a threefold form in our first three Gospels, but is found most complete in the second, which was written by Mark from his recollections of Peter's teaching, though not till after an interval of thirty or forty years, when "his memory must have lost much of its freshness." Of a second cycle, consisting chiefly of speeches, sermons, and parables, as the first did of incidents and mighty works, Matthew was the author; while a third came through catechists of the Pauline school, and is incorporated in our Luke. That our first Gospel is a composite work is fully recognised and frankly stated by our author. Mr. Wright accepts the undivided testimony of antiquity to the effect that Matthew wrote in the Hebrew or Aramaic dialect, and he inclines to the view that his work was closely represented by the lost Gospel according to the Hebrews. As to the Greek version, he contends—surely with great reason—that the Apostle Matthew, having been himself an eye-witness, would scarcely have adopted the Petrine memoirs to the extent that we find in our first Gospel, nor modified them in the way they are there modified, the phenomena indicating rather that this "must have been a long process, continued by many catechists." Luke's Gospel, according to Mr. Wright, is the most complex of the three, and the least faithful to the true chronological order. That of John differs from the rest in the fact that it is not founded on oral teaching at all, but was

written from his own recollections, sometimes confused or imperfect, by an eye-witness of the events. The discourses in this Gospel, which are far beyond the capacity of a Galilean fisherman, evidently contain Christ's teaching; but it is admitted that they are not *verbatim* reports, and that the style is the Apostle's own.

This theory, founded upon and suggested by the study of Mr. Rushbrooke's *Synopticon*, has much to recommend it. In fact, down to a certain point it almost compels our assent; and, apart from matters of detail, the only question of importance is whether the author takes sufficient account of the literary and religious motives operative in the construction of our Gospels to satisfy the demands of scientific criticism. Mr. Wright does very distinctly take account of such motives, and he notes several interesting examples of alterations made purposely by the catechists, as he supposes, in the original tradition. Such was the change from Mark's "Is not this the carpenter?" to "Is not this the carpenter's son?" as we have it in Matthew. And a still more striking example is the true reading in Matt. xix. 16, "Why askest thou Me about the good thing?" altered from Mark's "Why callest thou Me good?" as it was afterwards changed back by the copyists for the sake of uniformity. On this our author boldly remarks, "This is more than a lapse of memory. It is a deliberate change, made evidently for a theological purpose, lest any doubt should be engendered amongst pupils of tender age about the perfect sinlessness of Christ." In dealing with Luke, while Mr. Wright admits that in addition to the three cycles the author made abundant use of non-oral Gospel and of editorial notes, I am not sure that he has fully grasped the real character of that admirable composition as a product of literary art rather than a result of pure historical inquiry. He separates, indeed, the mission of the seventy and the miraculous draught of fishes from the more reliable materials of which the Gospel is composed, but rather as the contributions of anonymous compilers than as the free product of the writer's imagination. He sees that the draught of fishes in Luke and John is simply the same story twice repeated, and not, as so many would have it, the same incident twice occurring. He sees, with Dr. Abbot, that Luke has omitted the curse on the barren fig-tree because he has already inserted a parable of a fig-tree on which fruit was looked for and none found. All this is excellent; but a still freer handling would probably have shown or suggested that Luke omitted the incident of the fig-tree, not merely because he had introduced a parable conveying a similar lesson, but because he had himself chosen to convert the incident into a parable; that the miraculous draught of fishes presents us with the inverse case of a parable changed into a miracle; that the mission of the seventy has no pretension whatever to an historical character; that the anointing for burial is omitted because the evangelist has already made use of the incident, at an earlier stage of his narrative, in a form fitted to his own purposes; perhaps, also, that the exquisite parable of the Prodigal Son, or, as it might



be called, of the Two Sons, is a literary and artistic expansion and adaptation of the parable in Matthew which goes by the latter name; that the other parables peculiar to Luke, while embodying the eternal principles of the Christian gospel, were as stories (and, by the way, as Mr. Wright remarks, they are stories rather than, in the strict sense of the word, parables) the free invention of the evangelist; and, in short, thus dispensed with the third oral cycle altogether.

Naturally the weakest point in Mr. Wright's work will be thought by rationalists to be his assumption of the authenticity of the Fourth Gospel; but this is a question which he can scarcely be said to discuss.

Mr. Wright is apprehensive that "some readers will regard his work as an attack upon the Gospels rather than a defence of them." That is not improbable; but it might be wise to drop such words altogether. Intelligent seekers of truth will regard the book as simply what it calls itself—"a critical inquiry"—and will thank the author for a piece of work so courageous and scholarly.

ROBERT B. DRUMMOND.

*Talks with Ralph Waldo Emerson.* By Charles J. Woodbury. (Kegan Paul & Co.)

MR. WOODBURY first met Emerson in the year 1865, in connexion with some lecturing arrangements in a country town; and from that time forward, with more or less constancy, he maintained the acquaintance. Probably, if he had been so disposed, he might have made a much more bulky volume of his recollections, but he has exercised a wise restraint, so that all he gives is to the point and welcome. The more we see of the inner and personal life of Emerson, the better for us; and Mr. Woodbury has an understanding spirit, which makes him a good reporter. A hearty admirer of Emerson, he is yet so far true to Emerson's precepts never to become a blind worshipper. He was strong enough in character to come into near contact with a great man—a very great man—without losing his own mental and moral balance. Accordingly, he has succeeded in producing a volume which every lover of Emerson will gladly place upon his book-shelf.

Mr. Woodbury lays particular stress on what may be termed Emerson's mission to the young. He quotes a remark made by Emerson to Miss Elizabeth Peabody: "My special parish is young men inquiring their way of life"; and he affirms that Emerson's "spirit of kinship with all young manhood breathed from his person in public and vitalised his page." He belonged, he says, to the young men. Matthew Arnold has drawn a fine picture of Emerson's influence on the youth of Oxford when Arnold himself was there. Emerson was one of those "voices in the air," of which he said "happy the man who, in that susceptible season of youth, hears such voices! They are a possession to him for ever." That Emerson had kinship with the young is true, as it is true of all so-called "optimists";

but it is the whole truth on the subject only if we estimate youth by a different standard than that of years. Thomas Purnell, in his memoir of Charles Lamb, relates that, when some one said that no man should be a Bohemian after thirty, it was retorted that some men are never thirty; and, adds Purnell, "in this sense Charles Lamb was never thirty." So, with reference to Emerson, we may say there are men and women who never grow old. Emerson himself was one of these. The time never came when he looked backward as old men look backward. Of those who have ever been under the spell of Emerson, it may be said that, so long as the spell remains unbroken, they are young; and they may take it as an infallible sign that old age has befallen them, whenever the influence ceases. To Matthew Arnold and to many others it was a "possession for ever." But there are some who, as they say, outlive that kind of thing; they should rather say they die away from it. It seems to me that Carlyle grew old, that indeed he was hardly ever really young. Alcott, on the contrary—one of the few men who in their relations with Emerson obviously gave as well as received benefit—continued with his more than eighty years as young as Emerson himself.

The teaching of a man with this affinity for youth is naturally stimulating, or I should rather say, energising. "Provocation" is, as Emerson has himself said, the one great service of man to man—provocation, that is, of the moral sentiment to noble endeavour. He said to Mr. Woodbury that "the most interesting writing is that which does not quite satisfy the reader"; and his advice to writers was to "try and leave a little thinking" for the reader—"that will be better for both." He said the trouble with most writers was that "they spread too thin; the reader is as quick as they; has got there before and is ready and waiting." "A little guessing," he added, "does him no harm, so I will assist him with no connexions. If you can see how the harness fits, he can. But make sure that you see it." Good advice truly, if followed judiciously. But in the literature of the hour, at any rate, it does not do to presume over much on the reader's knowledge. The important point is to convey the requisite knowledge, while leaving something for the mind to work upon in the region of inference and deduction. Emerson himself is definite enough with matters of fact. It is when he comes to deal with ideas based on those facts that he chooses to be simply suggestive and declines to provide all the reader's thinking for him. In this connexion Emerson's further advice to "read those men who are not lazy; who put themselves into contact with the realities," helps to indicate who the provocative writers really are. Assuredly writers, of which there is a superabundance, whose only concern is to produce with the least possible trouble to themselves a certain measure of "copy," will provoke, if at all, in quite a different way from that which Emerson intended.

Another piece of good advice to writers is to "avoid adjectives. Let the noun do the work. The adjective introduces sound, gives

an unexpected turn, and so often mars with an unintentional false note." Readers will discern in these words an echo of the useful little essay on "Superlatives."

On one occasion Emerson recommended Mr. Woodbury to "avoid second-hand borrowing books—'Collections of —,' 'Beauties of —,' &c." Seeing some on Mr. Woodbury's shelves, he even went so far as to advise him to burn them. "No one can select the beautiful passages of another for you . . . do your own quarrying," he said. Yet these second-hand, borrowing books, if easily abused, surely have their uses; and some at least—Emerson's own *Parnassus* among the number—one would not willingly dispense with.

In the chapter entitled "Criticism" we find a number of interesting judgments on men and things. Of Wordsworth he said, "He is the greatest poet since Milton"; and of his sonnets, "They are the witchery of language." He thought there were no books for boys like the poems of Sir Walter Scott. He considered Gibbon "a disordered and coarse spirit, a mind without a shrine, but a great example of diligence and antidote to laziness." Locke, he said, was "a stalwart thinker. He erected a school of philosophy which limited everything to utility. But the soul has its own eyes, which are made illuminating by the Spirit of God." Advising Mr. Woodbury to read Chaucer, he remarked:

"I have seen an expurgated edition of Chaucer; shun it! Shun expurgated editions of anyone, even Aphra Behn or Francois Villon. They will be expurgating the Bible and Shakspeare next" (p. 51).

Mr. Thomas Bowdler had already performed the kindly office for Shakspeare; and I think I have seen an advertisement of a "Bible for children," which was, no doubt, an attempt in the same direction. Of Walter Savage Landor, Emerson spoke in terms of high praise. He had only one complaint against him: "He does not aspire; drops his h's like a cockney. I do not understand it." He often referred to Leigh Hunt—"a true and gentle friend of all men." Of Matthew Arnold he said, "He is stored with all critical faculties except humour, but so far he shows little of that." He could not admire Shelley or read him "with comfort." "His visions are not in accord with the facts; they are not accurate. He soars to sink." In fact, Shelley was, in his eyes, a poet of the melancholy order; and melancholy—as he said to Mr. Woodbury, and has often, in one way and another affirmed elsewhere—"is unendurable; grief is abnormal." "I do not read the sad in literature," he added. On this account he never seems to have admired Hawthorne's works, which he described as "of the terrible, the grotesque and sombre. There is nothing joyous in them. It is the same way with Hugo. No man ought to write so." His estimate of Mr. James Russell Lowell was that he

"is a man of wit; a genial man, of good inspirations, who can write poems of wit and something better. It does one good to read him. He has a good deal of self-consciousness, and never forgave Margaret Fuller and Thoreau for wounding it" (p. 63).

His words about Agassiz must also be quoted :

"Nature selects some man who is impressionable, thoughtful, simple-hearted, and conducts him softly to some one of her little closets, and bids him enter; and when he comes back, the world stands still to know what he learned there. When a created thing gets an interpreter, it crowns him" (p. 66).

To Emerson's remark that "no man of self-conceit can go through Plato," Mr. Woodbury maliciously adds: "Carlyle, I believe, confesses that he cannot read Plato."

Mr. Woodbury concludes his little book with a chapter of good criticism on Emerson as a man. To only one remark do I care to take serious exception. Speaking of his manysidedness, Mr. Woodbury says, "his resemblances were of Socrates, Buddha, and Ben Franklin." Truly Emerson was manysided; but if he resembled "Ben" Franklin as well as Buddha, he was, indeed, universally related. Dr. Holmes also has drawn a comparison between Franklin and Emerson, honestly believing that therein he was doing honour to Emerson. Perhaps Mr. Woodbury thinks Socrates and Buddha should feel flattered at being linked with Franklin; for truly the Americans have some strange heroes, and notions of their relative importance quite as strange.

WALTER LEWIN.

*Lord Althorp.* By Ernest Myers. (Bentley.)

OF the editor of one of the London daily newspapers it is said that he surprised a friend by the candid avowal that he had never heard of Lord Althorp, and knew nothing of the place of this "English worthy," as Mr. Myers calls him, in politics. Therefore a volume of this sort can hardly be superfluous, and yet we cannot feel sure that when the reader arrives at the last page he will have a very clear idea either of the personality or of the public services of Lord Althorp. Mr. Myers has not the gift of making the best of meagre materials, and the greater part of this volume might just as well be called "a short history of the first Reform period." The literary remains of Lord Althorp are not voluminous.

We have heard Lord Hartington say that he was encouraged to persevere in a political career by the example of Althorp; and there is a certain likeness between the two statesmen, but it is not in person, and the habits of the two friends are so different that Lord Hartington has been able to gain a fluency of speech upon the platform which Althorp never attained. At the close of Althorp's official career, he was described by Ticknor, the American traveller, as

"short and thick set, with a dark red complexion, black hair beginning to turn grey, a very ordinary farmer-like style of dress, and no particularly vivacious expression of countenance. His manner was as quiet and simple as possible. He does not talk brilliantly—hesitates, and even blushes."

In Althorp's character there were united a high sense of personal honour and dignity, a moderate capacity for dealing with public affairs which was the more attractive because

it was conspicuously free from ambition, and a most admirable tact, springing from innate purity and simplicity of life and motives, the pleasing manners of a country gentleman who seemed to carry the sweet airs of rural life into the statesman's cabinet. He was a man to whom rank was a great advantage, but who wore it as naturally as did the oaks of his much-loved estate their summer leaves. It is probably true that "if the Reform Act would have passed without him, it was at least very largely due to him that it passed in peace and order, and left no embittering memories behind." In March 1809 he had, as he told his father, "the nerve to act on" his political opinions; and, at the early age of twenty-eight he made a signal mark in the House of Commons by a motion stamping with censure the conduct of the Duke of York while in command of the army. We need not dwell upon the oft-told story of the passing of the Reform Bill—how Russell sat down in "a deep silence more significant than cheers;" how Peel trimmed, and made "the extremest Tories speak bitterly"; how in the fullest house ever known the second reading was carried by a majority of one; and how, as the fight went forward, Grey resigned. At this point we get a rough sketch of Althorp drawn by Jeffrey, who thus describes a moving interview :

"I had a characteristic scene with that most frank, true, and stout-hearted of God's creatures, Lord Althorp. I was led up to his dressing-room, where I found him in a dressing-gown, his arms bare, his beard half-shaved, with a desperate razor in one hand and a great soap brush in the other. He gave me the loose finger of his brush-hand, and, with the usual twinkle of his bright eye, and a radiant smile, he said, 'You need not be anxious about your Scotch Bills to-night, as I have the pleasure to tell you we are no longer his Majesty's ministers.'"

Althorp was very useful in beginning the breakdown of a monstrous system of privilege. He succeeded—it seems strange that within living memory it should have been matter of controversy—in making landed property subject to simple-contract debts. Then landlords and their heirs were alone entitled to kill game; others legally enjoyed such sport only by being actually or fictitiously engaged as gamekeepers. Althorp abolished that curious statute of Charles II., and made it lawful for anyone to shoot or sell game on obtaining a licence from the Inland Revenue Office.

In the House of Commons Althorp held undoubtedly great authority. But, on the death of his father, he became Earl Spencer, and, as Mr. Myers puts it, "was thus of course irrevocably exiled by one of the most untoward and sometimes highly mischievous of our constitutional customs from the political field where he could best serve his country." His retirement from the active strife of politics soon followed, and he went home to the calm career of a country gentleman, but not for many years. He died in 1843, leaving a name by no means conspicuous, but one marked with much of contemporary honour and respect in the annals of his country.

ARTHUR ARNOLD.

#### NEW NOVELS.

*The Shadow of a Dream.* By William D. Howells. (Edinburgh: David Douglas.)

*The Blind Musician.* By Vladimir Korolenko. Translated by Stepniak. (Ward & Downey.)

*Dishonoured.* By Theo Gift. In 3 vols. (Hurst & Blackett.)

*Mr. Bryant's Mistake.* By Katherine Wylde. In 3 vols. (Bentley.)

*Dmitri: a Tragi-Comedy.* By F. W. Bain. (Percival & Co.)

*Edward Burton.* By Henry Wood. (Boston: Lee & Shepard.)

*Three Burglars.* By Frank R. Stockton. (Sampson Low.)

WHEN "Gyp" wrote her amusing story *Ohé! Les Psychologues* a ripple of laughter vibrated throughout that highly susceptible abstraction, the French "world of culture." M. Bourget and the literary psychologists—poets, essayists, and novelists—smiled grimly; for, as everyone knows, raillery is in Paris the beginning of the end. Some time ago an article appeared in *Le Figaro* or *Le Temps*, in which the assertion was made that the last psychological romance had been written, at least for a generation, and that a new epoch was about to dawn for the jaded novel-reader. It was a rash statement. There have been more "études de psychologie contemporaine" within the last twelvemonth than in any three years previous thereto. The weary critic has had to read realistic novels and psychological romances till he has hungered and thirsted after even such forlorn romanticism as is embodied in Gautier's *Capitaine Fracasse*, convinced that there is no realism so unreal as that of the self-styled realists, and no literary vivisection so wearisome as that of the professional psychologists. It is with an almost startled surprise, therefore, that the present critic finds the short psychological study by Mr. W. D. Howells at once fascinating and novel. It confirms him in his opinion that Mr. Howells works best when his canvas is not a large one; for even *The Rise of Silas Lapham* and *A Hazard of New Fortunes*, though masterpieces in all important respects save one, are weakened by their diffuseness of treatment. Unquestionably the foremost living American novelist grows upon one more and more. We may discern his limitations, we may complain of the lack of vitality (vitality in a deeper sense than that of vivaciousness or charm) in his style; we may resent what I may call his literary parochialism; and yet, withal, he is winsome. Mr. Howells's humour is always delicate, while virile; he has a charm which is quite his own; and though he has neither narrative nor constructive power in any exceptional degree, he is always able to evolve a pleasant story from the most meagre and unpromising motive. Mr. Howells has received so much indiscriminate laudation that he stands in peril of a swift reaction; indeed, it will not be surprising if, say a few years hence, his apologists will be on this side of the Atlantic and will be all the more generous because of the reckless swing of the new tide. May

one "carping critic" of whom I wot be among them! *The Shadow of a Dream* is so remarkably subtle and clever that it may meanwhile attract much less attention than it deserves. The book seems to me as perfect of its kind as anything in latter-day fiction. Strangely enough, its one artistic shortcoming—if shortcoming it be—is the sudden and, for the novelist, convenient way in which the chief personages die. Douglas Faulkner succumbs to *angina pectoris*; his half-real, half-imaginary rival, Nevil, is crushed to death by a railway engine; and Hermia, the heroine, dies a year later of a broken heart. Yet this would be a crude way of conveying to possible readers an idea of the drift of the story. For it is, in truth, a tragedy, but a tragedy presented with such consummate art that its gloom and its sombre significance do not overwhelm us as we read. Even the homely commonplaceness of Mr. and Mrs. March—familiar figures—relieved, occasionally, by Mr. Howells's delightful humour, does not prevent the story being a romantically sad one, and of a still sadder general import, exposing as it does our human helplessness under the dominion of natural laws and occult physiological forces. If *The Shadow of a Dream* be not the most picturesque of the author's novels in point of detail, it is so in point of cumulative and final effect; and this, despite the fact that Part I. of the story is in every way superior to the remaining two-thirds of the book. The much longer second part is necessary for the working out of the life-story of Hermia and Nevil, influenced by the shadow of Faulkner's morbid dream; but in the limited sense of its being the story of the unhappy Faulkner, the book is complete with his sudden death in the deserted garden by the sea. Had the story ended here it might have been bracketted with that most artistically-wrought of all short stories by contemporary American novelists, Mr. Henry James's *The Author of Beltraffio*, to which, indeed, it is unmistakably akin. Still, as Hermia is the most remarkable, certainly the most baffling type of womanhood drawn by Mr. Howells, one cannot regret the expansion of the story to its present length. It is a noteworthy work in its promise also; for its able and brilliant author displays in it a firmer touch and a profounder insight than of yore, and seems in it, moreover, to be on the verge of a new departure in his art.

Those who complain that we are having more than enough of Russian fiction should read the very able translation of Korolenko's *The Blind Musician*, which Stepniak has made, assisted by Mr. William Westall. Certainly no Russian novelist, from Gogol to Tchernishevsky, from Lermontoff to Tolstoi, with the single exception of Tourgueniev, has written so perfect a work of art; for even Gogol's *Taras Bulba*, picturesque and impressive though it be, is not so well-proportioned, so complete, in a word, so masterly as this remarkable psychological romance. Vladimir Korolenko's name is not quite unfamiliar in England, for there have been frequent allusions in magazines and reviews to this "most brilliant of living Russian roman-

cers"; and, moreover, Mr. Turner has, in his admirable book on the Russian novelists, devoted a whole chapter to Korolenko, whom he ranks as second only to Tolstoi. An interesting sketch of the career of the author of *The Blind Musician* is prefixed to the book; and as he is still a young man, and has suffered and experienced much, he has doubtless a future. In this study of one born blind, of all his wayward impulses and abnormal faculties, Korolenko displays extraordinary insight and sympathy. The story is a beautiful one, but it is also so natural that it is difficult for the reader to understand how any save a blind person could so surely and acutely depict the mental and spiritual development of such an one as Petrik Popelsky. I heard it asserted the other day that a sense, such as Petrik's, of remote natural aspects (an angry sunset, darkening clouds, delicate skiey changes, and so forth) was impossible; but as has been recorded of the late Philip Bourke Marston, such an abnormally acute supervisual perception is by no means impossible. Indeed, with all due allowance for differences of genius, locality, and other circumstances, much of what seems strangest in this remarkable tale might have been written of the blind poet whose fate was in nearly all respects so much sadder than that of Korolenko's fictitious hero. All lovers of Russian literature, or rather all who enjoy fresh and original work, will be grateful to Stepniak if he will give us further translations of writings by the author of so noteworthy a book. But having so much to say in praise both of the author and the translator, it is only right that a vehement protest should be made against the "bowdlerising" of the original. The interference is admitted and defended; but despite the force of the translator's plea, few readers, it is to be hoped, will endorse the wisdom of the omission of the "minute psychological details" wrought into his narrative by Korolenko. It is as though some Balzac-translator were to give us a version of *Louis Lambert* or *Seraphita* with the more profound esoteric portions omitted. No doubt the translator should not be held mainly responsible for having—as I understand he has had to do—to follow Hobson's choice: the chief blame obviously lies elsewhere. It is, however, only just to add that the translator has so skilfully wrought chapter with chapter and passage with passage that, except at one place, it would be difficult to discover where deletions have occurred.

The fundamental fault of both *Dishonoured* and *Mr. Bryant's Mistake* is one and the same—inadequacy of motive. The plot of each book is commonplace, though both Theo Gift and Katherine Wyld invest their stories with humour, freshness, vigour, and other qualities which go to the making of a good novel. The central motive of *Dishonoured* is the sense of indelible disgrace wrought upon a sensitive woman by the discovery that there is a stain upon her birth. Were Olive Benison a weak and hysterical girl it would be easy to understand how the shock of the revelation might have a permanently harmful effect; but it is demanding of the reader too much that he should

credit the possibility of so healthy as well as so fine a nature yielding in the way she does to the knowledge of an unhappy event in her mother's life. The sense of reality in a story based on such a motive depends on the nature of the heroine; her sense of shame will seem natural (however unwarrantable), or grossly exaggerated, according as she is conventional and weak, or healthily sane in mind, body, and judgment. *Dishonoured* has also the common fault of the vast majority of three-volume novels: it is of quite inordinate length, and unnecessarily diffuse in many parts. Yet it is often very ably written, and if it were a third of its present length would be a notable as well as an entertaining romance. In fidelity of characterisation and scenic description, the latest of Theo Gift's always readable and pleasant novels seems to me the best. But if *Dishonoured* be too long the interest is, at any rate, fairly maintained from first to last; while *Mr. Bryant's Mistake* is wearisomely prolix. Nigh upon a thousand close-set pages are at least seven hundred too many in which to explain the mistake of the Rev. Mr. Bryant in hiding away the daughter whom his wife as Mrs. Grant had borne to a man who had beguiled her by a false marriage, and the subsequent perplexities arising out of what the worthy clergyman naively calls "an economy of the truth." But no doubt all who have enjoyed *A Dreamer* by the same author will read with pleasure its latest successor, which has the by no means common merit of being well and brightly written.

*Dmitri* is a puzzling book. It is by an Englishman, and yet is so surcharged with local colour and Slavonic sentiment that it might be a translation from the author of *Taras Bulba*. This tragi-comedy is founded upon fact; and several French, German, and English novelists and playwrights, with Prosper Mérimée at their head, have utilised the extraordinary career of Demetrius or Dmitri, the base-born usurper of the Czar's throne, who for a time held sway in Russia and befooled the kings of Poland and Sweden. The fault of most historical romances is their lack of verisimilitude in the all-essential matters of sentiment and diction; any student can be faithful in mere antiquarian and historical details. It is this supreme quality which makes the novels of Gogol so attractive, the romances of Scott so charming, the *Salammbo* of Gustave Flaubert so unique. *Dmitri* would be well worth perusal if for no other reason than that it is convincingly, quite marvellously faithful in this respect. No modern note jars in its barbaric and reckless savagery; it is in the best sense an historical romance. In style it is very unequal. Sometimes it is as forcible as the savage individuals with whom it deals; but often Mr. Bain seems smitten with the pet affliction of Silas Wegg, though the poetry into which he drops is not metrical. Inversion, which can be so effective when used rarely and unobtrusively, ruins many a would-be poetic or impressive sentence; and Mr. Bain loves an inversion as much as the author of *Euphues* loved a tortured conceit. This Russo-Polish romance is really a remarkable book of its kind, having nothing in common with

"historical" fiction of the *Thaddeus of Warsaw* type, which has as little to do with actuality as have the English names in *L'Homme qui rit* with our nomenclature as we know it. The only absurdity in the volume is in the brief prefatory note. It is mental confusion, and not aesthetic insight, which is responsible for

"Whoever knows the twenty-second of Chopin's Mazurkas, knows more than words can tell him of the story of Marina; and the Overture to Bizet's 'Carmen' is the 'Open Sesame!' to the fortunes of Dmitri."

Fortunately, things are not so bad as the author would indicate. One may enjoy and adequately understand the story of Marina and her brilliant, unprincipled, daring lover, without the accompaniment of or even any profound acquaintance with Bizet's "Carmen," or the twenty-second of Chopin's Mazurkas.

In *Edward Burton*, Mr. Henry Wood—an American writer who, one learns from the title-page, is author of *Natural Law in the Business World* and "Various Ethical and Economic Essays," has written an exasperatingly sentimental and foolish book. The style recalls the diction of the amateur lady contributors to "Albums" and "Nose-gays." "My sweet bird, give me a kind little note!" is the way in which Lord Percival asks his American cousin's hand. Rosamond goes through all the old-fashioned hesitations, but at last, with mechanical aptness, "the birds twittered their carols in the tree-tops above." Simultaneously, Mr. Burton sees another love-scene near the cascade. His beloved Helen is with his friend Mr. Tapley, and the rapturous Tapley is kissing the willing Helen's hand. "But no," exclaims the unselfish Burton, "it shall not be! Crushed once for all be this unworthy conflict! She is yours, Tapley! I am serene, peaceful, content. They have my benediction." But the reader, if he has struggled so far as page 170 will not grudge Tapley his conquest. As the lovers pass the cascade ("the planetary cataclysm" Mr. Wood calls it), Helen stops to speak as follows: "This is a place where in a material sense one might feel the insignificance of man. As a physical force his power is petty. But in the real and deeper sense how powerless are mere masses of matter"—and so on, and so on. "After photographing the sublimity expressed by this waterfall upon their memories, they returned and were driven homewards." Whether they ever reached home, or were happy ever afterward, I know not. But as on glancing at the last page I see that "the king of day slowly sank to his couch of royal purple" (&c., &c., &c.), and that gentle zephyrs among the tree tops overhead whispered a benediction, along with the merry twitter of birds, it may be presumed that Tapley and the others were, or are, well content.

Mr. Frank R. Stockton's new book is a pure well of humour undefiled, after Mr. Wood's pretentious and wearisome story; but it is scarcely worthy of the author of *Rudder Grange* and other charming and amusing extravaganzas and comedies.

WILLIAM SHARP.

#### SOME BOOKS ON FOLKLORE.

*Korean Tales.* By H. N. Allen, M.D. (Putnam's.) It is such a little time since Korea opened her ports to barbarians that it is difficult to believe that anyone was formerly Secretary of Legation for Korea. It was, we presume, as Secretary of the American Legation that Dr. Allen obtained the experience and information which his friends desired him to write in a book. To such requests this book may be said to be a somewhat evasive but very pleasant answer. It contains but a short account of the country and the inhabitants, little or nothing of his personal experience, but—and this is the book—several of the legends of the country. These are all well told and delightful. First we have some legends of animals. With the Koreans, as with the fellow-countrymen of Uncle Remus, "Brer Rabbit" seems to take the place of the fox in European folklore. His adventures with the turtle and the king of the fishes are excellent. Still more enjoyable is the tale of the Enchanted Wine Jug, which includes the origin of the hatred between the dog and the cat. There is a charming strain of romantic sentiment in the trial of the two heavenly lovers—Ching Yuh and Kyain Oo; and this is repeated in the story of the chaste dancing girl who became the faithful wife of Toh Ryung. The element of the supernatural is not absent. In the story of Hong Kil Tong the hero has the assistance of Spirits, who remind us of the Jinns of the *Arabian Nights*. The dutiful daughter, Sim Chung, goes through a series of enchanting adventures; and the swallow king, who metes such admirable justice to Hyung Bo and Nahl Bo, is a being that it is good to hear of. In short, these tales, though they remind one of other folklores, and are distinctly Oriental in their imagination, have a peculiar flavour of their own; and after reading them it is more easily understood how the Japanese may have profited from their intercourse with this long secluded but by no means barbaric people. It seems that they have known for centuries the blessings of open, competitive examinations for the civil service. The competition seems limited to "composition"; and the prize essayist has his choice of office, and generally chooses the extremely honourable employment of a detective and spy. It should be added that the object of his journeys and disguises is not the running to earth of pick-pockets and co-respondents, but the exposure and punishment of governors and other persons in authority who misuse their powers.

*Studien zur Griechischen Mythologie.* Von G. Görres. (Berlin: Calvary; London: Nutt.) Studies in mythology, like studies in religion, are difficult things to write. On the one side stands the Charybdis of dogmatism, on the other the Scylla of mere dreaminess; and, like the Odysseus to whom he has devoted one of his studies, Herr Görres seems to have preferred facing the latter danger. There is in his style a want of that precision and that clear sequence of ideas which distinguish the essay of Curtius on *Die griechische Götterlehre vom geschichtlichen Standpunkt*, of which some of Herr Görres's views remind us; and the matter is confused, rather than cleared up, by frequent repetitions. He has four essays—on Lycaon, on Zeus Laphystios, on Prometheus, and on Odysseus. He seems inclined to side not so much with the solar mythologists as with the mythologists of the weather or the seasons. He finds in Lycaon an analogue, or perhaps a disguised form, of Kronos. The latter devours his own children; the former sacrifices his own son. Both represent the rays of the sun, which first call vegetation into existence and then destroy it. The names of Lycaon and of Mount Lycaeus are connected with the ideas of both "wolf" and "light";

both are natural ideas in connexion with a destructive sun-god, and the connexion is helped out by the accidental resemblance of Greek terms for "wolf" and "light." Prometheus, too, turns out to be a representative of the ripening summer-weather. Certainly, if we must build our mythology on the adventures of the sun, we should prefer his annual to his diurnal course; but we would rather look away from him altogether. As the author remarks somewhere, the mythologist must be on his guard against sunstroke.

*Geschichte des "Physiologus."* Von Dr. F. Lauchert. (Strassburg: Trübner.)

"The bird Charadrius shows whether the sickness of an invalid to whose bedside it is brought be mortal or not. If it be, the bird turns away; if the invalid will recover, the bird looks steadfastly upon him and draws the sickness to itself. So did the Saviour turn away His face from the Jews because of their unbelief; and He went to the heathen, took their weaknesses on Him, and made them sound."

This is a specimen of the fifty wonderful tales and allegories in natural history of which the *Physiologus* consists. To trace their origin and follow their development is a task of considerable interest for the scholar and for the explorer of Christian antiquities. These tales have for the most part some root in pagan ideas, but they flourished and found mystical or moral interpretation in Christian times. They were current among Greek-speaking Christians of the second century; they have left abiding traces in popular natural-history, even down to our own time; and they are preserved in early Armenian, Ethiopic, Syrian, Arabic, and Latin versions of the Greek *Physiologus*, as well as in German, French, and Provençal translations or excerpts. The English Bestiary belongs to the same group. Dr. Lauchert has set himself to find the origin of the various stories, and to trace their successive additions. The work in its present shape was, he shows, a religious writing of early Christian days in Alexandria; but its parts had undergone many previous changes of preparation and have undergone changes since. Dr. Lauchert does also as much for the Greek text as can be done without a critical examination of MSS., by trying to strip off late additions; and he prints also the second German version, of the first half of the twelfth century. He has brought to bear on his task great learning, great patience, and great modesty.

*Griechische Märchen von Dankbaren Tieren und Verwandtes.* Von A. Marx. (Stuttgart: Kohlhammer.) Herr Marx carefully excludes from his present study the mythical elements which present themselves in so many of the Greek animal-stories. These have been well and recently discussed by Keller, *Thiere des Classischen Alterthums* (ACADEMY, October 13, 1888); and Herr Marx is interested rather in the mere *Völkermärchen*—popular stories which lie at the root of Aesop's fables, and of which later forms or traces can occasionally be found in Plutarch, Aelian, or Tzetzes. Thus, the stories in which the dolphin acts as an agent of a god, or in which a god is incorporated in him, have no place here; but the various tales of a dolphin's gratitude are duly arranged and examined. More than this, they are traced, so far as possible, through their various forms; and it is shown how, with the dolphin stories, as with other animal-stories, the tale which begins with gratitude often ends with love. Then, if it can be traced yet further, it is seen to shrink up in a more tasteless age into a mere *παράβολον*, a story of something odd which happens about a dolphin or a lion, but not a tale of friendly and almost equal intercourse between men and beasts, such as remote times had handed down to the early Greeks. These tales are not, as Benfey argued,



of Buddhist origin; indeed, we can occasionally find one among the Greeks at a date too remote for such an origin to be possible. Sometimes a *παρὰδοξος*, actually occurring, may have started a *Volksmärchen*; but it is more likely to have often happened that a *παρὰδοξος*, occurring at a given time and place, fitted itself into an existing story, and was decked out with all its colours. Thus, we seem to have credible evidence that a lion recognised and spared a man in the amphitheatre, probably in the time of Nero. The man was a former keeper of the lion; but the story was "improved" by circumstances of gratitude, and so forth, borrowed from an existing tale. Some few of these animal stories are carried on into the *Gesta Romanorum*. To those which Herr Marx notices we might add that of the lion in the *Gesta* which had specially fine feelings on the subject of domestic purity. Hdt. 5, i. might be added to the list of passages about dogs supporting their masters in battle; and the legend in Suidas about the death of the blasphemer Lucian is perhaps a late echo of the stories in which honest dogs spontaneously rend wicked persons.

We must content ourselves with mentioning that Mr. Alexander Gardner, of Paisley, is issuing, under the auspices of the Islay Association, a reprint, in shilling parts, of Campbell's *Popular Tales of the West Highlands* (1860), which is now a rare book; and that Mr. W. W. Gibbings has published four nicely-printed little volumes of *Folklore and Legends*, edited by C. J. T., which deal respectively with Scotland, Ireland, Germany, and the East.

#### NOTES AND NEWS.

It is announced that Sir Edwin Arnold has completed his new epic, *The Light of the World*. It is a poem longer than *The Light of Asia*, and not less Oriental in style and character. Six books in blank verse, interspersed with lyrical pieces, are preceded by an introduction in heroic metre; and while the treatment is bold and original, the earnest purpose of the poet throughout has been to convert Christians to Christianity.

We understand that the first volume of Prof. Alfred Marshall's long expected treatise on *The Principles of Economics* will be published immediately by Messrs. Macmillan & Co. The book is an attempt to present a modern version of old doctrines, with the aid of the new work, and with reference to the new problems of the age.

MR. W. F. SMITH, fellow of St. John's College, Cambridge, has completed a new translation of Rabelais, with critical and explanatory notes. He proposes to issue it by subscription, in a limited edition of 750 copies.

THE following are some of the volumes which have been arranged for in the series of "University Extension Manuals," to be published by Mr. John Murray, under the editorship of Prof. Knight, of St. Andrews:—In literature: *Outlines of English Literature*, by Mr. William Renton; *The English Novel, from its Origin to Scott*, by Prof. Raleigh, of Liverpool; *Shakespeare and his Predecessors*, by Mr. F. S. Boas; *The Jacobean Poets*, by Mr. Edmund Gosse; *The English Poets, from Blake to Tennyson*, by the Rev. Stopford Brooke. In history: *The Daily Life of the Greeks and Romans*, by Prof. W. Anderson, of Sheffield; *British Dominion in India*, by Sir Alfred Lyall; *English Colonisation and Empire*, by Mr. A. Caldecott; *The French Revolution*, by Mr. C. E. Mallet. In philosophy: *An Introduction to Philosophy*, by Prof. Knight; *Logic, Inductive and Deductive*, by Prof. Minto, of Aberdeen; *Psychology, an Historical Sketch*, by Prof. Seth, of St. Andrews; *The Elements of*

*Ethics*, by Mr. John H. Muirhead. In political economy: *Problems of Political Economy*, by Mr. M. E. Sadler; *Capital in its Relation to Social Progress*, by the Rev. Dr. W. Cunningham. In science: *The History of Astronomy*, by Mr. Arthur Berry; *Energy in Nature*, by Mr. John Cox; *Outlines of Modern Botany*, by Prof. Patrick Geddes; *The Physiology of the Senses*, by Prof. McKendrick and Dr. Snodgrass; *Studies in Modern Geology*, by Mr. R. D. Roberts; *The Study of Animal Life*, by Mr. I. Arthur Thomson; *Mechanics*, by Prof. James Stuart.

MESSRS. ROUTLEDGE have in the press a *Cyclopaedia of Card and Table Games*, edited by Mr. Angelo Lewis ("Prof. Hoffmann"). Among other authorities, Dr. W. Pole will contribute articles on Piquet, Ombre, and Patience; Major General Drayson, on Whist and Ecarté; Mr. Arthur G. Payne (four times champion for Cambridge University) on Billiards; Mr. L. Hoffer (chess editor of the *Field*) undertakes the Chess section; and Mr. R. McCulloch (the editor of Anderson's great work) that on Draughts. A melancholy interest will attach to the sections on Napoleon and Solo Whist, the writer, Mr. Charles F. Pardon, having died while the work was in progress.

DR. EDLESTON'S reprints of the *Gainford Parish Registers* will be completed very shortly by the issue of the third section, containing the Deaths. The volume will be published by Mr. Elliot Stock.

MESSRS. VIZETELLY & Co. are about to publish an English edition of the poems of Mr. Francis Adams, the Australian poet, under the title of *Songs of the Army of the Night*.

We learn that the first edition of *Paul Nugent, Materialist*, by Helen F. Hetherington and the Rev. H. Darwin Burton, was exhausted on the day of publication. Messrs. Griffith Farran & Co. will have a second edition ready on Monday or Tuesday next.

THE proper title of Mr. Loftie's work, announced in the ACADEMY of last week, is *London City*.

THE French edition of Mr. Stanley's book, *Dans les Ténèbres de l'Afrique*, is published at 30 frs. in paper covers, and 38 frs. bound. The German edition, *Im Dunkelsten Afrika*, is published at 22 marks. Both are in two volumes, with the original illustrations and maps. We understand that the French translator, whose name is not given, is M. Elie Reclus, the brother of the geographer.

IN response to a memorial promoted by Mr. Howorth, the Treasury has authorised a grant of £150 to Mr. Ben Brierley, the Lancashire author and poet, who is disabled by ill-health and in necessitous circumstances.

STEPNIAK will give a lecture on "Tolstoi as a Novelist" at the Portman Rooms on Wednesday next, July 16, at 5 p.m., with Mr. Percy Bunting in the chair. The report which has appeared elsewhere that Stepniaik's subject was to be "The Kreutzer Sonata" is a misstatement.

ST. PAUL'S SCHOOL, despite its fine modern buildings and its magnificent playground, has no gymnasium—a want that is increasingly felt now that the number of boys exceeds 600. It is estimated that the total amount of money required for the purpose is £3500. Towards this the Mercers Company have voted £2000, the largest sum that they are legally empowered to grant; and the High Master has issued an appeal for donations to make up the balance of £1500.

MR. F. A. EDWARDS has printed in the two last numbers of the *Hampshire Independent* a list of local newspapers, past and present, which

is intended as a contribution to Mr. H. M. Gilbert's forthcoming *Bibliotheca Hantoniensis*. The total number exceeds one hundred, including many which had but a short life, or were merged in others. The list shows some curiosities in nomenclature, and also illustrates the fact that in former times little regard was paid to the rights of title. The oldest paper seems to be the *Salisbury and Winchester Journal*, which was established so far back as 1729, and issued a Portsmouth edition circa 1736. The *Hampshire Chronicle* was started at Southampton in 1772, removed to Winchester in 1778 (when the former proprietor issued another paper of the same name at Southampton), took the name of the existing *Salisbury and Winchester Journal* in 1784, and in 1818 adopted the following portentous title—

"The Hampshire Chronicle and Courier; Portsmouth, Portsea, Gosport, Chichester, Salisbury, Winchester, Southampton, and Isle of Wight Gazette; and South of England Pilot; or, Naval, Military, Commercial, and Agricultural Register for the Counties of Hants, Sussex, Surrey, Berks, Wilts, and Dorset."

The *Hampshire Independent* was itself founded in 1835, giving four pages for 7d. In 1837, the price was reduced to 4½d., but raised in the following year to 5d., and again in 1846 to 6d., when the size was doubled. In 1858, the price was 4d. stamped, and 3d. unstamped. In 1870, the price was reduced to 1d., at which it still remains, though the present size is sixty-four columns. A daily issue was also begun in 1870, but lasted only for two years. Hampshire has now no daily paper.

THE 450th anniversary of the invention of printing was celebrated at Cologne, the metropolis of the Rhineland, with a "Kommers" under the presidency of Mr. August Neven Du Mont, proprietor of the *Cologne Gazette*. Poets, artists, literary men, burgomasters and other civil dignitaries attended. Speeches were made, a play performed, illustrating Gutenberg's life and struggles, and medals were distributed.

MESSRS. MACMILLAN have issued this week, in very pleasing form, a reprint from the Collected Works of Edward Fitzgerald (1889) of his famous version of the Rubaiyat, of Omar Khayyám, which is practically unobtainable except in those three volumes. The author, as is well known, never put his own name on the title-page of any of the four editions which appeared during his lifetime; and the show of anonymity is still preserved. In accordance with their admirable custom, which other publishers would do well to follow, Messrs. Macmillan have given on the verso of the title-page a brief bibliography. This, however, requires to be supplemented by the mention of at least two American editions: (1) that accompanying the magnificent designs of Mr. Elihu Vedder (1884); and (2) that in the Collected Works of Fitzgerald (2 vols. 1887), which (we believe) are prohibited from circulation in this country on account of some question of copyright. We may mention one further matter, which is of interest as tending to show that Omar Khayyám was not altogether so unknown as some of his modern admirers would represent. So long ago as 1804, Mountstuart Elphinstone wrote thus to his friend Strachey, in a discussion on Persian poetry:

"By-the-by, Khyoom is a singular writer. His epigrams are far above any of those that I have read in Greek or Latin. They are bold and very often profound thoughts in forcible language" (Sir T. E. Colebrooke's *Life of E.*, 1884, Vol. I. p. 127).

Correction.—The Rev. Percy Myles, who had no opportunity of correcting a proof of his review of Dr. Stubbs's *University of Dublin* in the last number of the ACADEMY, writes to point out the following misprints which occur in it:



"Mitchell" for "Mitchel," p. 7, col. 1., l. 41;  
 "Farquahar" for "Farquhar," and "Southern"  
 for "Sotherne," same col., note, l. 4;  
 "Emmett" for "Emmet," col. 3, l. 45.

## TRANSLATION.

FROM PAUL VERLAINE.

TEARS in my heart that weeps,  
 Like the rain upon the town.  
 What drowsy languor steepes  
 In tears my heart that weeps?

O sweet sound of the rain  
 On earth and on the roofs!  
 For a heart's weary pain  
 O the song of the rain!

Vain tears, vain tears, my heart!  
 What, none hath done thee wrong?  
 Tears without reason start  
 From my disheartened heart.

This is the weariest woe,  
 O heart, of love and hate  
 Too weary, not to know  
 Why thou hast all this woe.

ARTHUR SYMONS.

## MAGAZINES AND REVIEWS.

THE precentor of Lincoln contributes to the *Antiquary* a short but excellent paper on the recent discovery of a mediæval undercroft at Grantham. It was of rude character and possessed little beauty, but we cordially agree with the writer in reprobating its destruction.

"An additional step - up would have been needed; and, therefore, though it would have continued to form an excellent cellar, this interesting relic of antiquity, already at least two centuries old when Richard III. visited Grantham and signed the death warrant of Buckingham at the still-existing Angel Inn hard by, was demolished."

The Rev. Joseph Hirst gives an account of the new museum at Rome, and of some of the treasures it contains. It is formed out of the cloisters of S. Maria Degli Angeli, a work designed by Michael Angelo, "where a hundred columns contrast finely with the beautiful cypresses he is said to have planted in the court." The Hon. Harold Dillon, a high authority on costume and armour, contributes a paper on the canvas coat of Sir Hugh Willoughby, which was to be seen in the Tudor Exhibition. It is not possible to abridge his description of one of the most curious articles of defensive dress which time has spared to us. Mr. Edleston continues his catalogue of Monumental Brasses and Mr. Hope his papers on Holy Wells. The counties are taken in alphabetical order; Mr. Hope has now arrived at Northumberland.

MR. ELLIOT STOCK has issued this month the first part of *Berkshire Notes and Queries*: a Quarterly Journal devoted to the Family History, Antiquities, and Topography of the Royal County. The editor is Mr. George F. Tudor Sherwood (6 Fulham Park Road, S.W.), who makes an appeal for the loan of old documents and newspapers, copies of monumental inscriptions, and extracts from parish registers and churchwardens' accounts. He himself prints in this number a collection of epitaphs in Hungerford Church, made in 1766, from a MS. in the British Museum; the first instalment of a list of nonconformist registers preserved at Somerset House; and an alphabetical index of administrations for the years 1653 and 1654, from the records of the prerogative court of Canterbury. Another valuable paper is a catalogue of MSS. relating to Berkshire in the British Museum. It will be seen, therefore, that the new periodical is of a more serious aim than is commonly associated with the title "*Notes and Queries*."

WE would briefly call attention to an article in the July number of *Time* entitled "Old John Brown and the Men of Harper's Ferry, by One of Them." The author is Mr. Richard J. Hinton, an ex-Chartist, who here gives an account of the work that went on in Kansas in 1856, the year when Buchanan was elected president. To most Englishmen this chapter of the anti-slavery movement is quite unknown; and Mr. Hinton's picture of the times is rendered very vivid by the personal touches. We trust that he will be encouraged to fulfil his promise of continuing it.

IN the *Boletín* of the Real Academia de la Historia for June F. Codera analyses favourably the "Historical Sketch of Islamite Rule in the Balearic Isles," by Alvaro Campaner, correcting and supplementing it from documents which have appeared since its publication. Sanchez Moguel comments on a Spanish romance of the Eastern Jews, showing how closely they have preserved the metrical forms and the Spanish of the fifteenth century. Fernandez Duro gives an account of the valuable historical works of Torribio Medina, the historiographer of Chili, one of whose works on the Historical Cartography of Chili relates the piracies of the English—Drake, Cavendish, Hawkins, and others—and their contributions to the hydrography of the Pacific coasts. Pujol y Camps gives an important addition, and a few corrections, to his elaborate article on Iberian Epigraphy in the *Boletín* for April; and Father Fita prints further documents relating to the early history of the Inquisition, together with some Hebrew and Latin inscriptions.

## A PALI ADDRESS TO AN ENGLISH GOVERNOR.

ON the occasion of Sir Arthur Gordon's retirement from the governorship of Ceylon, two addresses in Pali were presented to him on May 26 on behalf of the Buddhist community generally, and the Pandits in particular. The following is a translation of the former address, which was presented by the high priest of Adam's Peak:

"May it please Your Excellency,—Your Excellency renowned throughout the world, the Honourable Arthur Hamilton Gordon, G.C.M.G., Governor and Commander-in-Chief in and over the Island of Ceylon with the dependencies thereof, has been placed by Her Most Gracious Majesty Victoria Queen of Great Britain, and Empress over Bharatkhandha [India] and many other colonies within the glorious continent of Asia, to rule over the Island of Lanka [Ceylon] which is the key to the land of Bharatkhandha.

"Your Excellency, albeit a Christian, has won the hearts of persons of all religions existing in this island by your just administration during a term of more than six years.

"Your Excellency has pleased all parties by giving to the Buddhists, Sivites, and Mohammedans public holidays in order that each sect might honour the founder of its faith, exempting every one on those days from public duty. Thus the Buddhists have received a great boon.

"Administering moreover the affairs of this Island with justice and equity, Your Excellency has, with the advice and consent of the Executive and Legislative Councils, enacted a law to prevail for the future that the landed property granted by ancient kings and others to Viharas and Dewales should be properly managed.

"Having observed that the ancient Viharas, Stupas, etc., caused to be erected by the most powerful and glorious Sinhalese monarchs were falling into ruin and dilapidated, as there were no longer Sinhalese princes to restore them, Your Excellency has ordered one of them to be repaired for archaeological purposes in the hope that they may remain protected for a long period.

"Your Excellency has further benefited the Buddhists by sanctioning the employment of persons of their own religion as Registrars of Marriage.

"Your Excellency, with the laudable wish of preserving the philosophy and sciences contained in that most noble language, the Pali—which is regarded by Eastern nations as the original language and the depository of the teachings of the blessed Buddha, as well as those found in the Sanskrit language of the gods—has caused many works such as the Mahawansa and others to be translated into English, and given an incentive to the publication of Pali and Sanskrit works by allowing them to be printed at the Government Press.

"Your Excellency has entranced the gladness of Buddhists by honouring at times with your presence their festivals when great offerings were made at their shrines, without despising them, and without hurting the feelings of the people.

"Your Excellency has also gladdened the hearts of the Buddhists—by far the greater portion of the inhabitants of this island—by showing them no hostility, but treating them with kindness and respect.

"Our hearts' desire therefore is that Your Excellency the Governor of Lanka, who is now leaving us in grief at your departure, may live for many years endowed with every blessing, pleasing the hearts of the people around you.

"Stanza.

"May the noble Gordon live victorious over his enemies, protected by the virtues of the Great Sage and endowed with every blessing—endearing himself, like the moon, unto all classes, and delighting the hearts of the people."

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BINDSEIL, Th. Von Agrigent nach Syrakus. Seehausen: Roever. 1 M.  
 BOISGOBEY, Fortuné du. Fontenay Coup-d'épée. Paris: Plon. 7 fr.  
 COUBERTIN, P. de. Universités transatlantiques. Paris: Hachette. 3 fr. 50 c.  
 DAUDET, E. Film d'émigré. Paris: Marpon. 3 fr. 50 c.  
 JENNY, G. Miltons verlorenes Paradies in der deutschen Literatur d. 18. Jahrh. Leipzig: Gräfe. 1 M. 60 Pf.  
 MAÏTRES HOLLANDAIS, les. 1re Série. Paris: Lib. de l'art. 10 fr.  
 MAXIMILIAN II., König v. Bayern, u. Schelling. Briefwechsel, hrsg. v. L. Trost u. F. Leist. Stuttgart: Cotta. 6 M.  
 RAVAISSON-MOLLIER, Ch. Les manuscrits de Léonard de Vinci. 66 vol. Paris: Quantin. 150 fr.  
 SIMON, Jules. L'affaire Nayl: trois condamnés à mort. Paris: Calmann Lévy. 5 fr.  
 WOLKAN, R. Bühmens Antheil an der deutschen Literatur d. 16. Jahrh. 1. Thl. Bibliographie. Prag: Haase. 4 M.

## THEOLOGY.

- CORSESS, P. Die Altercatio Simonis Judaei et Theophili Christiani, auf ihre Quellen geprüft. Berlin: Weidmann. 1 M. 60 Pf.  
 GIESEBRECHT, F. Beiträge zur Jesaia kritik. Göttingen: Vandenhoeck. 5 M.  
 DÜLLINGER, I. v. Briefe u. Erklärungen üb. die Vaticanischen Decrete 1869—1887. München: Beck. 2 M. 25 Pf.  
 SOLGER, E. Das Urevangelium. Studien zur Entwicklungsgeschichte der christl. Lehre u. Kirche. Jena: Mauke. 3 M. 60 Pf.

## HISTORY, ETC.

- GÄRTGENS, P. Die Beziehungen zwischen Brandenburg u. Pommern unter Kurfürst Friedrich II. 1440—1470. Giesen: Ricker. 2 M. 60 Pf.  
 KRIEGER, die Friedrichs d. Grossen. 1. Thl. Der erste schlesische Krieg. 1740—1742. 1. Bd. Die Besatzg. Schlesiens u. die Schlacht bei Mollwitz. Berlin: Mittler. 16 M.  
 TOMASIN, P. Die Völkstämme im Gebiete v. Triest. u. in Istrien. Eine ethnograph. Studie. Triest: Schimpff. 2 M. 60 Pf.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- BERLESE, A. N. Icones fungorum ad usum sylloges Saccardianae accommodatae. Pars 1. Fasc. 1. Berlin: Friedländer. 8 M.  
 DOHRN, A. Studien zur Urgeschichte d. Wirbelthierkörpers. Berlin: Friedländer. 7 M.  
 GREMLI, A. Neue Beiträge zur Flora der Schweiz. 5. Hft. Aarau: Witz-Christen. 1 M. 60 Pf.  
 KLAUSNER, F. Mehrfachbildungen bei Wirbelthieren. München: Rieger. 12 M.  
 VOSS, W. Mycologia carniolica. 2. Thl. Berlin: Friedländer. 1 M. 80 Pf.

## PHILOLOGY.

- LATTMANN, H. Selbständiger u. bezogener Gebrauch der Tempora im Lateinischen. Göttingen: Vandenhoeck. 3 M. 60 Pf.

## CORRESPONDENCE.

## DE QUINCEY'S ALLEGED UNTRUTHFULNESS.

81, Lexham Gardens, Kensington: July 6, 1890.

May I ask admission for a few words? An article by Mr. Saintsbury in *Macmillan's Magazine* for June on "de Quincey" has only recently come to my knowledge. In this the author imputes untruthfulness to de Quincey. I have offered to the editor of *Macmillan's Magazine*, and through him to Mr. Saintsbury, a perusal of private letters substantiating de Quincey's account of the definite points in question. The editor has refused this offer; and in this condition of things I desire to ask such of the public as interests itself in these subjects to suspend judgment till the letters I offered for these gentlemen's private consideration are made public. This, I hope, will be shortly.

FLORENCE BAIRD-SMITH

(de Quincey's daughter).

## THE LOST WORKS OF PHILO.

University College, Oxford: July 3, 1890.

May I through the ACADEMY correct an error contained in a recent edition of the "Libellus de Officio Mundi" of Philo Judaeus, by Leopold Cohn (Breslau, 1889)?

This edition is a great advance on all preceding ones; and with the exception of Tischendorf's *Philonea* and Prof. Rendel Harris's *Fragments*, it is the first modern attempt at a really critical edition of any part of this writer. It is entitled: *Specimen novae editionis operum Philonis ab Academia Regia Berolinensi praemio ex donatione Carlottiana ornatum*; and as the basis of his new text, Mr Cohn rightly takes—so far as it goes—a Viennese Codex (in the Catalogue of Nessel: theol. gr. 29). This codex stands alone in that it gives at the head of the text a list of several of the writings of Philo lost in Greek but preserved in ancient Armenian; writings as to which it is of importance to ascertain when they were last copied and where. The list is prefaced by the words τάδε ἐνέστιν φίλωνος, and enumerates the "De Mundi Officio"; the lost "Quaestiones et Solutiones ad Genesin," six books; "Ad Exodon," books β' and ε'; "De Posteritate Caini"; "De Decalogo"; "De Specialibus Legibus"; "De Justitia." On the same page with the list is written in cruciform arrangement of letters the following: "Εὐζόιος ἐπισκοπος ἐν σμάρτιοις ἀνευρέσασα," "Euzoius, bishop, renewed these writings on parchment." Then follows about half of the "De Mundi Officio." Now, of this codex, Cohn writes in his Prolegomena de Codicibus thus:

"Philonea olim plura inerat; fol. 146<sup>v</sup> enim haec tabula extat [then follows in Greek the list above given] nunc in codice tantum modo liber περι τῆς κατὰ Μωσέα Κοσμοποιίας servatus est et ne is quidem integer: abrupitur . . . ut dimidia fere pars libelli interierit . . . reliqua Philonea periisse eo magis dolendum, &c."

An examination of the codex, however, reveals the fact that it never contained more than it now contains. For, firstly, the treatise "De Mundi Officio" breaks off in the middle of the sentence, and at a point in the writing not half way down the page, of which the lower half is left entirely blank; while the book "S. Cyrilli Catecheses," which follows in the same hand, begins only at the top of the next folio. Secondly, there never intervened any leaves between that in the middle of which the "De Mundi Officio" breaks off and the one following on which begin "S. Cyrilli Catecheses." If Leopold Cohn's statement were accurate, it would follow that these lost works of Philo were in existence, and were copied, as late as the eleventh century, whereas it is not certain even that they were contained in the book from which this Viennese Codex was copied, and which was clearly a

book written *litteris majusculis*. For it may have been because his archetype extended no further than the eleventh-century scribe broke off where he does. Perhaps, however, he merely grew tired of writing out Philo. In any case, it is curious that the rest of the very large page of parchment is left blank, and that the writing should end in the middle of a sentence.

I believe this Viennese Codex to be the only one in which any trace remains of the lost Quaestiones of Philo upon Genesis and Exodus.

A similar error occurs in Fabricius "Bibliotheca Latina," who ascribes an old Latin paraphrase of these Quaestiones, published in Paris in 1520, and in Basel in 1527, to the sixteenth century. A glance at these printed books, however, shows that this paraphrase, along with the Latin rendering of the "De Vita Contemplativa" which accompanies it, is much older than the notice of Fabricius would lead one to suppose. The Basel copy, in particular, was printed from a "pervetustum exemplar," preserved at the monastery of Lorch, near Heidelberg; and the version of the "De Vita Contemplativa" contains a tradition of Philo's text older than any of the Greek MSS., and agreeing with the ancient Armenian version. This latter version, which dates from about 400 A.D., was itself doubtless made from the copy written out on parchment by Euzoius, A.D. 376, for the church of Caesarea (see S. Hieronymus *Epist.* 34, referred to by Leopold Cohn); perhaps even from the papyrus codex which, originally part of the library of Origen, had probably been brought to Caesarea by Pamphilus Martyr from Alexandria, at the beginning of the fourth century.

FRED. C. CONYBEARE.

## THE SUBSTANTIVE "LOUKE" IN CHAUCER.

Cambridge: July 4, 1890.

I wish to draw attention to the curious word *louke* in Chaucer, not only because it has not been explained, but because it seems to me to be an important word in Teutonic philology.

Just at the end of the Cook's Tale we have the lines—

"And for ther is no theef without a louke,  
That helpeth him to wasten and to souke  
Of that he brybe can or borwe may," &c.

Tyrwhitt guessed it to mean "a receiver"; but a receiver does not help a thief to steal, he only helps him afterwards. Morris says, "a good-for-nothing fellow," which is vague in the extreme, though correct so far as it goes.

I see in it a sb. formed with the M.E. agential suffix -e (A.S. -a) from the A.S. *lūcan*, to pluck up weeds, whence prov. E. *lowk*, *look*, to weed corn, &c. The Friesic *lūkan* (also *lukan*, which is important) means not only to pull, weed, pluck, but also to suck or to milk. Surely then we can connect with it the M. Du. *locke*, "a worme that sucketh blood, a horse leach," in Hexham. But this vowel-change requires that *lūcan* should be a strong verb; and this it certainly was once, as the pp. *gelochen* occurs in Notker (Schade, s.v. *lūhan*). This being so, I can see no reason at all for separating the A.S. *lūcan*, to pull, pt. t. *\*lēac*, pp. *\*locen*, from the A.S. *lūcan*, to lock, with the same pt. t. and pp. The Gothic *galūkan* means to lock or shut; and, on the other hand, *us-lūkan* means not only to open or unlock, but also to pull out a sword. This is the view taken by Schade.

The original sense seems to be simply "drag" or "pull violently." Hence, to drag up weeds, to draw a sword, to draw a bolt. And as we are not restricted to the direction of drawing the bolt, it may equally well mean to undraw, to open, as well as to shut, which curious variation of sense is sometimes found in

Icelandic. This gives us at once the sense of "aperture" for the G. *Loch*.

In the Bremen Wörterbuch, *luken* means both to pull up weeds and to take a hearty pull in drinking, to suck down. With this notion of pulling thus inherent in the verb, it is natural to connect with it the Icel. *lokka*, to pull softly, also to entice; the only change is from the use of violence to the use of gentler ways. And thus Icel. *lokkari*, an enticer, a decoy, is akin to E. *louke*, an accomplice who decoys dupes, and helps the thief to "suck" them; cf. Icelandic *Loki*.

Surely this illustrates the G. *locken*, to entice, and furnishes a reason why we need not hesitate to connect G. *locken* with G. *Loch* and E. *lock*. Schade accepts this, but Kluge does not seem to do so.

For the etymology of E. *leek*, G. *Lauch*, considered as doubtful, the A.S. *lūcan* may help us. It may simply mean "a plucked-up herb," a "thing gathered," cf. our use of *crop*. Much more might be added; this family of words I take to be a large one.

WALTER W. SKEAT.

## AN ICELANDER UPON "THE BOWDMAN."

London: June 30, 1890.

"Rien n'est si désagréable que d'être pendu obscurement."—VOLTAIRE.

Mr. Hall Caine deserves high praise for his courage. He has dared to leave the beaten track of novelists, and to lay his scene in Iceland and the Isle of Man; and, what is more, he has actually, in A.D. 1890, sent into the world a Saga in three volumes. It is true the new Saga, with due allowance for the time of writing, ranks below the Sagas of old; but here probably the author would himself disclaim all rivalry. The Saga writers take good care of chronology and of historical facts; whereas no poet ever displayed a more utter disregard of history than this writer of a historical novel. His novel is dated "about 1800"; but it contains descriptions that ought to be dated 1000-1300, and others that ought to be dated 1874-90. Then, into the bargain, he turns upside down all the events at the beginning of the present century which he relates, so that they can hardly be recognised. The author will say that he has the right to make any alterations required to suit his story. So he has; but then his novel ceases to be a historical novel, a Saga.

Mr. Hall Caine's misspellings of names may easily be forgiven; but, as he expresses the hope that the Icelanders may some day throw off the Danish yoke, why does he himself lay this hateful yoke on the neck of many an Icelandic name, giving it in a Danish form?

Mr. Hall Caine paints some graphic scenes in the course of his story, but at times he lapses somewhat into the Jules Verne manner. I do not doubt that there were strong men in Iceland about 1800; but, alas! we have degenerated, and at the present day I fear that no Icander could carry another man on his back eighty miles in less than twenty-four hours. Plovers do not in these latter days fall dead from the fumes of a lake; and how could prisoners in sulphur mines wear iron collars, and iron bells on their foreheads? As a matter of fact, prisoners never worked in these sulphur mines (which are not mines, but diggings), much less did they wear these emblems of slavery. How could carts be used for transporting victuals, no conveyance of this kind having existed on the island, so far as I know? The author goes on to tell how a prisoner was nailed down by his right hand and got nothing to eat, while food and drink were placed within sight, and a knife was put in his left hand (evidently that he might cut off his right hand in order to get at the food). Surely, never was Herod out-

heroded if Jules Verne is not beaten here on his own ground. In actual fact, there is not the slightest foundation for these harrowing tales, compared with which a volcanic eruption suspending the sittings of Parliament (though as yet it has not happened) is innocent, and even possible. All this is legitimate only on the condition that the author meant to write a weird romance, not a Saga. Then his sins are no more sins, but merits, and his book deserves its success.

I thank Mr. Hall Caine heartily for the goodwill and kind feelings displayed by him throughout his book towards my country and countrymen. May other authors follow the example he has set in widening the bounds of the novelist's field, and feeding the hungry world of readers on new pastures! The people closely akin to the English who are living to-day in Scandinavia are an unknown world, worth knowing. Who will throw open the doors of this world to the English public? I fear that for some time yet they will remain closed. The fame of the Scandinavian dramatist Ibsen, which has been established in Scandinavia for more than thirty years, and in Germany for ten years, has only at this moment reached the shores of England. Doubtless, many a man in England to-day thinks, "how can a few millions of people produce anything worth knowing? Let the Scandinavians learn from us; we cannot possibly learn from them." But, I ask, how many millions of people were living in England in the times of Shakspeare?

JÓN STEFÁNSSON.

#### PRINTING AT AVIGNON IN 1444.

Bowdon, Manchester: July 6, 1890.

It does not seem to me at all certain that the Waldfoghel documents refer to movable printing types. "Ars scribendi artificialiter" would not be an inappropriate term for stencils to be used by the scribe. Of what service would forty-eight letters in tin, or two alphabets in iron, be in setting up a book by the process of typography? But an alphabet in stencil would answer the purpose of a scribe who wanted a quicker or a more certain method of making a book than the old fashion of writing every letter by hand.

That stencils were used is well known. Some MSS. of this kind are described by the late John Hirst, of Saddleworth, in the fourth volume of the *Transactions* of the Lancashire and Cheshire Antiquarian Society, and were afterwards sold at the dispersal of his collection.

WILLIAM E. A. AXON.

#### SCIENCE.

*On Right and Wrong.* By W. S. Lilly. (Chapman & Hall.)

According to Mr. Lilly, modern society is in a very alarming condition. The old moral distinctions are discredited. Very dangerous opinions are openly professed. Moral responsibility is denied. Public virtue is at a low ebb. The sanctity of marriage is impaired. Mendacity prevails in the newspaper press, and indecency in art. For these disastrous results we have to thank what he is pleased to call Materialism, that is to say, the teaching of such men as Mr. Herbert Spencer, Prof. Huxley, and Prof. Clifford. If we ask for a remedy, the course suggested is a return to the old notions of right and wrong. But for a clear definition and derivation of moral principles we may ask in vain. Throughout the volume "right" means what Mr. Lilly likes, and

"wrong" what he dislikes. There is, indeed, a great show of clear philosophical thinking, but it is merely a show. Amid the arbitrary assumptions, the reckless misstatements, the platitudes, the irrelevancies, the inconsistencies, the shrieks and gasps of rhetorical rage that form the staple of these essays, it is difficult to trace any definite line of attack or defence.

I have charged Mr. Lilly with reckless misstatement; I must at once substantiate the charge. Prof. Huxley, who is one of his "Materialists," says, as quoted on p. 37 of this volume, "natural knowledge, in desiring to ascertain the laws of comfort, has been driven to discover those of conduct, and to lay the foundations of a new morality." According to Mr. Lilly, this means a morality "based ultimately on the laws of comfort." When Saul went out to seek his father's asses and found a kingdom, did it follow that his kingdom was based on asses? "Mr. Lecky," we are told (p. 48), "has justly remarked that the only charge utilitarians can bring against vice is that of imprudence." It was very discreditable for Mr. Lecky to say this; it is doubly discreditable for Mr. Lilly to endorse it; for, in preparing his review of Mr. John Morley, he can hardly have overlooked the essay in which that critic has denounced Mr. Lecky's confusion of utilitarianism with the selfish system. Moreover, he apparently has the advantage which his predecessor had not, of having read Prof. Sidgwick's *Methods of Ethics*. The same calumny is repeated, without the citation of a single authority, in the statement that "in the mouths of Materialists 'reformation' means nothing more than hindrance by fear of consequences, or prudential self-restraint" (p. 124). In the course of a highly edifying attack on the unveracity of newspaper-writers, I find the following passage:

"I suppose I should not greatly err if I said that truth is, as a rule, the last thing which an average journalist thinks about, as he girds himself up to the delivery of his daily burden. It is a dictum of Cudworth's, 'Truth is the most unbending and uncompliant, the most firm and adamant thing in the world.' The mere adjectives would in most cases suffice to make the able editor or the nimble leader-writer drop his pen. He prefers the teaching of Mr. Herbert Spencer, that, 'What we call truth is simply the correspondence of subjective to objective relations'; and he betters the instruction. The manipulation of relations is the business of his life" (pp. 167-8).

Now, either this means nothing at all (which is quite possible), or it means that Mr. Spencer's teaching tends to encourage systematic falsehood. Let Mr. Lilly then produce one single false statement, from a newspaper or any other quarter, which satisfies Mr. Spencer's definition of truth. There are statements of his own which do not satisfy it, but that of course has nothing to do with his dislike for it. How, one may ask, is the obnoxious definition incompatible with Cudworth's description? The actions and events that a journalist professes to tell about belong to past time, and therefore constitute a series of unalterable relations; and the series of subjective relations whose correspondence to them Mr. Spencer calls truth must be equally unalterable to be

true. But the journalist, we are told, "betters the instruction." Is it bettering an instruction to break it? If Mr. Lilly were required to draw a straight line through a given point parallel to a given straight line, would he call it bettering the instruction to draw his line at an angle to the other line or in a different plane? I must, however, apologise for offering such a petty matter-of-fact illustration to a transcendentalist who revels in high-flown phrases about "that Absolute which is the True, the Good, the Beautiful; whereof all truth, goodness, and beauty of which we have knowledge are but the faint emanations, the dim shadows" (p. 226). That, it seems, is how journalists are to be reformed, by being taught to look on the most accurate knowledge attainable as a faint emanation and a dim shadow. The most audacious of them can hardly "better the instruction." They may remember, too, that Plato, the first philosopher who ever talked in this style, claimed for the authorities in his Republic an unlimited right of lying, in what they considered the public interest. Once more: according to Mr. Lilly, utilitarian, experimental, and physical moralists generally tell us that "you make an act wrong by making it penal. It is not punished because it is wrong, but wrong because it is punished" (p. 125). No reference is given in support of this preposterous assertion, and, I am convinced, for the best of all possible reasons. If no authority is cited, it is because there was none to cite. A tolerably intimate acquaintance with the writings of the school incriminated does not enable me to recall a single passage that even the practised "manipulation" of Mr. Lilly could pervert into the sense required. Is it credible, to take but a single instance, that a class of moralists, among whom the Positivists are included, should agree in declaring that the distinction of right and wrong is inapplicable to international relations?

The truth is that Mr. Lilly's arguments are vitiated throughout by a profound misapprehension of the positions occupied by the phenomenist school, and, perhaps one may add, by a certain unfamiliarity with English modes of thought. He seems to have consorted a good deal with reactionary Frenchmen, and his tone is too often that of the hectoring French spiritualist professor, sometimes doubled with a French clericalist. The rapid leaps of his logic are very French. Because the analytical school of psychology refuse to admit personality as something distinct from the phenomena of feeling, willing, and thinking that make up the concrete man, therefore they must ignore the distinction between a person and a thing, therefore they must disbelieve in human rights. Because, in accordance with common experience and with the law of the conservation of energy they refuse to believe in Free-will, that is, in a will undetermined by motives, therefore they must deny moral obligation, and have no right to use punishment as a deterrent. "Where there is no responsibility there is no guilt. 'But his [the murderer's] execution will deter others.' Deter others! Is that a sufficient reason for hanging an innocent person?" (p. 55). A

human being so constituted that he commits a murder, knowing what he does, is held by determinists to be responsible—to be guilty—and to deserve death, if his death be necessary for the protection of other lives. It is Mr. Lilly's God who punishes the innocent, to judge by the following hysterical interrogation :

"Or England, alas! Can any man whose moral sense is not hopelessly blunted doubt that she will have to pay, to the uttermost farthing, the penalty of her centuries of tyrannical oppression and remorseless cruelty in Ireland?" (p. 158).

I suppose the moral sense of the great Hebrew prophet was "hopelessly blunted" when he denied that the children's teeth were to be set on edge because their fathers had eaten sour grapes. In England and elsewhere the innocent have had, and will again have, to suffer through the actions of the guilty, not to make vicarious satisfaction for them.

After misinterpreting the doctrines of his opponents, Mr. Lilly proceeds to credit them with practical consequences involving the negation of his own doctrines. When phenomenonist opinions have been once adopted, the freedom of the will and the inborn sense of moral obligation disappear as if by enchantment or hypnotism. Women especially must live in servitude to animal passion, or in servitude to decaying belief. "Bring up woman in the Positivist school, and you make of her a monster: the very type of ruthless cynicism, of all-engrossing selfishness, of unbridled passion" (p. 34). No man who was familiar with English thought and life—not even Mr. Mallock, for example—would write like this. And, in fact, what Mr. Lilly adduces as a proof of this broad statement is the character of Sabine Tallevant in M. Octave Feuillet's novel, *La Morte*. One might as well refer to the "Avis aux pères de famille" in the French red republican papers as a proof of what Jesuitism inevitably leads to. M. Octave Feuillet always writes as a fanatical clericist, and the work here cited is simply a Catholic pamphlet under the disguise of an indecent and improbable romance.

A constant charge against the "Materialists" is that their morality is relative, while that of Mr. Lilly is absolute and immutable. Here is a specimen of the latter as applied to prostitutes and their trade :

"I believe the true function of the State is to control and regulate what it must regard as a necessary evil, and to minimise, as far as may be, the resultant mischiefs, moral and physical. These miserable women are the guardians of our domestic purity" (p. 32).

Here is another example of immutable morality. Mr. Lilly is very strong on "the great aboriginal right of man to belong to himself, to realise the idea of his being" (p. 114). But apparently he is to exercise this right within such limits as suit Mr. Lilly. In his *Century of Revolution* we learned that there was a "relative justification" for the mediaeval inquisitor. In the present volume we are told that

"the realisation of the socialistic idea must, at any cost, be prevented: even if we have to seek in the gallows and the sword the ultimate answer to its votaries. The preservation of the

fair frame of civilisation is of infinitely more account than are the lives of a horde of fools and fanatics" (p. 193).

On this two observations suggest themselves. The first is that Plato, a thorough transcendentalist, gave it as his deliberate and matured opinion that all things should be held in common. Here then we have two transcendentalists (Plato would understand and excuse the collocation) differing absolutely from one another on a question that goes to the root of morality. So much for transcendentalism as a satisfactory basis of ethics. The second is that Mr. Lilly's notions of punishment are conveniently elastic. I would ask him: Is Mr. William Morris innocent or guilty? In the former case, would you hang an innocent man? In the latter, are you not talking like a mere relativist when you postpone his execution to a more convenient time? For (p. 128) you adopt Plato's view that the guilty person has a right to be punished; so that by delaying his punishment you keep him out of his own. Altogether the author of the *Earthly Paradise* seems to be very hardly treated. By the way, Mr. Lilly himself holds that the soil and the entire accumulated wealth of the country are, in the last resort, the property of the country; and hints that they ought to be distributed by legal authority among the necessitous classes to such an extent as shall place every one above the reach of want (pp. 197 sq.). Thus the question for the present holders of property is in what sauce they shall be cooked. It is well known that Mr. Herbert Spencer has been led by *a priori* reasoning from a theory of natural right to a directly opposite conclusion. Those who maintain the old utilitarian theory may be content to look on for the present, while their enemies are tearing one another to pieces. The hour of their own triumph will come at last.

ALFRED W. BENN.

## CORRESPONDENCE.

### CONTRIBUTIONS TO PĀLI LEXICOGRAPHY.

Dedham, Essex.

#### 1. *Lūha*, *luhasa*, *lūkhasa*.

In *Divyāvadāna* (ed. Cowell and Neil) we find the curious form *LŪHA* in *lūha-civara* (pp. 81, 427) and *lūha-praṇīta* (p. 425). It has evidently puzzled the editors, who have conjecturally glossed it by "bad." But the sense of the passages in which the word occurs shows that *lūha* does not mean "bad," but "coarse,"

"rough," and corresponds to Sanskrit *rūksa* or *lūksa*, which in Pāli takes the form of *lūkha*, and is used exactly in the same way as *lūha*. Childers gives a number of passages in which *lūkha* is employed in connexion with *paṇīta* (see *Samyutta*, xvi. 4, 5), but none where it is employed with reference to *civara*. In *Anguttara Nikāya*, I. xiv. 5, 6, we have *lūkhacivara-dhara*, "wearing a coarse robe." It is also found in the sense of "rough," as applied to person and life, in *Mahāvagga* (ed. Oldenburg), p. 55; *Majjhimanikāya*, pp. 77, 78; *Jāt.* I. 390, II. 136.

We do not, however, find *lūha* in Pāli, as we should naturally expect, though it is undoubtedly a Prakrit form; but, as we have *lahu* for *laghu*, there is no reason why we should not find *lūha* for *lūkha*, through the intermediate and hardened form *lūgha*. We, however, meet with something like it in Pāli.

In the *Ambaṭṭha-sutta* (*Dīgha Nikāya* III. 1. 12, p. 90) we have the following interesting and curious passage: "*Candaḍḍa bho Gotama Sakyā-jāti, pharusā . . . . , LAHUSĀ . . . . , rabhasā*."

Buddhaghosa, while confirming the readings of the text, had some difficulty in explaining at least two words in this quotation. His note on *lahusā* is as follows: "*Lahusāti lahukā, appaken' eva tussanti vā russanti vā udakapitthe lābukatāham viya appakenāpi uppilavanti*" (*Sumaṅgala-Vilāsinī* I., p. 256). The commentator evidently connected *lahusa* with *lahuka* (= *lahu* = *laghu*), "light," "frivolous." Now the context shows that this cannot possibly be the meaning of *lahusa* in the text, and we are compelled to assign to it some such meaning as "rough," "uncouth." It represents a form *luhasa* or *lūhasa*. This transposition of vowels is not uncommon in Pāli. I have shown that Sanskrit *mūrvā* becomes in Pāli not only *mubbā*, but *marūvā* or *maruvā* (see *Journal of the Pāli Text Society* for 1889, p. 208).

*Luhasa*, with the force of "rough," ought to correspond to a Pāli *lūkhasa*, a form that is not to be found in Childers's Dictionary, but for which, however, there is very good authority. In *Suttanipāta* (v. 244, p. 43) we find "*Ye LŪKHASĀ dārunā pīthimamsikā mittadduno nikkarunātimānino*." Those who are rough, harsh, backbiting, treacherous, merciless, arrogant.

The word *lūha* was probably adopted by the compilers of the *Divyāvadāna* from a Pāli source, and it is not unlikely that, when we get more texts, we shall find *lūha* to be a genuine Pāli form.

#### 2. *Rabhasa*.

*RABHASA*, in the passage quoted above from the *Ambaṭṭha-sutta*, is not registered by Childers. Buddhaghosa renders it incorrectly by *bahu-bhānī*, "loquacious"; and, curious enough, one of the variant readings of the Burmese MSS. is *bhasā*. *RABHASA* needs, however, no emendation. It is a well-known Sanskrit word, with the meaning of "violent," "fierce," and makes very good sense along with the epithets *canda*, *pharusā*, and *lahusa*.

#### 3. *Aranavihāri*.

*ARANĀVIHĀRĪ* occurs in the *Divyāvadāna*, p. 401, and is conjecturally explained as "hermit." The correct reading is *aranavihāri*, a term that occurs in *Anguttara Nikāya* I. xiv. 2, and *Petavatthu* iv. 1. 33, signifying "living free from care." According to the commentary on the *Petavatthu*, it is equivalent to *mettā-vihāri*, "living in friendship," "friendly disposed"; but, see *mettā-vihāri*, in *Anguttara Nikāya*, I. xiv. 7.

#### 4. *Sālittaka*.

*SĀLITTAKA* occurs in *Jātaka*, i., p. 418, in the compound *sālittakasippa* = *sakkharākkhipanasippa*, the art of slinging stones, potshards, &c., from a catapult or bow. The *Jātaka* story tells of a cripple who was such an adept at the art that he was able to cut out the figure of an elephant or horse on a tree. There is another reference to the term in the *Petavatthu*, iv. 16.7—"Sālittakappahārena vo\* bhindissan tassa matthakam," upon which the commentator has the following remark: "*Sālittakappahārenāti sālittakam vuccati dhanukena aṅgulīhi eva vā sakkharākkhipanapayogo ti*."

Childers has no notice of the word, and its etymology is by no means clear. It might possibly come from *saṅkhattaka*, from *kship*, with the preposition *saṃ*, through the intermediate forms *sakkittaka*, *sākittaka*, and by dissimilation of the consonants *sālittaka* (cf. Pāli *phāsulika* = *pārçukika* and *sallālikata* = *çalya-kikrita*). It might, however, represent an original *sallittaka* = *sallikhitaka*, from *likh*, with prepo-

\* The printed text has *co*, which seems against the sense and metre.



sition sam (cf. *sārambha*, *sāradbha*, for *sam-rambha*, *samradbho*).

#### 5. Pitta.

We find PITTA in a metaphor often used in Buddhist works: "Seyyathāpi bhikkhu candassa kukkurassa nāsāya pīttam bhindeyyum, evaṃhi so kukkuro bhiyyosomattāya candataro assa" (Samyutta Nikāya, xvii. 36. 6; Cullavagga, vii. 2. 5). The editors of the Vinaya Texts (iii., p. 237) translate this passage as follows: "Just, O bhikkhus, as if you were to burst a gall [bladder] before the nose of a fierce dog, the dog would thereby become so much the fiercer." As *nāsāya* is here in the locative case, and means on the nose, not before the nose, *pitta* cannot signify "a gall" or "gall bladder." In Pāli its usual acceptation is "bile." The Sanskrit *nāsa-raktapitta*, "a bleeding of the nose," does not help us here, unless we take *pitta* to mean a "blister" or bladder filled with blood or pus. *Pitta* is evidently a pimple or gathering of some kind on a dog's nose, and we can easily understand why, if by a blow this should be broken, a fierce dog would become fiercer; but it is hard to see why breaking a gall (bladder) before the nose of a dog should have this effect.

PITTA may here stand for *phitta*, i.e., *phīta*, corresponding to Sanskrit *spīṭa* "swollen," and denote "a gathering" or "swelling." For the shortening of the vowel, compensated by the doubling of the consonant, compare *vanibbaku* = *vanīpaka* and *niddha* = *nīda*.

In the Commentary on the Udāna, i. 7 (see Pāli Text Society's *Journal* for 1886, pp. 98-9) the passage under discussion occurs with some slight variations—"... *canda-kukkurassa cīttam bhindeyya* . . .," in which *kukkurassa* "cock," is substituted for *kukkurassa* "dog," and *cīttam* "comb?" for *pīttam* "swelling." These alterations may be due to the Burmese original from which the Sinhalese scribe copied his text. We can thus understand how *kukkurassa* appears for *kukkulassa*, i.e., *kukkurassa*. A similar confusion is found in Sanskrit (see Benfey's Dictionary, s.v. *kukkuta*).

#### 6. Samāsisī.

SAMĀSISĪ occurs in Puggala-paññatti, i. 19, p. 13), and is there defined as "one who has simultaneously attained an end of human passion and of existence." It seems to represent an original *samāsimasī* from the root *ṣas* (ṣis), cf. Pāli *ṣimsati* "to desire."

#### 7. Satakkatu.

"Yathā hi meghe thanayam vijjūmālī satakkatu." (Samyutta Nikāya, iii. 3. 4, p. 100.)

SATAKKATU corresponds to Sanskrit *ṣaṭakratu* "honoured by a hundred sacrifices," one of the names of Indra, but in the passage quoted above, it is an epithet of *meghe*, and is equivalent to *satasikhara* or *satakotī* "having a hundred points," one of the epithets of the "thunderbolt." The various readings are *satakkaku*, *satakkuku*, the former of which should perhaps appear in the text—*kkaku* or *kakū*, representing Sanskrit *kakud* "a peak."

#### 8. Sāhunnavāsī.

"Sāhunnavāsīno eke aññe kesaṇivāsīno." (Petavatthu iii. 1. 6).

The Commentary explains *sāhunnavāsīno* by *chinnabhinna* - *pilotikakhandanivāsāna*. This enables us to see that SĀHUNNA means "a strip of ragged cloth," "a ragged or dirty robe"; but it has nothing corresponding to it in Sanskrit by which we can get at its derivation. It may be a mere error for *sāhula*, which we find in Majjhimaka Nikāya (pp. 509, 510), in *sāhulacīvara* (v. l. *sāhula*-, *sāhuli*-), but of which the meaning is by no means clear. Can *sāhunna vāsīno* be a blunder for *sānanivāsīno*, "wearing a coarse robe"?

R. MORRIS.

### SCIENCE NOTES.

THE programme has just been issued of the "long excursion" of the Geologists' Association to the Mendip Hills during the week beginning Monday, August 4. The directors are the Rev. H. H. Winwood, and Mr. Horace B. Woodward; and the headquarters will be successively at Frome, Wells, and Weston-super-Mare. Among the places of popular interest to be visited are Wookey Hole and the Cheddar Cliffs. On Saturday, August 9, an excursion is proposed to the Steep and Flat Holmes, islets of carboniferous limestone, which have never yet been thoroughly examined from the geologist's point of view.

MESSRS. MACMILLAN have issued this week a fourth edition of Prof. Henry Sidgwick's *Methods of Ethics*, which originally appeared in 1874. As was the case with the two intermediate editions, not inconsiderable alterations have been made, which may be thus summarised from the Preface. The discussion on Free Will has been expanded, to meet the criticisms of Prof. Fowler in his *Principles of Morals*, and of Dr. Martineau in his *Types of Ethical Theory*. With reference also to the latter work, part of the chapter on "Motives or Springs of Action as Subjects of Moral Action" has been rewritten. The argument on the Summum Bonum has been expanded, to meet objections "ably urged" in *Mind* by the Rev. Hastings Rashdall, to whose criticisms the author had previously acknowledged his obligations. The concluding chapter—which aims at determining the relations of the three methods of Utilitarianism, Intuitionism, and Egoistic Hedonism—has also been somewhat altered, in consequence of an "important criticism" by Prof. von Gizycki. But, while several pages of new matter have thus been introduced, the bulk of the whole has not been increased, owing to omissions and compression in other parts. Finally, the author calls attention to a new feature in the Index, which has been compiled for the present edition by Miss Jones, of Girton College, the author of *Elements of Logic as a Science of Propositions*.

### FINE ART.

*The Historical Castles and Mansions of Scotland—Perthshire and Forfarshire.* By A. H. Millar. (Alexander Gardner.)

IT was an excellent thought of Mr. Millar's to collect into one compact illustrated volume those descriptions of Scottish castles and mansions which, during several years past, he has been contributing to the *Dundee Advertiser*, for the articles are far too interesting and valuable to be permitted to remain permanently buried in the columns of the newspaper in which they originally appeared. Their author has manifestly entered upon his researches in the true spirit of an enthusiastic and painstaking antiquary. His style, if it is destitute of eloquence and shows no touch of literary finesse, is clear and accurate; and he has succeeded in producing a volume which will certainly be prized by the lover of Scottish antiquities.

The book opens with an account of Rossie Priory, in the Carse of Gowrie, the seat of Lord Kinnaird—a typical example of the work of John Atkinson, of the sadly cold and meagre Gothic of the end of the last century; but interesting for its valuable contents, its sculpture and its pictures, many of the latter from the Orleans collection, which receive intelligent comment and description. From Rossie Priory we pass to

Castle Menzies, the stronghold, since the end of the sixteenth century, of the Lairds of Weem, and occupying a site near that where previously stood a still older and now utterly vanished seat of the family, erected in 1487. In this notice a very interesting account of the old kirk of Weem is included, and of the curious tomb in its choir, erected by Sir Alexander Menzies and Margaret Campbell, of Glenurchay, in 1616, sculptured with a life-sized male figure in armour, leaning on a cross and with its foot on a skull, emblematic of Faith, and a companion female figure, accompanied by children and personifying Charity, the two watching over the kneeling effigies of the knight and his lady, whose eyes are directed towards a symbolical representation of the First Person of the Trinity.

A lengthy chapter, perhaps the most interesting in the volume, is devoted to Glamis Castle, the seat of Lord Strathmore, one of the most imposing and picturesque of all the Scottish castles, not wanting, either, the charm of weird legendary associations, for it was here—so tradition affirms, if history shakes her head—that Malcolm II. was murdered. And does not the mansion contain a haunted room of very especial celebrity, a mysterious chamber

"the entrance to which is known to only three persons at one time—the earl, the heir apparent, and the factor on the estate—where 'Beardie,' the fourth Earl of Crawford, is confined, doomed, on the penance for a hasty vow, to play dice till the day of judgment"?

The legend is one of the best-known and most recurrent in the annals of the supernatural in Scotland, and it has more than once furnished a ghostly *motif* for works of fiction. Our present gravely antiquarian author touches upon the matter with duly guarded reserve, remarking that "we have the best authority for stating that the apartment exists, and that its entrance was concealed, though the story of Earl Beardie's connexion with it is a popular delusion."

An added interest is given to any examination of the architecture of Glamis by the fact that a "Book of Record" is still preserved there, in which Patrick, third Earl of Kinghorn and first Earl of Strathmore, has recorded the extensive repairs, alterations, and additions, which he carried out in the castle from 1671 to 1689. From this volume Mr. Millar gives considerable extracts, enough to whet our appetite for the whole work, which he is at present editing for the Scottish Historical Society, and which cannot fail to throw curious light upon the progress of art in the North during the seventeenth century—a subject deserving, and still requiring, elucidation. Several of the artists employed by Charles II. in the restoration of Holyrood Palace were also at work at Glamis, Jan van Santvoort executing some of the carving, and Jacob de Witt (or Wet, as he signs his name) the painted panels in the chapel, and several of the portraits. From the "Book of Record" it would appear that the fashion of female decorators is not peculiar to our century, for we find that two ladies, bearing a name since famous in connexion with ornamental work, were employed by the earl. These were "two English women, Mistress Moreis



and her sister." Owing to his restricted means, Lord Strathmore was obliged to conduct his architectural operations with all possible economy, and he was in the habit of very closely supervising his accounts. The existing records furnish some quaint glimpses of his consequent struggles with the workmen whom he employed. Here is one curt jotting:

"Impremis, for puting up hings—*nothing*, in regard Andrew Wright should give me sumthing for learning him to be an uppolsterer."

And, again:

"Because he made the reeder's seat wrong, it is just to give him nothing for making it *right*."

Among the other castles that come under review are Taymouth, Huntly, Kinfauns, and Dupplin; and we have a charming description of Hospitalfield, Forfarshire, which originally was attached to the abbey of Arbroath, and was bestowed by Cardinal David Beaton upon Mariota Ogilvy his mistress. During recent years it has been excellently restored by Mr. Patrick Allan-Fraser, and it now contains his collection of pictures, admirably illustrative of the art of his native country, and including, among much else of interest, Robert Scott Lauder's "Trial of Effie Deans," perhaps—giving due weight to qualities of both conception and execution—the most notable figure-picture ever executed in Scotland.

Great value is given to Mr. Millar's volume by the full and, in every case where we have been able to test them, accurate accounts which it contains of the various families connected with the mansions under examination; and many references to stirring scenes of Scottish history serve to brighten his pages. Our author's heraldry seems, occasionally, to be less trustworthy than his genealogy. It is, for instance, difficult to understand his meaning in the statement that "lions, *rampant opposant*," are "the heraldic designation of the Lyons, Earls of Strathmore"; and a distinct *non sequitur* seems to be involved in the assertion regarding Sir Archibald Campbell, that

"as he had been created a baronet of the United Kingdom before it [Garth Castle] was finished, he placed his crest—a demi-lion issuing out of an eastern crown, holding a crowned heart—over the pillars of the doorway."

The accounts of the works of art preserved in the various family seats are interesting and useful, and might well have been extended. We have much information regarding the pictures, &c., at Rossie Priory, Glamis, and Castle Menzies; but most readers would desire a similar record of such fine collections as that preserved at Dupplin Castle. In the account of Taymouth it should have been noted that some of the portraits executed by George Jamesone for Sir Colin Campbell, of Glenarthy, are now the property of Mr. Baillie-Hamilton, at Langton House, Duns. In his reference to the Medinas, in his article on Castle Menzies, Mr. Millar falls into inaccuracy. He states that "T. B. Medina and Sir John de Medina" were "the favourite portrait-painters of the Scottish nobility during the reign of James VII. and the four succeeding sovereigns." But, in fact, there was no

"T. B. Medina"; Sir John Baptist de Medina was the first of the name. He came to England in 1686, was introduced into Scotland by the Earl of Leven in 1688 or 1689, was knighted by the Lord High Commissioner to the Scottish Parliament, and died October 5, 1710 (not 1711, as stated by Redgrave). He was indeed the leading portrait-painter in Scotland during his day; but his son and grandson, both named simply John Medina (the former not mentioned by Redgrave), were painters of little ability or repute, and were better known as copyists and picture-restorers than as original artists. The portrait of Mary Queen of Scots—a copy at Castle Menzies, dated 1767—ascribed to Sir John de Medina, cannot be his work, as he died fifty-seven years previously, nor his son's, who died in 1764; but it must be by his grandson, who survived till 1796.

In the prospectus of Mr. Millar's work it was indicated that the present might probably be followed by a second similar volume. Readers of this one will wish good speed to its author's future researches, and will look with interest for the appearance of their results.

J. M. GRAY.

#### NOTES ON ART AND ARCHAEOLOGY.

ARRANGEMENTS have now been finally concluded for the sale to the National Gallery of the three finest pictures in the collection of the Earl of Radnor, at Longford Castle. These are Holbein's "Ambassadors," the largest known work of the painter, who has hitherto been entirely unrepresented; the "Admiral Pulido Pareja," of Velasquez, which is considered one of his principal works to be found out of Spain; and a portrait by Moroni. The total price for the three is £55,000, towards which £30,000 has been guaranteed by certain gentlemen in the City of London, leaving £25,000 to be provided by the Treasury.

MR. HUBERT HERKOMER has received a commission to paint a portrait of Prof. Mayor, for St. John's College, Cambridge. Mr. Herkomer is already represented at Cambridge by portraits of the late Master of Trinity, Prof. Fawcett, Prof. Adams, and Dr. Routh.

THE Rev. Andrew Trollope, rector of Edith Weston, has completed *An Inventory of the Church Plate of Leicestershire*, with some Account of the Donors, which will be published, in two volumes demy quarto, in a limited edition, by Messrs. Clarke & Hodgson, of Leicester.

WE understand that the July number of the *Art Review* is the last that will appear. It was founded as the *Scottish Art Review* in June, 1888, and changed its name when taken over by Mr. Walter Scott last January.

THE annual meeting of the Royal Archaeological Institute will be held at Gloucester, from Tuesday, August 12 to Tuesday, August 19, under the presidency of Sir J. E. Dorington. The presidents of sections are—antiquarian, Dr. Edwin Freshfield; historical, the Dean of Gloucester; architectural, Prof. J. H. Middleton. Excursions have been arranged to Deerhurst Church and Saxon Chapel and Tewkesbury; to Sudeley Castle and Spoonley Villa; to Prinknash and Painswick; to Withington, Chedworth Roman Villa, and Northleach Church; to Cirencester, Corinium, and Fairford Church.

THE proprietors of *Work* have arranged to hold an exhibition of articles made by the readers of that journal, for which medals and

other prizes are offered. The exhibition will be divided into sixteen groups, and will include upwards of 200 subdivisions. There will be three classes of exhibitors, viz., workmen, apprentices, and amateurs. Full particulars will appear in No. 70 of *Work*, issued next week.

THE total number of old coins which were submitted for report to the Asiatic Society of Bengal last year, under the provisions of the Treasure Trove Act, amounted to more than 3,200.

MESSRS. MACMILLAN have just issued a third edition of Mr. Edward T. Cook's *Popular Handbook to the National Gallery*, which has been called for within less than two years since the appearance of the first edition. Besides including the latest additions to the Gallery, the compiler has had to incorporate the results of Sir Frederic Burton's recently published Catalogue of the Foreign Schools. He has also enumerated the three series of copies from old masters, nearly two hundred in all, which have lately been placed in the west basement. The volume is thus swollen to nearly 760 pages; but it is so clearly printed and so stoutly bound as still to deserve its title of "handbook."

#### THE STAGE.

##### "ILLUSIONS."

It is said that Mr. Pierre Leclercq's "Illusions"—which was seen at the Strand on Thursday in last week—has been purchased for performance in America and the Provinces. Unless it is greatly altered it is unlikely, we consider, that much more will be heard of it in London. It is the work of an author who is not without dexterity as a playwright—the work of one who has an eye to novel and telling effects. This he had shown already in "The Love Story," which, as we pointed out at the time, was faulty but extremely interesting, and to which the genius of Miss Janet Achurch, or her magnetic personality, gave an additional measure of acceptableness. "Illusions" has its clever scenes; its opportunities for intensity; its chances for the comedian. But it has likewise its gross improbabilities; and in writing it the author has made far less reference to life than to the successful conventions of the stage. Its characters are not new, nor profound, nor individual. Its style is tolerable, and not excellent. In a word, "Illusions" is not literature. It is a theatrical scaffolding, more or less serviceable to the actors who mount upon it.

The mere story of the mistake made by a young married woman as to the nature of the relations between her husband and a famous *demi-mondaine* is not very attractive. The young married woman is, in reality, the *demi-mondaine's* daughter. She is not aware of the fact; her husband is, and the elder woman can only, it appears, approach and hear news of the younger one if the husband is an intermediary. Hence the pangs of jealousy, which, after all, are only interesting when displayed by such a colossal savage as Othello. Una Revellin's—so unfounded after all—can hardly make a deep impression upon us. Had there been subtlety in character-drawing, or great delicacy and resource in the devising of incident, what is now a respectable piece of stage-craft might have been made into a work of literary art. In that case it would have deserved a more detailed analysis than I can now give it. Only one of its improbabilities shall be named; and that is the assumption of the disguise of a statue by the heroine, who comes into a St. John's Wood garden the better to listen to what her husband has to say to the woman of the *demi-monde*. Now, it has been very well remarked that, while this statue

scene might have been made a convincing spectacle in an idyllic drama of a remote place or a far-away age, it is out of keeping with the realism of a modern play, of which the time is the present moment, and the locality the less desirable side of Regent's Park.

The piece has merits; but there was more merit in the acting. Miss Marion Lea—one of the few young women of sufficient intellectual culture to grasp a part far more distinguished than that of Una Revellin—was the representative of the heroine. A face full of expression, and an attire well selected and picturesquely and gracefully worn, helped her on her road. So, of course, did her knowledge of her art. And—to boot—Miss Lea has force and genuine feeling. Her voice is capable of being most telling. Sometimes, however, her control of it appears imperfect; and her method, at such moments, appears spasmodic. For all that, she has very much more in her than your average young actress, who, up to a certain point, may be universally acceptable. Miss Lea is not universally acceptable. Her reputation will probably increase; but, to the end of the chapter, there will be those whom she pleases, and those to whom she can never appeal. In other words, it is a strong individuality, which carries a burden as well as a privilege. Miss Rose Leclercq was the only other lady who appeared on Thursday week in a part of any importance. Her performance of the *demi-mondaine* was exceedingly clever. It had about it, indeed, an almost undue note of distinction. Still, we will not be hypercritical—the actress was of immense service. Mr. Lewis Waller and Mr. W. H. Vernon, Mr. Ivan Watson, and Mr. Fuller Mellish all deserve praise. Nothing can well be sounder or more convincing than the method of Mr. Waller. He has, I think, no mannerism, but an abundance of quiet force. Mr. Vernon and Mr. Ivan Watson played character-parts with ripe skill and tact, and Mr. Fuller Mellish's presence and method are habitually agreeable.

FREDERICK WEDMORE.

#### STAGE NOTES.

On Tuesday evening, the Daly Company, at the Lyceum, played "The Taming of the Shrew," for the first time this year; Miss Ada Rehan, Mrs. Gilbert, Mr. Lewis, and Mr. John Drew having all appeared, together with the minor members of a troop which, in many performances, is even more remarkable for its "all round" excellence than for the talent of several of its members. In "The Taming of the Shrew," however, the visitor—great as may be his disposition to do justice to the company as a whole—is perforce struck most by the impersonation of Katherine by Miss Rehan, and next by Mr. John Drew's performance of Petruchio. As Katherine, in the earlier scenes, Miss Rehan is absolutely volcanic; and if these scenes display the vigour and violence which are at her command; the later ones—in which the shrew is very gradually tamed—give proof of the subtlety and thoroughness of her art. Some quite clever people have lately been asserting that what one likes in Miss Ada Rehan is Miss Ada Rehan, and not Miss Ada Rehan's art. Of course, the personality of the actress, abounding as it is in force, vivacity, and flexibility—is bound to be attractive; but she has something much more than her personality—her art is great and is delicately controlled. Impressive and "convincing"—"convincing," we believe, is the proper word just now—as is Mr. John Drew in Petruchio, it is possible that there is a touch of exaggeration in his actions with the horse-whip. His Petruchio drives Katherine as a drover drives cattle. The performance, admirable on the whole as we ordinary mortals must allow ourselves to find it—is, we hear, exceed-

ingly unwelcome to some of those women who have "rights," and who spell their rights with a capital R. At least one such woman has been known to leave the theatre; and others, we are informed, have come away indignant with the playwright. "Shakspeare, in their opinion, lacked consideration and penetration." He knew nothing about women, they think—though he did happen to give us Ophelia and Viola, Beatrice and Rosalind.

"JEANNE D'ARC" not having been found greatly to the taste of English playgoers, Mme. Sarah Bernhardt has been appearing in some of her more familiar parts these last few evenings at Her Majesty's. Her first performance, this year, of Adrienne Lecouvreur—in M. Legouvé's well-known drama of that name—was exceedingly impressive. That night Mme. Bernhardt was in her best form.

#### MUSIC.

##### MUSIC OF THE WEEK.

At the eighth Richter Concert on Monday, the Symphony was Dvorák's No. 4 in G, produced, for the first time in England at the Philharmonic Society's concert on April 24 of this year. Those interested in musical matters will remember that the work was then very favourably received. Its freshness, charm, and power were at once recognised, and these qualities again made their mark on Monday. On a second hearing we are inclined to rank the third and fourth movements lower than the first and second, chiefly because their thematic material seems less valuable; but this need not be insisted on, since the work, as a whole, is delightful. An interesting innovation on established form in the first movement deserves mention, as exemplifying the natural course of evolution tabulated by modern scientists. Dvorák has constructed this movement upon four principal subjects instead of the usual two; but as these are grouped in pairs—two "first" and two "second" subjects—it will be seen by those conversant with musical history that the new form is but an amplification of the traditional one. As Mr. Herbert Spencer would put it, differentiation has taken place. As regards thematic material, the Symphony cannot be called a "tone poem." Hearing it, one is conscious of small need for an explanation of its "poetic basis." It depends for its effect and charm on the frank and engaging tunefulness of its themes, their masterly development, and the richness of its harmony and orchestration. A splendid performance allowed the work to be heard under the most favourable conditions. Similar praise must be awarded to the renderings of Wagner's noble "Faust" Overture, which opened the concert, and of the now familiar selection from "Der Ring des Nibelungen," and of the singing of Mr. and Mrs. Henschel and Mr. Andrew Black. The lady was heard in Liszt's dramatic setting of "Die Lorelei," and, with her husband, in the scene for Eva and Hans Sachs from Act. II. of "Die Meistersinger," which was given with perfect appreciation of its dramatic significance; and the two gentlemen sang very finely in an expressive setting by Mr. Henschel of Byron's "O! weep for those that wept by Babel's stream."

In presence of a distinguished and numerous company, the foundation stone of the new Royal College of Music was "well and truly laid" on Tuesday morning by the Prince of Wales. Mr. Samson Fox, whose munificent gift of £45,000 has made the new building possible, read an address, to which the Prince replied in suitable terms. Prayers were read by the Archbishop of Canterbury, and the

Duke of Edinburgh also spoke. Mr. Samson Fox's Leeds Forge Band, consisting of working men, played several pieces, before the arrival of the Royal party, in a way that spoke highly for Yorkshire musical talent and for the skill of the conductor, Mr. Alexander Owen. The college orchestra, under Prof. Stanford, gave a creditable performance of Beethoven's overture "The Consecration of the House," and Dr. Parry's fine setting of Milton's "Blest Pair of Sirens" was capitally given by the chorus and orchestra of the college under the composer's direction. When it is added that Mme. Nordica sang the solo in the National Anthem, that the sun shone, that all the arrangements for the comfort of visitors were admirably carried out, that the gathering included almost every musician of note in the kingdom, and that Mme. Nordica, Prof. Stanford, and Dr. Parry were presented to the Prince and Princess of Wales at the close of the proceedings, it will be seen that nothing was wanting to make the occasion a successful one in every sense.

The concerts given by Messrs. Ludwig and Whitehouse are among the most artistic of the musical season. The fourth of the present series, given on Tuesday evening at Princes' Hall, showed no falling off from the high level attained by its predecessors. The scheme included Dvorák's Quintet in A for piano and strings, played by Miss Fanny Davies, Messrs. Ludwig, G. Collins, A. Gibson, and W. E. Whitehouse; Beethoven's Quintet in C (Op. 29); Mendelssohn's Andante and Variations in E flat (admirably played by Miss Davies); and Max Bruch's "Kol Nidrei" and Spohr's Adagio in F, played respectively by Messrs. Whitehouse and Ludwig. Each soloist was "honoured" by an encore. The vocalist was Mr. Plunkett Greene, who in his most artistic manner sang songs by Brahms, Rubinstein, Stanford, and Battison Haynes.

A Vocal Recital was given on Thursday afternoon at Princes' Hall by Herr von zur Mühlen, assisted by the Misses Liza Lehmann, Marguerite Hall, M. V. White, and Agnes Zimmermann. Herr von zur Mühlen is a highly intelligent and dramatic singer, and the middle notes of his voice are excellent; but his use of "head" notes is so excessive as to become unpleasant.

#### MUSIC NOTES.

THE Wagner Society will hold a *conversazione* in the galleries of the Royal Institute, Piccadilly, on Wednesday next, July 16, at 8.30 p.m. Among other selections, the entire first act of "Die Walküre" will be given, with the assistance of Miss Pauline Cramer and Mr. Bernard Lane. The musical arrangements will, as usual, be under the direction of Mr. Carl Arnbruster.

WE are glad to state that Mr. J. S. Shedlock is progressing satisfactorily towards complete recovery. He hopes to be able to resume his usual work next week.

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## LITERATURE.

*George Buchanan, Humanist and Reformer. A Biography.* By P. Hume Brown. (Edinburgh: David Douglas.)

THE name of Buchanan stood once for everything that is refined and estimable in the career of letters and in the workmanship of literature; the scholars of his own time and of the two following ages bore witness alike to his admirable style and to the solid powers of his genius. In these present days, when the vast majority of readers are more familiar with living authors than with the pages of our national classics, his name is either too much forgotten, or it serves to remind the student of productions curiously unlike those for which George Buchanan has been so justly admired by his own century and by the learned of all succeeding generations. "True glory," as Pliny has remarked, "consists in doing what deserves to be written, and in writing what deserves to be read." In the fullest sense, this definition may be applied, perhaps, to Caesar alone; but the second part of it may certainly be applied to Buchanan. If he was not himself a maker of history, he had a large and an indirect influence over the affairs of his native country, and he was upon familiar terms with, or at least had known, many of the greatest personages of the sixteenth century.

"The object of the present biography," says Mr. Brown, "is to show what it was in Buchanan that won him the admiration of his contemporaries, and what share may be fairly assigned to him in the general development of the national life of Scotland."

Buchanan was born, somewhere near Killearn, in Stirlingshire, in February, 1506. He was descended on both sides from ancestors of gentle blood; and, on his father's, he was related to the noble house of Lennox. The first Buchanan appears to have been an Irish Celt, who migrated into Scotland in the eleventh century. "In all probability Gaelic was George Buchanan's mother tongue"; and in the districts in which he passed his youth "the prevailing language must have been Gaelic." From this Gaelic original, and from early association, Mr. Brown very properly derives much of Buchanan's genius, and the most of his sympathies:

"that he had the feelings and prepossessions of a Celt, his writings, prose and poetry, abundantly prove; when he celebrates, as he frequently does, the valour and glories of the Scots, it is the Celts of whom he is thinking."

Though Buchanan's family was of honourable extraction, his own branch of it was poor; his father died early, and his youth

was a time of distress and hardship. He was, moreover, a tender child; and through life his health was precarious and frail. By the good offices of the unreformed Church, "education was perhaps more widely spread in Scotland than in any other country of Europe"; "with the exception of the Netherlands, no country in Europe was better provided than Scotland with schools for what was then primary and secondary education." It would seem that Buchanan received his first knowledge of letters in the country schools of Dumbarton and Killearn. Thence he was removed in his fourteenth year, when his uncle, James Heriot, placed him at the university of Paris. That institution was then agitated by the zealous promoters of the new learning, and the anxious and acrid supporters of the old; of these, one of the most illustrious examples, at a later time, was Buchanan's tutor and fellow countryman, John Major. The colleges were attended by a large number of Scottish youths; and here Buchanan pursued his education for the space of two years. "Partly of his own choice, and partly of compulsion, the writing of Latin verse, then the one subject prescribed for boys, made the chief part of his literary studies." This indicates, according to Mr. Brown, that the Humanists had prevailed to some extent in modifying the old course of studies. "But what an age was that," exclaims Erasmus, "when the largest part of our time was wasted in dictating and repeating the verses of John Garland, the most foolish verses." Not that the practice of Latin versification is in itself ridiculous, as some illiberal moderns have contended; Erasmus only implies that the models were vicious in form, and void of sense or meaning. At any rate, Buchanan profited by his exercises; and to his proficiency in Latin verse he was indebted for his European reputation and his posthumous fame. Joseph Scaliger said of him "Buchananus unus est in tota Europa omnes post se relinquens in Latina poesi"; and Henri Estienne—who is described by Mark Pattison, perhaps too familiarly, as one of the Stevenses—calls Buchanan "poetarum nostri sæculi facile princeps."

In 1522, want of means and serious illness drove Buchanan back into Scotland. In the following year he served in an expedition against the English border; and he loves to relate "that a great soldier must of necessity have all the gifts that make a great writer: 'neque enim inter rei militaris et literarum studium ea est, quam plerique falso putant, discordia.'" And it would appear, from certain anecdotes of Buchanan's great estimation with the Marshal of Brissac, that he was not destitute of military talent. In 1525, he matriculated at Saint Andrews. The Universities of those days enjoyed an interchange of convenient politeness; Buchanan was credited with his Parisian training, and in the same year that he entered Saint Andrews he proceeded Bachelor of Arts. Like many famous writers, he obtained only a second class: for the finest literary gifts and the widest reading are not commonly the most successful in the schools; nor are they always the most grateful to university examiners, whose own qualifications are sometimes of a different order.

In 1526 Buchanan returned to Paris; and in due time he became a Regent, or teacher, in the College of Saint Barbara. Here, it is interesting to record, he met Calvin and Saint Ignatius of Loyola; for Paris was not only agitated by the partisans of the old and the new learning, but by the more venomous encounters of the Roman Catholics and the Protestants. The sympathies of Buchanan were always with the new learning and the Reformation; though, as Mr. Brown properly observes, he was Humanist first, and Reformer only in the second place. Besides being Regent, he was chosen Procurator of the "German nation"; that is, of the British, the Scandinavian, and the Teutonic members of the university. But his opinions were not acceptable in Paris, nor could they be safely held there; and, in 1535, he went back to Scotland, and became tutor to Lord Cassilis. At this time, having composed his Satire against the Franciscans, he fled into England, and there dedicated poems to Henry VIII. and Cromwell. Though he returned to France, he was not secure from the activity and malice of Cardinal Beaton; and, in 1539, we find him Regent in the College of Guienne at Bordeaux. Here Montaigne was his pupil, and he was intimate with both the Scaligers. From Bordeaux he ventured back to Paris; thence he was invited into Portugal, where he was a member of the Royal College at Coimbra. When the Jesuits obtained the mastery of that once liberal foundation, by their usual arts, Buchanan went into France again, and served the count of Brissac, one of the French Marshals, as tutor to his son; and in this service he had a further experience of war. At this time Mary Stuart was Dauphiness, and soon afterwards Queen. Buchanan made poems on her marriage, and on the death of her first husband. When Mary retired to Scotland, Buchanan accompanied her; and the English ambassador records that "the Queen readeth daily after her dinner, instructed by a learned man, Mr. George Bowhannan, somewhat of Lyvie." Buchanan was made poet laureate and official Humanist to the Court; he received a pension and a grant from the dissolved Abbey of Crossraguel. But the pension was uncertain, the grant was disputed, and "Buchanan was in actual straits while Mary was in power." At this period he associated openly with the Reformers, and was upon intimate terms with Knox, and with Moray, the future regent. The last work he did for Mary was a poem on the birth of James VI., and a masque for his christening. Buchanan was convinced of Mary's guilt, of the murder of her second husband, of her previous adultery with the third; to justify his convictions, he wrote the *Detectio Mariæ Reginae Scotorum*, and he was one of the Commissioners who were sent into England to apologise for Mary's deposition by the Scotch Estates. Though the facts in this work cannot be absolutely proved, they can neither be denied nor dismissed; the principles of it agree with several of Buchanan's poems, and with his more famous treatise *De Jure Regni Apud Scotos*. After this he was made Principal of Saint Leonard's College, in the University of

Saint Andrews; at Moray's death he became tutor to James VI.; he was also Director of Chancery, Keeper of the Privy Seal, and a Member of Parliament. During his last years he wrote his admirable *Rerum Scotticarum Historia*—a work admirable, indeed, to those who can appreciate their Sallust or their Livy, since it is a worthy imitation of those fine models. To the historian it is not so admirable: it is filled with mythical sovereigns and fictitious events; it too much resembles the spurious kings at Holyrood. But those miserable canvases are the work of an execrable hand, while Buchanan's portraits are executed with the highest art, and filled in according to the most perfect rules. If the historian be also a man of letters, he will forgive their inaccuracy and study them with continual pleasure. Buchanan died poor, as he had lived, upon September 28, 1582. His last act was to distribute all his cash in charity. He was buried at the public expense, and his only property was a sum due to him from his charge upon the lands of Crossraguel.

Mr. Brown deserves the gratitude of his countrymen, and of all scholars, for his excellent Life of Buchanan. His work shows commendable industry and pains, as well as an intimate knowledge of the history of those times. A scholar himself, he is qualified to write of a great scholar; and he shows an evident enjoyment, as well as a just appreciation, of Buchanan's writing. His biography is lucid in style, quiet in expression, sound in workmanship. There is no straining after effect, no display of cheap and second-hand knowledge, no ostentatious list of authors or events with which Buchanan had little to do. Everything is told in the simplest and plainest way. Mr. Brown never forgets the matter in hand, the "hero is never long out of sight"; all the digressions are natural and necessary, they are to illustrate Buchanan's life, not to satisfy the biographer's vanity; there are no pages or chapters which could as well belong to any other Life as to Buchanan's. It is a biography of which Buchanan, with his admiration for the best models, would not have been ashamed. The examination of Buchanan's intercourse with Montaigne, and the explanation of the disputed term *Précepteur Domestique*, should add some lustre to Mr. Brown's researches. His criticism is nearly always just, and always fair. It is to be feared that "English lies," which are multitudinous and bold, and "Scotch vanity," which is illimitable, still obscure many subjects in debate between the historians of either nation. And it is agreeable to meet with an author whose sole aim is to try and see things as they are, and to discuss them with the impartiality of a true scholar. We note with pleasure, among Mr. Brown's many evidences of scholarship, his correct use of diphthongs; "Caesar," "mediaeval," and so on, are not printed in the usual slovenly manner. It is a blemish, however, that the word "mediaeval" is not spelt consistently; sometimes Mr. Brown follows the good use "mediaeval," sometimes the less good "medieval." It is probable that the spelling "Ussher" is more accurate than "Usher."

for the name of the learned archbishop. Buchanan's prose, as Mr. Brown says admirably, is Scotch in vocabulary, but Latin in construction; and, therefore, it is clear. But "in England, as is well known," he goes on to say, "it was not till long after this date that the compass of the sentence was clearly apprehended." This opinion is current, it is true; and it is supported by the high authority of Matthew Arnold, who got it from Dryden. Now it would seem that, just before the age of Dryden, some writers, but not all, had begun to affect these unwieldy and interminable sentences. Milton and Clarendon are the great examples of this way of prose; Walton, upon the other hand, is a charming exception; and, if we look back to the preceding age, we find Latimer, Cranmer, Ascham, Lyly, and many other writers, lucid in their construction, and perfect masters of their sentences. Mr. Brown again, quoting Mark Pattison, asserts that James I. "was the only English prince who has carried to the throne knowledge derived from reading, or any considerable amount of literature." Mark Pattison's history is here almost as defective as his punctuation; this is one of those fallacious half-truths of his which are too common when he touches matters of general history. It is sufficient to point to the learning of Henry VIII., or the culture of Elizabeth, to show that even the late Rector of Lincoln may sometimes be too absolute in his judgments, and almost superficial in his verdicts. James VI. of Scotland is the only pedant, but not the only scholar, who occupied the throne of Beaulieu and of Alfred. In his panegyric of the Scotch, Buchanan describes them as those "whose faith can ne'er be bought nor sold." That Scottish faith can be bought the long and honourable history of the Scottish Guards in France will serve to prove; that it cannot be sold is not so easy to assert since the events of Charles I.'s reign and the negotiations which preceded the Act of Union. With Mr. Brown's criticism of Mary Stuart, of the Scotch Reformation, and of Buchanan's character, we are in complete agreement. Unfortunately it is not possible to quote from the latter; and, as we are constrained to leave Buchanan himself with no notice of his verse and no example of it, we cannot leave him more properly than with the excellent words of Calderwood, "No man did merit better of his nation for learning, nor thereby did bring it to more glory." We might add to them that which Erasmus prettily remarks of Cicero, "Quis enim sumpsit hujus libros in manum, quin surrexerit animo sedatiore."

ARTHUR GALTON.

"THE STORY OF THE NATIONS."—*Russia*.  
By W. R. Morfill. (Fisher Unwin.)

MR. MORFILL, in his contribution to "The Story of the Nations" series, has brought together many curious and interesting facts from many sources, either unknown or inaccessible to the general reader. He has compiled a book every chapter of which shows traces of genuine and recondite erudition; and the philological portions of it in particular are what might have been expected from a Slavonic scholar of his

acknowledged eminence. Yet, from the historical point of view, the book must be called a disappointment. It is true that Mr. Morfill had no ordinary task before him. How to compress within the narrow limits of 394 small-octavo pages the history of the development and progress of one of the world's great nations, extending over a period of 1000 years, is a problem which might well confound the most capable. But Mr. Freeman has taught us how to epitomise without garbling history; and though it would be absurd to look for exhaustiveness in a mere "outline of Russian history," we have at least the right to expect such an outline, in the hands of a specialist, to be consecutive, adequate, and symmetrical. Mr. Morfill's book is none of these things. Instead of following the broad, simple, and clearly defined lines of Russian history, which may be summarised in the two words—expansion seawards, and treating everything else as simply accessory and subordinate, Mr. Morfill has too often been tempted into byways and side issues by the tales of travellers and the gossip of courts, frequently losing for a time the main thread of his story, and only recovering it at the expense of harmony and sequence.

*Russia*, in fact, is little more than a picturesque piece of patchwork, loosely held together byshreds of connecting narrative; it is a collection of curious and interesting extracts for the general reader rather than a historical monograph for serious students. Such minor incidents as the account of a court ceremony, or the disgrace of a court favourite, or the personal description of a monarch, occupy three times the space usually allotted to Russia's political relations with her neighbours or to the wars which have made her what she is. Such descriptions are no doubt very good things in their way, especially when they are so well told as Mr. Morfill always tells them; but he had no room for such luxuries, and in introducing them notwithstanding, he has often been forced to dwarf out of recognition the most important historical events, so as occasionally to lay himself open even to the charges of carelessness and inaccuracy. Thus, nearly ten pages are given to Ivan the Terrible's commercial intercourse with England which, however interesting to Englishmen, was of little importance to Russia, or, at any rate, of nothing like the importance of Ivan's wars with Stephen Bathory, which brought Russia to the very brink of ruin, and are nevertheless disposed of in something like ten lines. No one would ever guess from Mr. Morfill's account of the Great Northern War that Charles XII. drew his sword in sheer self-defence; that Patkull was a felon and a traitor who richly deserved his fate; and that Charles's last campaign in the Ukraine was opened by the brilliant Swedish victory of Holoftsin—in the opinion of German military critics one of the most remarkable cavalry engagements on record. Still more unsatisfactory is the description, in eight lines, of the Russo-Swedish War of 1741-2; and not a single word is said of the offer of the Swedish crown to the Empress Elizabeth's kinsman, the Duke of Holstein,



afterwards Peter III., or of the agreement by which the same Empress allowed the Swedes to retain possession of Finland east of the Kymmene, in consideration of their securing the Swedish succession to Adolphus Frederick of Holstein, afterwards the father of Gustavus III. In the latter great monarch, whose extraordinary and manifold genius is admitted even by his most virulent enemies, and whose character, in spite of the floods of light cast upon it, still remains so enigmatical, Mr. Morfill can only see a foolish "French fop." He might just as well label Frederick the Great a "French scribbler" *sans phrase*, or describe Napoleon I. in all seriousness as a "Corsican ogre." The description of the war between Gustavus III. and Catharine II. is almost ludicrously inadequate, and contains many serious blunders. There is no hint that Catharine for a time was in such danger that she actually thought of retiring to Moscow or even to Kazan. Hogland was a drawn battle, not a Swedish defeat. Not one of the many sanguinary engagements on land is mentioned; and the treaty of Värälä, erroneously described as leaving everything on the same footing as it had been before the war, was the first absolute acknowledgment of Swedish independence by Russia since 1719 (subsequent treaties giving her the right to interfere in Swedish affairs), and therefore conceded everything for which Gustavus originally contended. Still more meagre is the description of the fall of Poland. It is no sufficient excuse to say that "the minute discussion of Polish constitutional questions more properly belongs to the history of that country." From and after the middle of the eighteenth century the affairs of Russia and Poland were inextricably blended together, and every step which led to the absorption of the unhappy Republic is of vital importance to the historian of Russia. Nor is Mr. Morfill's attempt to palliate Russia's conduct "for her share in these unlawful transactions" very satisfactory. It is quite true, no doubt, that Frederick II. was the first person to "suggest" the spoliation; but Russia had carefully prepared the way for it years before, and Frederick's suggestion was really a defensive measure—he filched a part lest Russia should grab the whole. Much more criminal, moreover, were Russia's subsequent efforts to prevent Poland from recovering herself, and especially her overthrow of the liberal and enlightened constitution of May 3, 1791, which reformed all the old abuses. The Polish question, indeed, is the cardinal point upon which the politics of Northern and Central Europe turn during the last three decades of the eighteenth century. The triple alliance between England, Holland, and Prussia, as a counterpoise to the union of Russia and Austria, the barter and exchange policy of Hertzberg, the conferences of Reichenbach and Pilnitz, all these things can only be explained by a reference to Poland; but Mr. Morfill has nothing to tell us about any of them, though they all, more or less, directly affected Russia.

Finally, let us take the description of the second Turkish war of Catharine II. as a specimen of how Mr. Morfill slurs over

great historical events instead of describing them:

"In 1783, the Crimea, which had for some time been put under the rule of an independent Khan, was annexed to Russia; and four years later the Turks declared war, owing, no doubt, to the apprehensions which they had formed from the meeting of Catharine and the German Emperor Joseph, which seemed to bode them no good. But they were everywhere defeated owing to the military talents of Suvarov."

Then, thirteen pages further on, we are told:

"By the treaty of Jassy with Turkey in 1792, Catharine kept possession of Ochakov and the shore between the Bug and Dniester."

Who, reading the above, would ever suppose that Austria and Russia combined to partition Turkey; that the Austrians were driven back into Transylvania by the Turks, who also held the whole Russian army at bay for six months before Oczakov; that even Suvarov's triumphs were so far from breaking the spirit of the Ottomans that Austria was glad to retire from the struggle by the peace of Sistova; that the crushing victories (Matchin and Baboda), which finally brought the Porte to its knees, were won not by Suvarov, but by Repnin; and that Russia was so exhausted by the struggle that she was glad to accept the terms offered by the Turks, and leave the Roumanians and the Greeks (for whom she had principally taken up arms) to their fate?

So much for the historical portion of Mr. Morfill's book. The remainder—by far the greater part—is above praise. The translations from the *Bilini* and the selections from Pushkin's lyrics could not possibly be better done; and the history of the literature, though necessarily most brief, is excellent. Still, we think, mention should have been made of Russia's one great critic, Byelinski; and no account of Gogol is complete without a notice of his immortal "Revizor," the best comedy in the Russian language. What should we think of a sketch of English literature which alluded to Sheridan without speaking of "The School for Scandal," and ignored Hazlitt altogether? We also demur to the Malo-Russian or Ruthenian tongue being called a dialect. There is as much difference between Ruthenian and Russian as there is between Swedish and Danish or between Spanish and Portuguese. And if Mr. Morfill could find room for Shevchenko, why did he pass over Fedkovich, the Auerbach of Ruthenian literature? In everything relating to the social and religious development of the Russian nation, Mr. Morfill, it need scarcely be said, is a sure and charming guide; and to criticise the philological portion of the book would, of course, be impertinent. Still, we venture to question Mr. Morfill's contention that the Slavonic *hetman* is a possible relative of the German *hauptman*; "Ochakov," though phonetically preferable to "Oczakov," has not the sanction of general use; and "Verela" for "Värälä" is perfectly inadmissible as transgressing a cardinal rule of the Finnic languages.

R. NISBET BAIN.

*Mental Faculty.* By Francis Warner. (Cambridge: University Press.)

THIS small book of only two hundred pages is, in its modest way, both remarkable and welcome. Though its title may suggest to those who read only when they run that we have here merely another variation of the common text-book of the theory of psychology, and that, like the rest, it may be read running, the examination of a few pages will come as a pleasant surprise, and the whole treatise will be read by practical teachers with profit.

Dr. Warner's book fills a troublesome gap. It is an attempt, and a successful one, to set forth shortly such a profitable conspectus of the main facts of physio-psychology as may make lay parents (and most parents are of the lay kind) wise trainers of youth, and may send the teacher to the schoolroom with just that knowledge of the varieties of nerve-condition as will enable and entitle him to "classify" in a scientific way. "Classify"; for we hear a good deal about classification and freedom of the same, and we are a little too apt to think that the only folk properly interested in it are public elementary teachers legally so entitled. But, beside marriage and public elementary teaching and some other conventions, there are many spheres of activity "recognised by the police," as Mr. R. L. Stevenson has it, where a power to "classify" is eminently desirable. It is very true and very sad that the elementary teacher feels the pinch most acutely, for the reason that most of all men he is bound by law to classify; and though it is highly probable that he sometimes overrates his hardship, yet classification on the basis of difference of age, rough and ready and apparently easy method as it is, can hardly pretend to be scientifically accurate. And if it is not accurate, its application to over six million immature souls for practical purposes will in the practical long run cause serious and may-be irreparable error. But no teacher in the world can affect to be superior to the necessity of help from those who have mastered the radical principles of his craft, although it is a well-known fact that a very large number of teachers (like poets, lunatics, and lovers) are compact of heavenly matter and not made by hand-books, and, unlike cricketers and butchers and bakers and candlestick-makers, require no apprenticeship at "practice." No one doubts that without imagination a teacher is likely to be a "blind mouth" indeed; but imagination and sympathy require disciplining and drilling and furnishing with tools. For these we must go to the physiologist and to the psychologist; one without the other is useless.

To compare Dr. Warner's book with others, one may freely confess that, as books, there have been many better. It displays no particular graces of style; the arrangement of chapters and matter seems curiously unmethodical, even for lectures; and the index should certainly be fuller. If the matter were better arranged, a larger index would not be needed; the rest may be freely forgiven for the sake of the writer's genuine earnestness and the value



and copiousness of the information which he supplies.

He begins naturally and intelligibly with an examination of the points of similarity between all animate things, their relations to their surroundings, their innate proclivities, using "natural history" to illustrate simply and directly his account of the conditions of child-life, the first practical lesson coming on the fourth page. This brings us to the study of the brain as that part of the body which is most important in man and most commanding in its effect on his capacities and development; all through the book we are being continually brought back to practical lessons for school-room and home guidance. One would think that a teacher could put into profitable practice chap. iv., "How to observe a child," at any moment of his working day; it is perhaps the most useful in a useful book, and with chaps. v. and vii. forms a capital treatise in itself. The chapters on method and classification (vi. and vii.) are the proper supplement. Some valuable specimen cases of observation are appended, and the author adds the catalogue of such a natural history museum as would be required for pedagogic purposes.

Not the least recommendation of the book is the fact that it is written by a man of science absolutely independent of the many controversies which have separated into hostile camps, on what are really side issues, people otherwise earnest in promoting education. The writer has a good deal (incidentally, of course) to teach both sides, and partisans of either colour will gladly recognise the justice of his implied strictures on their opponents. Much can be learnt, for instance, from the following paragraph on p. 134:

"Among primary schools there seems to be much difference between those that have to receive all the children compelled by law to attend, and Voluntary schools which are not necessarily obliged to keep exceptional or troublesome children. The coexistence of Voluntary and Board schools in a district is likely to lead to the aggregation of the more difficult children in the school which is not free to select its members. Exactly what the average percentage of delicate, feeble-brained, and nervous children may be in the school population is not yet known; but where it is much higher than the average there is evidence that it may be desirable, in the interests of the school, that some at least of the exceptional children should be removed from the general classes, from examinations, and from the standards instituted under the Educational Code, and placed under special training more suitable to their requirements." Evidently the shilling rate has no more terrors for Dr. Warner than has the equator.

Of the strictly scientific value of the book the writer of this notice is not competent to speak, but it is very certain that experiences and discoveries in the subject-matter have been co-ordinated here so skilfully that a very great deal will strike the grateful teacher as new as well as true. It is, of course, quite possible that the physiologist may take exception to some of the author's methods and conclusions, and the psychologist is pretty sure to wish to exclude the physiologist from his preserves; but the service done to the man who has to face a class of children remains beyond all doubt.

Dr. Warner incidentally mentions a most useful step taken by the British Medical Association towards the acquisition of further data for forming trustworthy generalisations as to the capacity and condition of children under instruction. A committee of the Association, of which he was a member, observed over five thousand cases in schools, and obtained most valuable statistics, of which we have a *précis* here. It is to be hoped that such observations will be continued over a larger area, for it is almost impossible to exaggerate the value of the results so obtainable to every man and woman nearly or remotely concerned with young children.

Again, while such clamours are being raised around us on behalf of all possible subjects of education, it is pleasant to be brought back, as we are by Dr. Warner, to the old conviction that all teaching is not education; nor is it less important to be made to understand the real need that lies deep in the heart and mind of man for "technical" training, the harmonious development of all his parts, of his senses no less than his judgment. Indeed, one can hardly put down the book without feeling that we have long, as a nation, neglected one of the best means to intellectual development at our command, though this is neither chemistry nor shorthand, nor even commercial correspondence; that no arbitrary classification of scholars is possible; and that some systematised endeavour to arrive at irrefutable data in regard to the development conditions of children under teaching in our schools would give us results of incalculable value.

P. A. BARNETT.

#### *The Latin Hymn Writers and their Hymns.*

By the late Samuel Willoughby Duffield. Edited and completed by Prof. R. E. Thompson. (Funk & Wagnalls.)

EVEN if the principal writer of this tantalising book had not gone where the singing is better than here, it would be impossible to criticise it severely. The last words of the introduction would disarm Zoilus.

"I could not hope to rival, far less to equal, such illustrious scholarship as that of Daniel or Mone. I have, therefore, been content to pipe to a lesser reed, and in a more familiar and gossiping way to attempt the history of the hymns. And for the rest I can only add what Master Robert Burton saith in his *Anatomy of Melancholy*: 'If through weakness, folly, passion, ignorance, I have said amiss, . . . I earnestly request every private man, as Scaliger did Cardan, not to take offence. . . . If thou knewest my modesty and simplicity, thou couldst easily pardon and forgive what is here amiss or by thee misconceived.'"

Mr. Duffield began as a translator of hymns; and his interest in them gradually grew beyond what seem to be the somewhat scanty resources of American libraries, and he contemplated a book which should communicate his knowledge to the public of American religious magazines. He shared the convictions of his public as to the immense superiority of the modern religion of America to the mediaeval religion of Europe. Austerities shock him and miracles scandalise, and he has not a spark of Hawthorne's imaginative sympathy with

"Mariolatry." He likes Peter the Venerable ever so much better than St. Bernard, because he was large-bodied as well as large-hearted. He prefers Jacopone da Todi's satiric rhymes on the vanity of the world to the "Stabat Mater"; and he is quite honestly shocked at the submission of Rabanus Maurus to an abbot who cared more for building the church than for keeping up the school and improving the library. Otherwise, Rabanus is rather a favourite of Mr. Duffield's. He is quite sure that he wrote the "Veni Creator," which is ascribed to him in Brower's MS., apparently on the ground that the writer is thoroughly familiar with the doctrine and phraseology of Rabanus's treatise on the Holy Spirit. The same considerations have led the writers of other MSS. to ascribe St. Peter Damien's hymn on Paradise to St. Augustine. As the claims of St. Augustine are rejected, one does not quite see why those of Rabanus are to be treated as certain. The case is very much the same with the "Salve Caput" and "Jesu Dulcis Memoria," which are confidently ascribed to St. Bernard, whose sermons on the Canticles inspired the latter. Probably Mr. Duffield is right in thinking the "Salve Caput" older than the hymns in the same metre to the "Five Wounds," which have also been ascribed to St. Bernard and to St. Bonaventure. Mr. Duffield is at once vague and sceptical in his treatment of the best known of the two rhymes ascribed to St. Francis Xavier beginning,

"O Deus Ego amo Te."

It is true that it might be better attested; but it comes from a seventeenth-century authorised translation of the rule for daily prayer, which it is probable he gave to his converts.

Apparently, Mr. Duffield was too modest to compete as a translator with Father Canvell, so he has given us the last known of the two.

"O, Lord, I love Thee, for of old  
Thy love hath reached to me,  
Lo, I would lay my freedom by  
And freely follow Thee.  
Let memory never have a thought  
Thy glory cannot claim,  
Nor let the mind be wise at all  
Unless it seek Thy name.  
For nothing further do I wish  
Except as Thou dost will;  
What things Thy gift allows is mine  
My gift shall give Thee still.  
Receive what I have had from Thee,  
And guide me in Thy way,  
And govern as Thou knowest best  
Who lovest me each day.  
Give unto me Thy love alone,  
That I may love Thee too,  
For other things are dreams; but this  
Embraceth all things true."

This, like most of Mr. Duffield's translations, is decidedly above the average, even when he is unsympathetic with the original, as in the brilliant *tour de force* of Adam of St. Victor. The reason that his hymns do not sing when translated is not the author's lack of feeling, but the scarcity of double rhymes in English, which always forces translators to sacrifice literary ease for the sake of a very poor reproduction of Adam's metrical effects. In the "Zyma Vetus Expurgetur," Mr. Duffield comes off at least as well as Mr. Wrangham. In dealing with

the "Ambrosian" hymns, he loses something of the massive dignity of the originals, but he neither dilutes their gravity nor tricks out their simplicity. One of the best translations is from the Paraclete text of "O quanta qualia sunt illa Sabbata," which is ascribed to Abelard on the faith of the treatise on hymnology which accompanied the hymns he sent to Heloise. It is a pity the translator did not live to revise his volume and recollect the difference between *curia* and *cura*, which appear to be confounded in the first line.

There is a good deal of interesting matter in the biographical part of the book. The pathetic story of Hermann Contractus—for whom the "Veni Sancte Spiritus" is too confidently claimed, though it is quite unlike the structure of his known sequences—will be new to most readers. The squabbles of two friends and partisans of Notker, who invented sequences, with their rather profane superiors are entertaining enough. There is a fair account of Ennodius and of Venantius Fortunatus, neither of whom are hackneyed. St. Hildebert, of Tours, the close of whose long prayer to the Trinity became a popular pilgrim song, is rather a favourite of Mr. Duffield, who thinks he never gave scandal because he honestly repelled a particular accusation. His own words prove that his life was not always edifying. St. Peter Damien, Cardinal and Flagellant, affords occasion for a sketch of the history of the devotion he introduced, which we learn still flourishes in California. We are indebted to Prof. Thompson for an account of the writers who remodelled the hymns of the Roman and Parisian Breviaries, which is discriminating and intelligent, and gives information for the present hardly so accessible anywhere else. G. A. SIMCOX.

## NEW NOVELS.

*The Mystery of M. Felix.* By B. L. Farjeon. In 3 vols. (White.)

*Madame Leroux.* By Frances E. Trollope. In 3 vols. (Bentley.)

*The Way of Transgressors.* By E. Rentoul Esler. In 3 vols. (Sampson Low.)

*The Scudamores.* By F. C. Philips and C. J. Wills. In 2 vols. (Gardner.)

*One of the Wicked.* By Godfrey Burchett. In 2 vols. (Ward & Downey.)

*Love's Loyalty.* By Cecil Clarke. In 2 vols. (Griffith, Farran & Co.)

*Monsignor.* By Mrs. Compton Reade. (Bristol: Arrowsmith.)

*Saved by a Looking-Glass.* By Edgar H. Wells. (Digby & Long.)

*Laying Down the Cards.* By the Hon. Mrs. Fetherstonhaugh. (Spencer Blackett.)

*Truth with Honour.* By C. R. Coleridge and M. Bramston. (Smith & Innes.)

*The House on the Scar.* By Bertha Thomas. (Sampson Low.)

*An Unwilling Wife.* By Alice Clifton. (Remington.)

*Forging the Fetters.* By Mrs. Alexander. (Spencer Blackett.)

*Ida.* By Mabel Collins. (Ward & Downey.)

Few living novelists can rival Mr. Farjeon

in the construction of a plot, and this art is manifested to a remarkable degree in *The Mystery of M. Felix*. It is not until a good way into the third volume that the threads of the narrative are gathered up, and in a most ingenious manner. From the literary point of view, perhaps, Mr. Farjeon may have written abler books, but he has never invested any of his stories with a deeper interest. Pathos and humour hold the reader's attention by turns. The opening chapters reveal to us one or two characters which might have been drawn by Dickens, but even these have a direct bearing upon the serious part of the work. It would be unfair to the author to expose the details of his cleverly built-up hypotheses and incidents, but we may be permitted to say that M. Felix has first been supposed to have been murdered in his bedroom, and that, secondly, his body disappears apparently without human agency, which furnishes the ground of the "mystery." Ultimately, it is discovered to have been a case of suspended animation. M. Felix is only a pseudonym. The bearer of that name is really one Leonard Paget, who pushes his half-brother, Gerald, down a precipice on the Alps, while away on his honeymoon. He does this to obtain possession of a large property; and a good deal of the story is occupied with the machinations of Leonard Paget and his fellow conspirator, Dr. Peterssen, against his brother and his brother's wife, whom Paget relentlessly persecutes. Gerald is not killed by his fall, but he is subsequently thrown into a private lunatic asylum by his brother, where he lingers for eighteen years, while Leonard dissipates the property. Nemesis overtakes the villains at last, but how this comes about readers must discover for themselves. There is not a dull page in the whole of these three volumes, and the novel would form a capital companion for the country or the seaside.

Mrs. Trollope's *Madame Leroux* is excellent, for its sharp, crisp drawing of character—indeed, it is long since we have met with a novel to compare with it in this respect. Nor does this praise merely extend to the leading personages of the story—Mme. Leroux herself, for example, who leads a kind of dual life—but it is equally true of all the minor characters. As for the narrative generally, it is full of motion, and no reader can possibly find the work dull. Some of the humour is furnished by the sour and cynical Mrs. Shard, who puts duty above everything. "As to the agreeable, whenever I'm particularly pleased about anything—it isn't often—I begin to be pretty sure there's something wrong in it." This is not very cheerful doctrine to instil into a bright young heart. Another of this singular being's deliverances is, "We're all worms and mire, and when once you're sure of that you have peace of mind." The history of poor Lucy Marston, the supposed friendless orphan, is calculated to inspire deep interest; and there is something very dramatic in the manner in which she at length finds her father, as well as in the tragic death of Madame Leroux, who is the heroine's mother. It may, perhaps, be urged that probability is sometimes sacrificed for the

purposes of fiction, but of how few works could not the same thing be said? In our view, Mrs. Trollope has written one of the best novels of the season; at any rate, if it is not one of the most original, it is one of the most captivating.

Miss or Mrs. Rentoul Esler—for we opine from internal evidence that the author of *The Way of Transgressors* is a woman—has written a pleasing though too lengthy story. The primary object of it seems to be a counterblast against the caste notions which still prevail in England on the subject of marriage. Indeed, the great authority on the subject, Lady Mildred, expressly lays it down that it is a social misdemeanour for the grandson of a nobleman to marry the daughter of a grocer, however well-to-do the unfortunate grocer may be. If the misguided man's relatives will only wait until the third generation, when the shop has been dropped, and there has been a respectable intermediate marriage, then the grocer's descendants may mingle with the charmed circle of "society." The particular transgressor in this story is one Bertie Lyall. In spite of his aristocratic antecedents, he is engaged at the same time to the daughter of a general and the daughter of a shopkeeper; and after his marriage with the former he betrays in the most heartless manner an innocent and beautiful orphan girl. He rises in the world, but the worm begins to gnaw at his heart, and an extravagant expenditure, together with such little matters as forgery, weigh him down. At length, finding life insupportable, and detection absolutely certain, he is found dead under circumstances which seem to point to suicide. The best character in this novel is Viney Grace, the grocer's daughter, who has been educated above her station, and who in her straitened circumstances resembles a caged bird longing for freedom. The devotion of Harry Caffyn, the grocer's apprentice, to the young lady who is so much above him, is very touching. Lady Mildred has a pretty wit. When reminded that attorneys are gentlemen by Act of Parliament, she dryly remarks, "I dare say an Act of Parliament would be necessary." She is not quite so happy when she airs her political idiosyncracies. If this is a first work, it indicates considerable promise.

Although there is a vein of amusing comedy in *The Scudamores*, on the whole it is not so clever as previous work from the same hands. The serious portion of the story is occupied with the fortunes of a younger branch of the great Scudamore family, who are leading a life of genteel poverty at Brixton, when the eldest son Jack is suddenly acknowledged as the heir to a baronetcy and a splendid estate in North Wales. Jack does not run-a-muck in consequence, drawing bills against the future and speculating upon the death of his uncle, the existing holder of the title. On the contrary, he behaves as though he were the embodiment of all the virtuous maxims which emanated from the brain of Benjamin Franklin. He has a struggle with the querulous and valetudinarian baronet, Sir John, who requires him to marry an American heiress, but the hearts

of both these young people have already been bestowed elsewhere. This they mutually discover, so that all comes right in the end. One of the most absurd personages in the book is a broken-down actor of the Vincent Crummies type, whose language is flowing in the extreme. Owen Price, the rough millionaire, is a sterling fellow, and occasionally gives vent to smart epigrams. "It's a great thing to come across a woman that's always right," he remarks to his private secretary, "if a man ain't married to her, and then it's kinder wearyin'." He can always tell a real lady when he sees one, "she does make a fellow feel so thoroughly uncomfortable." This story is slight in structure, but it is very readable, and contains many sparkling passages.

The author of *One of the Wicked* has certainly taken care that the chief character in his story shall justify his description. A more thorough-paced villain than Pedro Mallerock it would be difficult to conceive. The admixture of Spanish blood in his veins perhaps partially accounts for this. He stabs his half-brother, Antony, with a three-pronged ornament belonging to the unfortunate man's wife, seizes upon Antony's property, and destroys his will, as well as his marriage certificate. This seems pretty warm work for a brother to accomplish; but, to ward off suspicion from himself, the fiendish Pedro casts it upon Antony's wife, and causes her to be sentenced to five years' penal servitude for manslaughter. His anxiety that she should not be condemned for murder scarcely harmonises with his ruthless nature, and it certainly ought to have aroused the suspicions of the authorities. However, in the end all turns out as it should. The truth of the murder is discovered by a very simple incident; and Pedro, finding that the officers of the law are upon his track, throws himself into the sea in order to escape the gallows. Pedro Mallerock puts his own philosophy into a nutshell, as follows: "I would sooner see any number of excellent persons arranged in rows in their polished coffins than go out into the cold myself for even half an hour." This may be cynical philosophy, but it has no staying power. Mr. Burchett's story is undeniably exciting, and exhibits very considerable powers of analysis.

The writer of *Love's Loyalty* is, we presume, a lady. She has much yet to learn in constructing a story that shall hang well together. There are many good things in these volumes; but they are almost spoilt by the author's diffuseness and lack of concentration. Miss Clarke is very severe upon the stronger sex, from the drunken floater of public companies down to a scion of the nobility—the Hon. Montgomery Spooner, the vacuous, who is erroneously called in one place a nobleman. The ladies, on the other hand, furnish a bright moral contrast to the disreputable men-kind; but why it was necessary for the author to make Mary Stapleton translate a bad book because she was driven to poverty we fail to understand. Though life was no doubt hard with her, there were surely other ways open in which to gain a livelihood.

*Monsignor*, by Mrs. Compton Reade, is able but uneven. Her portrait of the smooth ecclesiastic—who cannot bear the winds of heaven to blow upon him too roughly, but who has by no means an immaculate past—is well drawn, and is the dominant character in the book, as he should be. The next most striking individuality is Lady Ursula, the high-souled daughter of Lady Leintwardine, who is immeasurably above her surroundings. The aristocracy do not always observe the rules of grammar in this volume, perhaps because they are such very superior persons. But as a story the work undoubtedly rivets the attention.

A very ghastly murder is the chief incident in *Saved by a Looking-Glass*. The tragedy occurs at sea on board the *Presidency of Bombay*; and a young passenger, Edward Kerr, believes himself to have perpetrated the crime while under the influence of a drug. Things look very black against him, when, in a very ingenious way, circumstances are made to point towards the real culprit. A looking-glass plays an important part in his identification—hence the title of the story. The tale has little or no literary merit, but its sensational vein will probably cause it to be read.

There is a great deal of "go" in the Hon. Mrs. Fetherstonhaugh's stories, and her *Laying Down the Cards* may be read with real pleasure. There is much about Epsom and Ascot, and the "favourites," of course; but the sketch has also its better or more serious side, in which is set forth, with considerable skill, the pathetic love story of Col. Villiers and the tragic fate of Mrs. Monteith.

Misses Coleridge and Bramston have given us a delightful little story in *Truth with Honour*. It deals with the trials and loves of two sisters whose different natures are admirably contrasted, and its high tone—without being goody-goody—makes it a capital book for girls. We are rather inclined to agree with the mercurial young sister who is always having superior examples thrown at her, that "looking up to people is very fatiguing."

Miss Bertha Thomas has a very unpleasant hero in *The House on the Scar*, a tale of South Devon, but the sketch certainly manifests no little skill. It may possibly seem strange that a being like George Elliston, who has led a desperado kind of life in the South Seas, and left a record of bloody adventure behind him, should come to England, find an entrance into society, and win the love of a pure and unsophisticated girl. But fiction is sometimes less strange than truth; and Miss Thomas observes that a true account of George Elliston's "brilliant" career would "startle those who believe the successful pirate and sea-robber to be a thing of the past, a product incompatible with the latter end of the nineteenth century." We are certainly not anxious to see the "product" multiplied.

The tale of *An Unwilling Wife*, by Miss Alice Clifton, deals very graphically with a number of episodes in the Indian Mutiny. To escape the terrors with which a British

garrison is threatened, the daughter of an Indian officer is married to Captain Carey, who conveys her away to a place of safety. It would be surprising if a girl's affections could be forced under such circumstances, but the noble conduct of Carey and his great services win the truly devoted love of his young wife in the end. The story is interesting enough in itself, but it is better by affording promise for its author's future.

Mrs. Alexander has joined the ranks of the great army of writers of shilling shockers. We are rather sorry for this; for *Forging the Fetters*, while quite equal to the general run of its class, is by no means worthy of the author of *Her Dearest Foe* at her best. She has had to consider a different kind of public, for which she would have done well to allow others to cater. Sir Frederic Morton's attempts to inveigle a rich woman whose wealth shall atone for his past excesses may be of importance to him, but they are not particularly elevating or instructive. Our opinion of Mrs. Alexander is so high that we hope she will keep to her older and far nobler style of work.

*Ida*, by Miss Mabel Collins, is an account of an adventure in Morocco—an adventure which it would have been better neither to undertake in the first place, nor to record in the second. Miss Collins has shown in her previous books that she is a clever writer; but her present venture cannot be called either clever or wholesome. It is impossible to see what good end is to be answered by it; and *Ida* has herself to thank for the delicate, or rather the indelicate, difficulties into which she falls. We look for much better things than this from Miss Collins.

G. BARNETT SMITH.

#### RECENT VERSE.

*Engelberg, and Other Verses*. By Beatrix L. Tollemache (Hon. Mrs. Lionel Tollemache). (Percival & Co.) These are mountain verses, and, like mountain air, rather thin. But they have the coolness and refreshment of the heights, and a placid quality which is certainly restful, in these days of storm on the lower levels. Mrs. Tollemache sings of glacier streams and mountain flowers, of St. Moritz in all its seasons, the snow, the "alpine chillness," with memories of English valleys and English gardens, recollections of childhood, travel-pictures from various lands, poems for children, verses of piety and philosophy. Her verse has always a personal quality—a personal quality which is not always sufficiently disengaged from the mere accidents and occurrences which may be the stuff of poetry but are not usually poetry without an artistic change. In this, as in other ways, she may be compared to the late Miss Havergal, who would no doubt have been less attractive to her large feminine audience if the mild grace of her manner had exercised itself with more of the artistic sense. Rather after the fashion of Miss Havergal, at times, though with a larger outlook, is the attempt which Mrs. Tollemache is much too fond of making to force a sort of moral out of natural things, which might better have been left as impressions. Why set the Alps to teach lessons in school? Apart from this too insistently didactic note, many of the nature pictures are genuinely good. Mrs. Tollemache is a sympathetic observer, only too deeply read in Wordsworth; and she can bring her snows and mountain flowers into verse that is always respectable, and often much more than that.

She has considerable metrical ability, and can be felicitous in epithet, as when she writes of an echo :

"Only an echo, but the note  
Lingers, and like a charmed boat  
Over a sea of sound doth float."

As an example of what she can do well, and of how far she can be successful, one may quote "Tatton Mero"—a piece which is not without serious blemishes, but which is on the whole a really faithful and a really fine study after nature :

"At dawn I passed beside a silent mere,  
So still, so smooth, it mirrored calmly here  
Its own green banks, the heavens, the passing  
cloud,

And some gray willow with its branches bowed.

"The day was closing ere I passed again,  
The north wind blew a fierce and angry strain;  
The cry of wild geese sailing o'er the wood,  
The plash of wavelets reached me as I stood.

"The rushes bent and rustled in my ear,  
How quickly changed the lovely placid mere;  
Yet not unwelcome are the signs of strife,  
The rushing wind, the scream of birds, for life

"Is here that slept, but now with stir and strength  
No more with passive heart receives, at length  
Knows the new joy of motion, voice, and gives  
To man the sympathy of all that lives."

Poems like these of Mrs. Tollemache are undoubtedly the outcome of a genuine delight in nature and a genuine impulse to express that delight in verse. They give evidence of a thoughtful and sympathetic temperament, and of much culture. Compared with the weak and amateurish verse which so many indulgent publishers find it worth their while to print, publish, and lay on the reviewers' tables, such pieces as these in "Engelberg" are of high order. But it cannot be said that they have in them that new and vivid strength, that sheer and simple intensity, which inform the frontispiece of Mr. William Strang—an artist who has his own vision of the world, and his own strong, quaint, wilful way of putting that vision into black and white.

*Elegies and Memorials.* By A. and L. (Kegan Paul & Co.) There is nothing great or wonderful about this little modest book; but there is a shy charm, a fervid and yet cloistered sentiment, and a natural happiness in the use of verse, which sets it in a sort of secluded nook apart from and very much above the open station where many of its more pretentious rivals are clamorous. A. and L. are apparently not young.

"A grey-haired toiler, I attain  
A half-way height, content, for pain  
And weariness, with little gain."

They are genuinely modest about the little book they send out, and plead, unnecessarily, personal considerations. The elegy on a sister and brother, with which the volume opens, has a genuine grace and beauty—something curiously Shelleyan, a certain fine-drawn delicate fervour of language, as in these lines :

"Now the red rose leaf on the pure young cheek,  
More childlike as time moves and leaves her there;  
And eyes which spring up ere the lips could  
speak,  
Melt into shadow through the drooping hair.  
Now all that girlhood, now that flushed intense  
Young fever, are a whisper of the night,  
A faint sweet resurrection, a strange sense  
Of absence unexplained till morning light.  
And whilst her memory in its crystal urn  
Gleams fair as silver through the dust of years,  
Cold evermore where sky and ocean burn  
With azure fire that isle of sepulchres,  
'Twixt purple passion-flower and whitest rose,  
Where Death a garden's summer queen appears,  
She sleeps—but others live for other tears."

Besides this personal lament, there is a poem charged with a noble bitterness on behalf of woman, and there are other pieces in which the

same humanitarian fire glows. The volume ends with a graceful translation of nine sonnets of Petrarch.

WE did not review Mr. John James Piatt's *A Dream of Church Windows, &c.* (Elliot Stock) at the time it was published; but, as it has been followed at a very short interval by another volume—*A Book of Gold and other Sonnets* (same publisher)—it may be as well, for the sake of Mr. Piatt himself, to say a few words about them both. We trust the careless praise given to the first book by irresponsible critics did not mislead him, and encourage him to produce the second. Mr. Piatt seems to be a well-intentioned man who has mistaken his vocation. These pieces of his are not poetry; they are hardly even good verse. They should have been kept for the private reading of intimate friends who would have treated them with kindly indulgence, and even with sympathy. The "dead house-fire" and the "trundle bed," and the other miscellaneous domestic matters which Mr. Piatt celebrates, have no doubt an interest and significance of their own in the family circle, enhanced rather than otherwise by Mr. Piatt's efforts to enshrine them in verse. If Mr. Piatt had been well advised he would have kept the pieces where they really are in place, printing them, if at all, for private circulation only; and he would not have made them the basis of a bid for public fame as a poet.

*A Little Book: Poems*, by George H. Kersley, (Bickers), is surely the most immature, the most green and juvenile book ever issued; and no one can doubt that the writer is very young. Only extreme youth could excuse the number of "dears" and "darlings" strewn with both hands over these ingenuous pages; only extreme youth could explain the writing and the printing of anything so mawkish and maudlin as a great deal of what one reads there. But at the same time there is a certain promise, we are bold enough to think, in these ragged and ridiculous verses, with their prate of "parched lips, hot eyes, and burning heart," of "massed and matted hair-locks," of "darlings" of various nations. The germ of promise is faint, indeed; but it is there, and it may expand. Meanwhile, the sooner Mr. Kersley repents of these appallingly-juvenile juvenilia, the better will it be for his future.

*Rhymes: Real and Romantic.* By M. C. Tyndall. (Bristol: Arrowsmith). This rather nicely got-up quarto, with its white cover, its red lettering, its sounding division into "Books," its neat mottoes, its prodigality of pages, ought really to be better than it is. Unhappily, it is not. The poems are pleasingly and intelligently written commonplace, in the manner of the late Mr. Longfellow. They are so far from being badly written that one could wish it were possible to read them and to say something pleasant about them. But there is no variation of the level *ennui*. Curiously correct, curiously lifeless, they are written on subjects like "The Ides of March," "Under the Lord Protector," "The Hanging Gardens of Babylon," "In the Days of Queen Anne"—dead and buried subjects that only genius could make interesting, and not even genius if one had to read seven books of them, with an average of eight poems per book.

*Carmina Silulæ: Poems, Original and Translated.* By James Ambrose Story. (Authors' Co-Operative Society.) Mr. Story begins his volume with an ode addressed to "Sprightly Fancy," in the first stanza of which he rhymes "sporting" and "floating." He is an old-fashioned, innocent soul, who loves to—

"Listen to the birds all singing,  
And hear the woodman's hatchet ringing;  
While, as the frequent strokes around,  
Sly Echo mocks with mimic sound."

He invokes Leonidas thus :

"Leonidas, when shall thy name  
No more the patriot soul inflame?"

Is one not respectfully forced to conclude that Mr. Story has made a mistake as to his century? He writes about the Old Year's Death, the Poet and the Waves, Childhood, Youth, and Age; he composes a Vesper Hymn; he addresses remarks in verse to the Christian; he constructs allegories, he puts together translations. And what is the use of it all, and who is expected to read it?

## NOTES AND NEWS.

MESSRS. LONGMAN & Co. have in the press a new "Student's History of England," by Mr. S. R. Gardiner. It is intended for the upper classes in schools, and aims at avoiding, on the one hand, the allusive style of writing which is so puzzling to young people, and, on the other hand, the multiplicity of detail which unprofitably burdens their memories. The book will be illustrated under the superintendence of Mr. St. John Hope, secretary to the Society of Antiquaries, and will be accompanied by a School Atlas of English History, prepared by Mr. Gardiner. The work will ultimately appear in a single volume of about the same size as the "Students' Hume"; but for the sake of schools which do not wish to incur the expense of so large a book, there will also be an edition in three divisions. The first of these divisions, extending to the death of Henry VII., will be issued in September next.

MR. JOSEPH JACOBS—the editor of *The Fables of Bidpai* and Caxton's *Æsop* in the "Bibliothèque de Carabas," and of Angell Daye's version of *Daphnis and Chloe* in the "Tudor Library"—has now completed another important reprint, which is of yet greater interest for the history of English literature. This is W. Painter's *Palace of Pleasure* (1567), containing translations of more than one hundred Italian *novelle*, from which our dramatists have derived so many of their plots, from Shakspeare downwards. Here is to be found the original of "Timon of Athens," "All's Well," and "Romeo and Juliet," as also of some of the plays of Peele, Marston, Webster, Beaumont and Fletcher, Massinger, and Shirley. Mr. Jacobs has chosen for reprinting the second and fuller edition of 1575. He gives the literary history of each tale, so far as it can be traced; and also a general historical introduction. The whole will form a quarto of nearly 1500 pages, divided into three volumes. It will be published by Mr. David Nutt, in a limited edition of fifty large-paper and 500 small-paper copies.

THE August number of *Macmillan's Magazine* will contain an article, by Mr. Goldwin Smith, on "The Two Mr. Pitts," showing that on all essential points his opinion of that statesman remains the same as it has always been, defending him from the charges recently brought against him in certain quarters, and defending himself also from the charge of "apostacy."

THE August volume in Mr. Walter Scott's series of "Great Writers" will be *Nathaniel Hawthorne*, written by Mr. Moncure D. Conway.

WHAT a triumph must it be considered for the poetical fame of Shelley that his centenary is to be celebrated by the publication of a Lexical-Concordance to his poems, which, from the complete and exhaustive mode of compilation, will equal in bulk Dr. Schmidt's Shakspeare Lexicon or Mrs. Clarke's Concordance to Shakspeare! By a sort of strange irony, moreover, this tribute to the greatness of the expelled Oxford student of 1811 is to be printed at the University Press, with a type specially cast and a paper made expressly for the book. Strange, too, will it be thought that so laborious and



costly a work should be undertaken by two publishers. Yet so it is; for while Mr. Ellis is content to spend six of the last years of his life in the close and arduous application necessary for the preparation of such a book—which involves not only the arrangement but the careful and anxious consideration of 125,000 references to the poet's writing—without any hope of reward or benefit to himself beyond the pleasure he finds in the study of the author, his whilom business antagonist, Mr. Quaritch, has undertaken to invest his capital in the production of the volume, which is assuredly a speculation from which many a great publishing house would shrink. It is intended that the book shall be issued on the hundredth anniversary of the poet's birth—August 4, 1892.

THE title of Mr. Ælian Prince's new volume of verse, about to be published by Messrs. E. N. Allen & Co., is *Of Palomide: Famous Knight of the Round Table*. This knight does not appear in the Laureate's "Idylls of the King," nor has he been made the subject of any special poem. Yet the character of Palomide was greatly admired by Sir Walter Scott. Speaking of the romance of Sir Tristran, he said that there is no "truer picture of the human mind than the struggles between the hatred of rivalry and the chivalrous dictates of knightly generosity which alternately sway Sir Tristran and Palomide.

MESSRS. WERTHEIMER, LEA & Co. will publish shortly, on behalf of the Jewish Association for the Diffusion of Religious Knowledge, a new English translation by the Rev. S. Singer, together with the text, of the authorised Daily Prayer-Book of the United Hebrew Congregations of the British Empire.

THE English Dialect Society's publications for the year will be issued to members in the course of the next fortnight. They will be *A Glossary of Words in Use in the County of Gloucester*, collected by Mr. J. D. Robertson, and edited by Lord Moreton; and *English Dialects: Their Homes and Sounds*, by Dr. Alex. J. Ellis.

SEVERAL foreign translations of Marie Corelli's works are now published, the latest being *Ardath*, done into Swedish by Mme. Emilie Küllmann, whose translation of the same author's Norwegian story, *Thelma*, has had an enormous sale in Stockholm. A German translation of *A Romance of Two Worlds*, by the Baroness von Fircks, is soon to appear; and Mme. Loyson, wife of Père Hyacinthe, is about to publish a French rendering of the same work. *Vendetta!* is to be had in Russian, Italian, and Spanish; and Herr Deubner, of Berlin, is about to produce it in German.

THE thirteenth annual meeting of the Library Association of the United Kingdom will be held at Reading, in the town hall, from September 17 to 20. The last day will be devoted to excursions and other entertainments; and it is proposed to assign one entire day to the subject of public library legislation, the draft bill of Messrs. Fovargue and Ogle being taken as the basis of discussion.

DURING the three last days of next week, Messrs. Sotheby will be engaged in selling the very valuable collection of MSS. and autographs formed by the late F. W. Cosens, F.S.A. Besides letters from Sterne, Scott, Byron, Keats, Coleridge, Lamb, Dickens, &c., the collection is particularly rich in documents of historical importance. Among these are Captain Cook's log of his voyage round the world in the *Endeavour* (1768-71), which has never been printed in full; three volumes of letters, &c., relating to Sir Michael Stanhope, lieutenant-governor of Hull, temp. Henry VIII.; thirteen portfolios of letters, &c., relating to Sir Thomas Fairfax, the parliamentary general, and other

members of his family; and forty-two volumes of transcripts from the Simancas archives, relating to the reigns of Elizabeth and James I., which were specially made for Mr. Cosens by Don Pascual de Gayangos and Don Juan Facundo Riaño.

THE following are the pensions which have been granted on the Civil List for the year ended June 20, 1890, making a total sum of £1200: To Dr. William Huggins, £150; to the widow of the late Major-General Henry Scott, and the widow of the late Rev. Dr. Edwin Hatch, £100 each; to a daughter of the late Martin F. Tupper, a daughter of the late Major-General Sir H. W. Barnard, the widow of the late J. T. Wood (of Ephesus fame), and the widow of the late Judge Mottram, £75 each; to Lady Wilde, £70; to Mr. John Absolon, the Rev. Dr. E. Cobham Brewer, Dr. William Spark, the widow of the late E. L. Blanchard, the widow of a son of Dr. Livingstone, a daughter of the late Richard Shilleto, and the widow of the late Rev. J. G. Wood, £50; to two unmarried sisters of the late Dr. Thomas Maguire, of Trinity College, Dublin, £25 each; and to the four unmarried daughters of the late Rev. M. J. Berkeley (the botanist), £20 each. It will be observed that by far the larger number of pensions this year are in the nature of compassionate grants to the surviving members of the families of deceased men of letters or science.

THE new volume of the "Mermaid Series" is the second that has been devoted to *Middleton*, edited by Mr. Havelock Ellis. The plays here given are "The Roaring Girl," written by Middleton in conjunction with Dekker; "The Witch," which is of special interest in connexion with the witch scenes in "Macbeth"; "A Fair Quarrel," in which Rowley collaborated with Middleton; "The Mayor of Quevenborough," concerning the authenticity of which the present editor speaks doubtfully; and "The Widow," which modern critics have vindicated for Middleton alone. For frontispiece is given a reproduction of the portrait of Mary Frith, the Roaring Girl, which appeared on the title-page of the first edition of 1611.

#### UNIVERSITY JOTTINGS.

PROF. F. Y. EDGEWORTH has been appointed to the Tooke chair of political economy at King's College, London, vacant by the resignation of Prof. Thorold Rogers; and Mr. David S. Capper has been elected professor of mechanical engineering at the same college.

Dr. ELLIOTT, of Edinburgh, has been appointed to the newly-founded chair of engineering at the University College of South Wales and Monmouthshire, Cardiff; and Dr. Turpin, of Cambridge and London, has been appointed lecturer in chemistry at the same college.

THE following is the programme of lectures at Manchester New College, Oxford, for next term: "The Gospels" and "The Study of Doctrinal Theology," by the principal, the Rev. Dr. James Drummond; "The Old Testament" and "Comparative Religion," by the vice-principal, the Rev. J. Estlin Carpenter; "Mental Philosophy" and "The Philosophy of Religion," by the Rev. C. B. Upton; and "Sociology," by the Rev. P. H. Wicksteed. All lectures are free to the public.

AT the recent Degree Day of Victoria University the vice-chancellor, Principal Rendall, of Liverpool, thus described the progress made by the university and its constituent colleges during the past year:—

"A three-fold scheme for certificates—technical, commercial, and literary—has replaced the narrow project for technical certificates alone, and will be the means of giving university direction and

attachment to numerous organisations which have hitherto lacked clearness of aim or recognition of results. The Manchester Chamber of Commerce has entrusted the examinations for its commercial certificate to the university. The local lectures schemes continue to thrive vigorously. In the last three sessions twenty-one courses, with an average attendance of 130—the large majority in or near Manchester—have been delivered under university auspices. The three colleges of the university are taking action, more or less concerted, for the establishment of day training colleges for primary teachers under the provisions of the new Education Code. Thus step by step the university is comprehending her mission and entering upon her heritage. Those who are forwarding the work may feel that impatience for quick returns which comes of convictions confident and energetic, but the observer and the historian will agree that in content and scope Victoria University has advanced with unparalleled rapidity. In all the colleges of the university building is in progress or in contemplation. At University College the Victoria building for the arts department is advancing towards completion; at Yorkshire College funds have been raised for the erection of a medical department and other needed extension; at Owens College further enlargement of the medical school buildings is now under consideration."

On Commencement Day at Harvard the honorary degree of LL.D. was conferred upon Mr. Leslie Stephen, who made the following reference at the Alumni dinner to his former visit to the United States:

"I had a letter to James Russell Lowell, the creator of the immortal *Hosea Bigelow*, and after I had been with him a week I felt the conviction that I had made a friend for life. That has been more than amply confirmed. I made the acquaintance of Dr. Oliver Wendell Holmes, who was then a much older man than I was, though I have been given to understand that I am rapidly overtaking him in that respect. I made friends with his son, now on your supreme judicial bench, then coming home with rebel bullets dropping from every part of his body. I then made the acquaintance of Mr. Norton, who has been the vindicator of the character of one of the greatest Englishmen—Thomas Carlyle. I feel that I am boasting in making these statements, but it is a kind of boast which I hope will be permitted to even to a modest person like myself. There is no university in the world, except my own, where I have made so many, so faithful, and so dear friends as at this."

MR. W. C. MACDONALD, a merchant of Montreal, has given the munificent donation of about 400,000 dollars (£80,000) to McGill College. Part of this is to be devoted to endowing two chairs in the law faculty, and a third for experimental physics; and the remainder is to be applied to the erection of class rooms and laboratories.

NUMBER 38 of *Harvard Bibliographical Contributions* contains a list of the publications of Harvard University and its officers, together with the principal publications about the university for the twelve months ending September, 1889. We have before expressed the wish that something of the same kind should be compiled for Oxford and Cambridge.

WE have received Number 3 of *University Studies*, published by the University of Nebraska. It contains: (1) a paper on "The Determination of Specific Heat and of Latent Heat of Vaporisation with the Vapor Calorimeter," by Mr. Harold N. Allen; (2) a statistical inquiry into "The Colour-Vocabulary of Children," by Mr. Harry K. Wolfe; and (3) an historical study of "The Development of the King's Peace and the English Local Peace-Magistracy," by Mr. George E. Howard. This last seems a very thorough piece of work, being based upon the latest authorities, both English and German. We may remark that each paper has an independent pagination at the top, besides a continuous pagination at the bottom—a convenient plan for separate publication.



## ORIGINAL VERSE.

## "LEAVING HOME."

*Mr. La Thangue's Picture in the New Gallery.*

SHE dare not look, she has too full a heart,  
She cannot wave farewell, she only knows  
That down between the ruts with Dobbin goes  
The crazy uncompassionate market cart;  
But hers is not the only bitter smart,  
For little Lucy's grief o'erwhelming grows,  
And she who bore for this a mother's throes  
Feels better far be childless than so part.  
Silent the father stands, but ah the ache!  
Old Dobbin drags no heavier load to-day,  
The carrier cracks his whip and jerks the rein,  
Yet will not speak—what comfort can he say?  
And on beside the dreary marshland drain  
They go, but leave behind them hearts that break.

H. D. RAWNSLEY.

## MAGAZINES AND REVIEWS.

A WELL-KNOWN Semitic scholar (whose initials are "Th. N.") has contributed a review of Prof. Margoliouth's recent essays on the re-translation of Ecclesiasticus into Hebrew to the *Literarisches Centralblatt* for July 12. There is no lack of detail, nor can any just exception be taken to the tone. If "Th. N." is not convinced, it is not for want of a minute examination of the evidence for the new theory. The author has not proved his metre, lax as the rule which he makes for it is; and his own examples are to a great extent opposed to his theory. Nor can "Th. N." believe that for the sake of metre Ben Sira can have used such impossible forms as *צָרְפוּ* for *צָרְפוּ*, or *מִלְּךָ* for *מִלְּךָ* and, above all, *הַשְׁתַּנְּרָה* for *הַשְׁתַּנְּרָה* (if an Aramaic form). The translation, too, has been often made simply in the interests of the theory (for example, in the very first passage quoted, Eccles. xii. 8; see also ii. 5, xxvii. 9, xxxviii. 1, ix. 8, vii. 16, xi. 28, all in the *Expositor* essays). The reviewer concludes that a restoration of the Hebrew *Urtext* is, as a whole, not even approximately feasible, and that the critical student of Ecclesiasticus can only on occasional passages expect much help from the projected retranslations. "Th. N.'s" conclusion is thus more definitely unfavourable than that of Prof. Schürer in the *Theologische Literaturzeitung* a few months since. That careful student of later Jewish and early Christian literature expressed himself with a combined caution and hopefulness which must have gratified Prof. Margoliouth's numerous well-wishers in England; but his excellent little notice, after all, contributed little to the "threshing out" of the subject. We have omitted to notice that "Th. N." admits a certain prejudice against a Hebrew metrical system in the proper sense, similar to that which Arabic, with its abundance of short syllables, naturally enough developed, and against an attempt to overthrow "the perfectly secure results of Old Testament criticism. Can he be blamed for this by anyone who is acquainted with the course of recent study? We understand that a review of Prof. Margoliouth's dissertations will shortly appear in an Anglo-American journal called *Hebraica* (to the July number of which Prof. Sayce has contributed an article illustrating Gen. xiv. from an Aramaic inscription found lately in Egypt).

WITH the June number, Mr. E. A. Petherick completes the third volume of the *Torch*, which, while intended primarily for the benefit of the colonies, must commend itself to all book-lovers for the excellence of its classification of current literature and the clearness of its typography. The bibliography of New South Wales is now brought down to 1887. We are promised, in future numbers, a bibliography of voyages of discovery made in Australasia during the sixteenth, seventeenth, and eighteenth centuries.

## AN UNKNOWN EDITION OF TYNDALE'S NEW TESTAMENT.

MR. J. R. DORE, of Huddersfield—who last year discovered a portion of a 16mo edition of Coverdale's Bible—was last week fortunate enough to pick up a copy of a hitherto totally unknown edition of Tyndale's New Testament. The authorities at the British Museum, after a thorough investigation of the book, state that "this imperfect copy of an unknown edition of Tyndale's last revision contains some of the identical woodcuts and initial letters used in printing the G.H. edition of 1534-5." Unfortunately, this copy is without titlepage; and any preliminary matter it may have had, together with the first three chapters of S. Matthew's Gospel, is lost. Also, it is still more imperfect at the end, as the Epistles of SS. James and Jude, as well as Revelation, are wanting, the last leaf being folio 328. It is evidently a reprint of the revised translation published by Godfried van der Haghen, which was recognised by John Rogers and all Tyndale's friends as the standard edition. In all cases where it varies from the G.H. the alterations are unintentional and due solely to errors of the press. The type used in the text is small black letter, but the prologues and marginal references in the Epistles are in Gothic type. In the Gospels there are thirty-four lines to a full page, but in most of the Epistles there are thirty-five lines. Several other circumstances concur to indicate that the second half of the book was not set up by the same compositors who were engaged on the first half. The printed matter on a page measures 4½ by 3½ in. It is strange that this Testament, which has passed through many hands, should not long before have been recognised as a copy of a distinct edition.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- DÉROULEDE, Paul. Histoire d'amour. Paris: Calmann Lévy. 3 fr. 50 c.  
EYSENHARDT, F. Mittheilungen aus der Stadtbibliothek zu Hamburg. VII. Hamburg: Herold. 2 M. 40 Pf.  
GOUNOD, Ch. Le Don Juan de Mozart. Paris: Ollendorff. 3 fr. 50 c.  
KIEPERT, H. u. R. KOLDEWEY. Itinerare auf der Insel Lesbos. Berlin: Reimer. 4 M.  
MAÎTRES français, les. 1re Série. Le Baron Gros, Prudhon, Delacroix, Decamps. Paris: Lib. de l'Art. 12 fr.  
MICHEL, E. Jacob van Ruysdael et les paysagistes de l'école de Harlem. Paris: Lib. de l'Art. 3 fr. 50 c.  
MORBIER, E. de. Romanciers allemands contemporains. Paris: Didier. 3 fr. 50 c.  
PAUKERT, F. Die Zimmergotik in Deutsch-Tirol. II. Das Etzthal. Leipzig: Seemann. 12 M.  
PIERSON, Le général. Stratégie et grande tactique d'après l'expérience des dernières guerres. T. 2. Paris: Berger-Levrault. 15 fr.

## HISTORY, LAW, ETC.

- BOCKENHEIMER, K. G. Geschichte der Stadt Mainz während der 2. französischen Herrschaft (1798-1814). Mainz: Kuperberg. 6 M. 50 Pf.  
BONNAULT D'HOUE, Le Baron de. Pèlerinage d'un paysan picard à Saint-Jacques de Compostelle au commencement du 18e siècle. Paris: Picard. 12 fr.  
CODEX diplomaticus et epistolaris Moraviae. 12. Bd. 1891-1899. Brünn: Winiker. 10 M.  
FAZY, H. Les constitutions de la République de Genève. Basel: Georg. 3 fr.  
FOURNIER, M. Les statuts et privilèges des universités françaises depuis leur fondation jusqu'en 1789. T. 1. 1re partie. Paris: Larose. 50 fr.  
FÜRTH, Fhr. H. A. v. Beiträge u. Material zur Geschichte der Aachener Patrizier-Familien. 1. Bd. Aachen: Cremer. 17 M.  
LEHMANN, O. Herzog Georg v. Sachsen im Briefwechsel m. Erasmus v. Rotterdam u. dem Erzbischof Sadolet. Leipzig: Fock. 1 M.  
MOLINIER, Aug. Les obituaires français au moyen âge. Paris: Picard. 7 fr.  
PREXINGER, H. Das Strafrecht der Schweiz. Berlin: Puttkammer. 12 M.  
SCHLUMBERGER, G. Un empereur byzantin au dixième siècle: Nicéphore Phocas. Paris: Firmin-Didot. 90 fr.  
WOLFF, G. Das römische Lager zu Kesselstadt bei Hanau. Hanau: König. 4 M. 50 Pf.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- APPEL, H. Die Lehre der Scholastiker von der Synteresis. Rostock: Volkmann. 1 M. 80 Pf.  
LORIA, G. Il periodo aureo della geometria greca. Turin: Loescher. 8 fr. 50 c.  
STUMPF, C. Tonpsychologie. 2. Bd. Leipzig: Hirzel. 12 M.

## PHILOLOGY, ETC.

BUGGE, S. Etruskisch u. Armenisch. Sprachvergleichende Forschgn. 1. Reihe. Christiania: Aschehoug. 8 M.  
LEPSIUS, C. R. Griechische Marmorstudien. Berlin: Reimer. 6 M. 50 Pf.

## CORRESPONDENCE.

## "THE ROMAUNT OF THE ROSE."

Cambridge: July 12, 1890.

IN the ACADEMY of July 5, 1890, is the announcement of a really important discovery by Dr. Max Kaluza, with respect to this poem. I do not wish to anticipate his results, but I wish to point out that one of them is quite untenable; and I think he will much strengthen his position by not insisting upon it.

The MS. contains two distinct fragments, viz., fragment A, ll. 1-5813, and fragment B, ll. 5814 to the end. Lindner has shown (*Engl. Studien*, xi. 163) that these fragments are probably by different hands.

The chief point made by Dr. Kaluza is that fragment A is also by two different hands, and can be clearly cut in two somewhere near l. 1704. This really makes three fragments, which we may call A1, A2, and B, probably by three distinct writers.

His next point is, that all my strongest arguments against Chaucer's having a hand in it are really directed against fragment A2, say ll. 1705-5813. This is the longest of the three, and amounts to more than half the poem, as now extant. This is quite true; the whole of this part abounds in Northernisms, and it would be charitable to suppose than any man who claims this fragment for Chaucer is entirely ignorant of Middle-English in general, and of Chaucer's style in particular. Here we quite agree.

Setting this aside, he claims for Chaucer all the rest. But this is going too fast. Fragment B is nearer to Chaucer than fragment A2; but, on close inspection, it cannot be his. Dr. Kaluza makes a grave mistake in saying that none but Chaucerian rimes occur here. Only the third line of this fragment ends with the pt. t. pl. *filie*, and the fourth line ends in *til*. There is no rime here unless we cut down *filie* to *fil*; and when we have done this, the resulting *fil*, as a pt. t. pl., is non-Chaucerian. I am not going to waste words over this. The matter can be tested easily enough. A mere glance at once shows such rimes as *accordance*, *abstinence* (5850), where Chaucer would use *abstinence*; *entent*, *present* (5872), where Chaucer would have *entent-e*; *hors* riming with *wors* in 5922, whereas Chaucer has *wers* or *wurs*; *atte last* and *agast* in 6108, whereas Chaucer has *atte last-e*; and just below, in 6115, *covertilly* riming with *ipocrisy-e*, which is utterly against Chaucer's well-known habit. It is not worth while to go on after that. I merely add that I think I can undertake to prove, to utter demonstration, that Chaucer had no hand in fragment B.

And now we come to Dr. Kaluza's chief point, viz., his fragment A1. One this I congratulate him. One cannot be sure all at once, but I trust he may succeed in claiming this small piece as Chaucer's very own. There are difficulties; and I think it will be a mistake to ignore them, especially as they may turn out to be not insuperable. I see, in this fragment, a very marked superiority to the rest. I never noticed it before, because I was prejudiced against it by linking it with the rest of the same fragment, but I see much to admire now. If there is any Chaucer in the poem at all, it is certainly in lines 1-1704 only, and nowhere else at all. Difficulties as to rimes are: *been*, *wreen*, 55 (but *wreen* may be right); *river*, *neer*, 113 (we should expect *ny*); *ferde*, *herede*, 249 (but Chaucer has *ferde*, *herde*, and then the rime is perfect, and note *ferde*, *herde*

at l. 500); *faire, haire*, 437 (we should expect *heer*, but note that the F. text has *haire*); *mirour, tressure* (miswritten *tresour*) in 567; *shet*, pp., *met-te*, pt. t., in 1341 (a decided difficulty); *lyke, syke* in l. 1357, where we should expect *seke*, as in Prol. l. 18; however, Chaucer really does use *syke* in "Hous of Fame," 1270. These things must be considered, though they are hardly decisive in the negative.

We have to remember that, if this be Chaucer's work, it fell into the hands of a Northerner, who attempted to continue it, and who may have touched it up. Very startling is the Northern *bode* (I behaved) variant of *bud*, in l. 791; a manifest patch. In l. 1655, the Northern hand has calmly turned to *see* into *at see*! This result is the same, whether Chaucer wrote fragment A1 or not; for this portion is not Northern at all, whoever wrote it.

I think Dr. Kaluza is clearly right in his division. A 1 is not Northern; it has, usually, pure Chaucerian rimes, and shows many of his turns of phrase and peculiarities of rhythmical effect. A 2 is full of northernisms, full of non-Chaucerian rimes, and is often rugged and clumsy; and all this, independently of the style of translation, which also shows a marked difference. The transition from one to another is soon detected. At l. 1705, we get a false rime at once, viz., *about-e, swot-e* (probably *about swoot*).

I believe it will appear that fragment A 2 is written artificially; that is, with affectations of the use of the final *-e*, out of mere imitation, by a man who is not used to it, and therefore makes mistakes. The rime at l. 1790 requires *grew, hew*; but Chaucer has *hew-e*; and, sure enough, at l. 1839, we find *heue, reue*. At l. 1849, we have *I, malady-e*, a manifest piece of imposture.

Without considering this question as quite settled, we may at least admit that it has entered upon a new and more satisfactory phase. It is much to Dr. Kaluza's credit.

WALTER W. SKEAT.

#### "COCKNEY."

London: July 12, 1890.

The question as to the meaning of the word "coken-ay," and the train of thought by which it came to signify a darling or over-indulged child, has hardly been settled to the general satisfaction by the correspondence on the subject which has lately taken place in the ACADEMY.

Dr. Murray considers the *coken* of *coken-ay* as representing the genitive plural of "cock," making the word to signify cocks' egg; and finding it in some quarters to signify a small or misshapen egg—he might have added (as the French *œuf de coq*), an abortive egg without a yolk—he thinks it is not improbable that this "may have been actually the original sense in which 'cocks' egg' was used in the M.E. form, *coken-ay*." Now, in the first place, if a person wished to express the notion of an egg laid by a cock he would undoubtedly call it a cock's egg, and not a cocks' egg, just as in French the expression is *œuf de coq*, and not *œuf de coqs*. But without laying stress on this objection, the idea of anything abortive or misshapen is so repulsive to the general sentiment, and an abortive egg without a yolk is so utterly worthless, that it is hard to believe it could ever have been taken as a type of an object of special affection. If these misshapen or abortive eggs had been what was intended by Florio's "cockaneggs," as Dr. Murray supposes may have been the case, there would have been no analogy with the Italian *cacherelli*, the cackling or clucking of hens, and thence eggs in general, as it was explained by Florio. But by the way in which he introduces the word, "or as we say 'cockaneggs,'" he plainly

implies not only that "cockaneggs" was a familiar expression signifying eggs in general, but that it came by that meaning in a similar way to that in which *cacherelli*, signifying the clucking of a hen, is applied to the egg which the clucking announced. Thus, it would seem that Florio understood "cockaneggs" as if it carried in itself a reference to the idea of clucking, making it, in his apprehension, equivalent to a form such as "cluck-egg," analogous to "baa-lamb" or "moo-cow." But if Florio's "cockanegg" is to be understood as a familiar and probably a nursery expression for an egg in general, we ought to attribute the same meaning to the M.E. *cokenay* (practically identical with "cockanegg") before it came to be used in the sense of a darling. And it is certain that this signification is all that is required in the passage from Heywood cited by Prof. Cook, "men say that he that cometh every day shall have a cockenaie. . . . But I gat not so much. . . . as a good hens fether or a poore egg shell." Nor can I accept Prof. Child's explanation of the word as an egg in the shell. Inasmuch as an egg never appears out of the shell, except in the shape of a poached egg, there could be no occasion to speak of an egg in general as an egg in the shell; and in fact no one ever heard of such an expression in actual use.

Now the designation of an egg, especially in nursery language, in a wide range of languages, is taken from the cackling of fowls, represented by the syllables *cock, cack, gack*, and the like. We have already seen that the Italian *cacherelli* signifies in the first instance the cackling of fowls, and, in the next place, eggs. The Swabian *gacken*, to cluck as a hen, gives rise in nursery language to *gackele*, an egg, explaining the Swiss *gaggi* of the same meaning, to which our own country affords a parallel in the Craven *goggy*, an egg. In South Wales one says, "If you will be a good child you shall have a *goggy* for your tea," meaning an egg. In like manner we have Basque *kokoratz*, the clucking of a hen, *koko* (in nursery language), an egg; Magyar *kukoritni*, to crow, *kuko* (nursery), an egg; Italian *coccolare*, to cluck, *cocco, cucco* (nursery), an egg. In French nurseries also *coco* has the same acceptation. With these analogies before us we shall have little difficulty in believing that the first syllable in *cokenay, cockanegg* really represents the clucking of a hen, making the words equivalent to "cluck-egg." The transition in meaning from an egg to a darling would not be obvious were it not that in French *mon œuf* and *mon coco* are both used as terms of endearment. Hence, when once the sense of *cokenay* has been established as signifying a mere egg, we pass without difficulty to the sense of a darling, an over-indulged child, and finally of an effeminate or unwarlike person, as the inhabitants of cities were supposed to be.

H. WEDGWOOD.

#### A BOGUS OLD-ENGLISH WORD.

Ghent, Belgium: July 7, 1890.

I am not aware that it has ever been attempted to explain No. 257 of the Leiden Glossary, in Dr. Sweet's edition, p. 117. Examination of the MS., which I have had here at my disposal for a couple of weeks, has given me the clue to the solution of this mysterious form.

The two lines, in the latter of which the form *neos* occurs, run as follows (fo. 36, 2° a):

"Citra; bihina; Suricus; brooc; Extores; extra Classica; tuba; Opere prcium; necessarium *neos*."

It will be seen at once that the pretended Old-English *\*neos* is in reality part of a Latin word *extraneos*, whose lemma is—in a slightly

different form—explained on fo. 20, 2° a, and 32, 7° b of the same MS. (*Extorris; vi expulsus quasi exterris*, and *Extorres; exules de patria*). The editor's transcript must have yielded *t* (= uel) instead of *l* = the sign of reference.

The results of my collation of the Leiden Codex will be published shortly in an early number of the *Moyen Age* (Paris: Bouillon).

H. LOGEMAN.

#### "THE BONDMAN."

Hawthorne, Keswick: July 14, 1890.

The burden of Mr. Stefánsson's letter is very simple: that *The Bondman* ought to be called a romance, not a Saga, because a Saga is an historical novel. My reply is equally simple: a Saga is not necessarily an historical novel. The Sagas of old belong to at least three classes: first, those that are, so far as we know, pure histories; second, those that are founded on tradition, often of the vaguest; and, third, those that seem to live in the region of pure romance. There is only one word that describes the entire body of Saga literature, the word "stories." A Saga is simply a story; and *The Bondman* is called a Saga merely because it follows the epic, not the dramatic, method of narration.

As for Mr. Stefánsson's detailed criticisms, some of them are right (such as that about the Danish spelling of proper names), and some are wrong (such as that of the carts in Iceland, the punishment of the hand, the badge of iron-collar and bell); but all of them are completely outside the proper attitude to adopt towards a work of pure fiction. Then Mr. Stefánsson's references to the topsy-turvydom of my chronology are a little inappropriate when compared with the explicit confessions of my preface.

In short, it matters not to me whether Icelanders call *The Bondman* a Saga or a romance, if they will only honour me by reading it in the open-hearted spirit and with the free mind in which they are content to read of Grettir and his fights with the Troll. I can ask no more and no better than that from Mr. Stefánsson or any of his compatriots.

HALL CAINE.

#### FITZGERALD'S "OMAR KHAYYAM."

Howth, Dublin: July 14, 1890.

The Quaritch edition of Fitzgerald's "Omar" has long been out of print, and is, of course, "practically unobtainable"; but there is an edition (obtainable for a dollar and a half) published by Messrs. Houghton, Mifflin, & Co., of Boston, U.S., which quite deserved notice by the writer of the note in the ACADEMY of last week. It is bound in blue boards backed with parchment and gold, contains a biographical preface, a pretty sketch and description of Omar's grave by William Simpson, the first and fourth edition of the Rubáiyát, notes referring to the Nicolas and Whinfield versions, and other interesting matter. The print and paper are good. There is also (published by the same house) the smaller "red-line" edition obtainable for a dollar. One or other of these editions is in the hands of his many Dublin admirers.

CHARLES WEEKES.

[We fear that the importation of these editions is an infringement of copyright. The American edition of Fitzgerald's "Collected Works" (referred to in the ACADEMY of last week) contains everything mentioned by our correspondent. It also was published by Messrs. Houghton, Mifflin, & Co., but bears no editor's name.—ED. ACADEMY.]

#### APPOINTMENTS FOR NEXT WEEK.

SATURDAY, July 26, 3.45 p.m. Botanic: General Fortnightly Meeting.

## SCIENCE.

SAPPHO AND OVID.

*Quæstiones Sapphicæ.* By John Luniak, Phil. Mag. (Kazan, Russia.)

THIS is a treatise of 114 pages written in Latin, and a model of what such a monograph should be. It has two main divisions—Part I. is devoted to the investigation of the sources from which Ovid obtained the material of his celebrated epistle, "Sappho to Phaon"; Part II. is entitled "Sapphus notitiæ complendæ corrigendæque experimentum"; and the work concludes with a "Corollarium criticum atque exegeticum ad Ovidianum Sapphus epistulam."

In 1885 Prof. De Vries published the most complete and valuable critical edition of this epistle, and conclusively showed that it was the work of Ovid, and not an imitation of his style by a later hand. The chief object of the present treatise is an endeavour to prove that Ovid was in possession of facts regarding the life of Sappho, as well as of verses of her own, which have not otherwise come down to us; and that he did not rely so much upon rumours and comedies and his own imagination as Welcker and his successors have been satisfied that he must have done. Whether Prof. Luniak (to spell his name as it appears upon his title-page) has succeeded in maintaining his thesis or not, his work is a monument of erudition and unbiassed criticism. He commences by showing that, even before the fanaticism of the early Christians, much of the melic poetry of Greece was allowed to be lost in consequence of the Aeolic dialect being unfamiliar, alike in Athens and in Rome—a fact to which he also attributes our scanty knowledge of the lives of most melic poets. He proceeds to wonder why Bergk only twice quotes passages in Ovid's epistle which are apparently founded upon extant verses of Sappho, whereas he himself is able to find so many instances of parallelism. In proof of his point, he adduces seventeen places in Ovid's poem which seem inspired by still existing fragments of Sappho. Three more he shows that we have evidence of from the prose writers who have described the themes of some of her poems. The use of such words as *barbitos* and *chelys* by Ovid he also presses into his service, together with quite an array of analogous epithets and expressions. The fact of a number of Sappho's verses having been quoted by ancient authors without mentioning her name shows him how widely known her writings were; and he even attempts to prove, from Ovid's words, that some of Bergk's *fragmenta adespota* were hers; indeed, the words on the Fayum papyrus, of which the present writer gives an autotype facsimile in the second edition of his *Sappho*, appear to have been familiar to Ovid—an unexpected evidence of their genuineness. The absurd riddle attributed to Sappho by Antiphanes, as presented by Athenæus, is proposed as perhaps the origin of Ovid's inspiration to write his epistle. Headings from old MSS. are adduced to show that perhaps the whole epistle was translated by Ovid from a then extant Greek source; and it is actually sur-

mised that the existence of such a letter may have induced Ovid to imagine the whole of his other Heroic Epistles! Some examples are further given to demonstrate Ovid's familiarity with Greek epigrams and lyric poetry in general.

In his second part Prof. Luniak investigates the sources other than Sappho's poems from which Ovid may have obtained some of his details of her life. He does not accept Welcker's theory that most of the stories against Sappho's character were taken from the representation of the Attic comedians. His main argument is that too little of their comedies remains to substantiate the theory. He thinks that the fragments of Sappho preserved by Maximus Tyrius in the second century, A.D., go to prove that there were better sources then extant, and even so late as Suidas's time, for the compilation of her biography. But there lurks a fallacy in the presumption that, because Ovid, Maximus Tyrius, and Suidas agree in certain statements, these must have had a common origin; indeed, the argument results in a guess that the facts of her life were taken by each author from a compilation of them written by some Alexandrian grammarian, "perhaps Callimachus." There is much more in Prof. Luniak's statement that, in no fragment which has come down to us from the Attic comedies, is any mention made of the Lesbian vice. An interesting point is also discussed regarding the *Leucadia* of Menander, which the Russian scholar shows very plausibly may have had no reference to Sappho at all, but probably regarded a man only, upon which he founds an argument that even the story of the Leucadian leap was not taken by Ovid from a Greek play. A clear diagram, on p. 61, shows genetically the difference between the two interpretations of the Sapphic question: in one, Sappho's own poems are represented as the origin of the stories of the comedians, from which Ovid's details might have been taken; in the other, Sappho is given as the common source of both. Only we do not see where the Callimachus hypothesis comes in. Nevertheless, the Leucadian leap is admirably explained, as well as the origin of the fable that there were two Sapphos.

In the second part of the essay the author takes heart from his hypothesis, regarded as proved, that Ovid's epistle was founded upon Sappho's actual writings, and he proceeds to interpret the legends of her life upon that basis. By analogy, rather than by proof, he maintains that Phaon and Sappho were lovers, and that Phaon was no fictitious personage. The now illegible Parian inscription is ingeniously impressed into his service, and its difficulties are explained away—although, to be fair, its difficulties are not ignored. Prof. Luniak does not, however, think that fr. 6 is proof that Sappho ever visited Cyprus or Sicily, notwithstanding Ovid's line,

"In quoque, quæ montes celebras, Erycina, Sicanos."

He considers that the report of Sappho's flight to the latter island squares better with the possibility of Phaon's having fled thither, driven away by seditions in their native island; and that fr. 75 refers to her un-

willingness to rejoin him after many years of separation.

Koch's myth that Phaon meant the sun (Phaëthon) and Sappho (from *σαφής*) the moon, in explanation of the leap from Leucas, is next dealt with; as well as the legend that Phaon may have been merely a pet name derived from *ταῖς*, as if Sappho called her lover, whoever he was, a "peacock," from his beauty and his pride. But to derive the name of Sappho from any word signifying wisdom or brilliancy or a clear voice, is rather like putting the cart before the horse. Cercolas, her reputed husband's name, Prof. Luniak derives from *κρέκειν* and *λαός*, "he who played and sang to the people," and that of her daughter, Cleïs, also from her singing. From an original reading of a passage quoted by Athenæus from Timocles, he goes so far as to aver that the name of Sappho's husband, Cercolas (for which he thinks the comic poet may have intentionally put Misgolas), was genuine, and no fiction of the comedians. And he finds plausibility in Suidas's assertion that Cercolas came from Andros in a supposition that some scribe wrote Andros for Antandros, an Aeolic city on the mainland which was closely connected with the island of Lesbos, if not founded by the Lesbians. Columbanus Abbas called Sappho "the seer of the Trojan race." He concludes that Sappho was a widow of mature age when she became enamoured of Phaon, because she confesses that she had a daughter, Cleïs, and yet Ovid makes her say to Phaon:—

"Nihil de te mecum est."

Anactoria, he considers, took her name from the Milesian city, *Ἀνακτορίη*; but Anagora was her real name, only Anactoria was more suitable to Ovid's dactylic measure. Suidas restored the name by which she was actually known to Sappho, although Maximus Tyrius quoted it as Anactoria. One is tempted to ask how Callimachus put it. Cydno, one of Sappho's maidens named by Ovid, he shows, despite the various readings cited by Vries, was really Cydro, from *κυδρός* (illustrious). The three epigrams attributed to the poetess he rejects as fictitious, because Ovid makes her say she could not write Phaon an elegy—

"lyricis sim magis apta modis."

In the critical "Corollarium" with which the work concludes, several points are taken up for special consideration. The first note is respecting the meaning, and the reading, of *furialis Erichtho*. For the proper name he would substitute Erinnis, which in fact some MSS. give; and, if that be the true reading, *furialis* certainly becomes an apposite epithet. His explanation of Ovid's lines, where two successive pentameters each end with the words, *nominis ipsa fero*, is less satisfactory. But the remaining difficulties are discussed with such erudition and critical acumen that, even where we may be inclined to differ from the author, we cannot help feeling that it would be a very difficult matter to convince him that there might be reason for his conclusions to require reconsideration.

H. T. WHARTON.

## OLD SAXON TEXTS.

DR. J. H. GALLÉE, professor of Teutonic Languages in the university of Utrecht, who will be best known to some in this country by his contributions to the *Encyclopædia Britannica*, has issued the prospectus of a new critical edition of all the documents that exist in the Low-German dialect known as Old Saxon. The most important of these—the great poem of the “Heliand,” or the History of our Lord, written in alliterative verse circa 830—was admirably edited from the Munich and Cottonian MSS. by Prof. Sievers, of Halle, in 1878; but since that time a third fragmentary MS. has been discovered by Prof. H. Lambel. Of the minor Old Saxon documents, the standard edition is that of Dr. M. Heyne (second edition, Paderborn, 1877); but this, however excellent for its date, is hardly adequate to modern requirements.

Prof. Gallée, in the course of his investigations into Old Saxon Grammar, has collated afresh all the known MSS., and has been fortunate enough to discover some others hitherto unknown. He proposes to give a faithful reprint of all, whether before published or not, together with a phototype facsimile of every one of them. Each facsimile will be preceded by a minute description of the MS., information as to its history and palaeographic peculiarities, and discussion of its dialect. An introductory essay will be devoted to the early condition of the church in Saxon countries, and to the state of literature down to the eleventh century.

The work will be published, in large folio, by Mr. E. J. Brill, of Leiden, at the subscription price of £1 15s. The text will be printed both in English and in German, provided that a sufficient number of subscribers is found for each language. The number of copies struck off will also depend upon the number of subscribers, who should send in their names before August 30, after which date the price will be raised.

## SCIENCE NOTES.

MR. THOMAS BRYANT has been elected president of the Royal College of Surgeons for the ensuing year, in succession to Mr. Jonathan Hutchinson; and Mr. Thomas Smith and Sir William McCormac have been elected vice-presidents.

MR. G. CLARIDGE DRUCE, author of *The Flora of Oxfordshire* (1886), is now well advanced with a companion volume on Berkshire, which will also give all available information about the distribution of plants in the counties immediately adjoining. In order to make the work as complete as possible, Mr. Druce will greatly value any notes on plant occurrence that may be sent to him, at 118, High Street, Oxford.

AT the recent sale of the library of the late William Hartree, of Lewisham, a set of Gould's “Birds” fetched the following prices: *Europe*, £80; *Australia*, with Supplement, £210; *Asia*, with Handbook, £96; *Humming-Birds*, £47; *Great Britain*, £59; *New Guinea*, £40.

WE have received a copy of the annual address delivered last February by the president of the Asiatic Society of Bengal, Colonel J. Waterhouse, assistant surveyor-general of India. It forms a stout pamphlet of 86 pages, in which the progress of philology, literature, and science relating to India during the past year is summarily reviewed. To condense still further such a summary review is impossible; but we may mention that its most notable feature is the prominent place given to physical science. It is remarked that three Bengali students have passed the M.A. examination in zoology, and one in geology; and that more attention generally is being paid to scientific

studies by the natives. We may add that one of the Government of India scholars from Madras, Mr. C. Krishnan, obtained a first class in the science tripos at Cambridge last month.

## MEETINGS OF SOCIETIES.

BRITISH SCHOOL AT ATHENS.—(Annual Meeting, Wednesday, July 2.)

F. C. PENROSE, Esq., in the chair.—There were present Sir Charles Newton, Sir Henry Layard, Sir G. F. Bowen, the Provost of Oriel, Prof. Jebb, the Bishop of Southwell, Mr. G. A. Macmillan, Mr. Walter Leaf, Mr. Watkiss Lloyd, Mr. Theodore Bent, Dr. W. C. Perry, Mr. and Mrs. Ernest Gardner, Mr. A. S. Murray, Mr. Louis Dyer, Mr. Talfourd Ely, and Mr. H. G. Dakyns.—Mr. G. A. Macmillan, the hon. secretary, read the report, from which it appeared that the session now ended had been the most successful that the School had yet held; twelve new students had been admitted; important excavations had been begun upon the site of Salamis, and valuable contributions to our knowledge both of ancient art and of ancient life might confidently be expected. The school had also undertaken, by arrangement with the Greek Government, excavations on the site of Megalopolis. Mr. Schultz and Mr. Barnsley had continued during the past session their previous labours on Byzantine architecture. Dr. E. Freshfield had liberally subscribed to the expenses. There still remained the cost of publication to be met by subscription, and the committee commended this undertaking to the support of all friends of the School. A photographic apparatus had been presented by a member of the committee, and had already proved of great practical utility. Both by gift and purchase considerable additions had been made during the session to the library of the school. Dr. Schliemann had given a complete set of his works; Mr. W. W. Fowler, Sub-Rector of Lincoln College, Oxford, gave the sum of £29, being the profit of the first edition of his *Tales of the Birds*, which enabled the committee to purchase a set of the *Archæologische Zeitung*; Mr. E. D. A. Morshead, copies of *Mykenische Thongefässe*, by Furtwängler and Loeschke, and *Die Funde aus Olympia*; and the council of the Royal Institute of British Architects, five volumes of their *Transactions*, together with a selection of papers on Greek architecture and archaeology. Other books had been presented by the delegates of the Clarendon Press, Messrs. Macmillan, and others. Last year a fund was raised for the purpose of presenting Sir C. Newton with a testimonial in recognition of his eminent services to classical archaeology. In pursuance of this object a bust was placed in the British Museum. The balance of the fund, amounting to upwards of £400, was, at his particular request, placed at the disposal of the managing committee of the School at Athens. The committee decided to expend part of this sum upon the purchase of a complete set of the *Annali e Monumenti* of the German Institute at Rome, to be inscribed with Sir Charles Newton's name. The rest of the money had been set aside as a Newton Fund, from which grants might be made for purposes of research. As to the financial condition of the School, if its present income of £440 were absolutely assured, it might at least hold its own, though under ordinary circumstances that sum would hardly do more than provide the salary of a competent director. But when the income was at once inadequate and precarious, the case was indeed serious. Was it too much to hope that, in so wealthy a country as ours, means might yet be found to place so promising an undertaking beyond the risk of premature collapse? If only by endowment or by annual subscriptions a permanent income of £600 or £700 a year could be assured, no one need doubt that the British School at Athens would amply justify its foundation, and would help successive generations of British scholars to play their part in adding year by year to our knowledge and appreciation of the art, the thought, and the life of Greece. Within the last few days the School has lost one of its best friends by the unexpected death of the Earl of Carnarvon. The committee could not allow the event to pass without an expression of most sincere regret. Lord Carnarvon had on two occa-

sions presided at the annual meeting, and had throughout shown the warmest interest in the welfare of the School. His advice had been sought more than once on questions of policy where his experience was of the utmost value, and it was never sought in vain.—The chairman was sure that all present would sincerely join in the expressions of regret at the death of Lord Carnarvon, who had always taken so deep an interest in their work, as, indeed, in all subjects of classical study. He congratulated the School on the increased success which had attended its operations during the past year. He moved the adoption of the report. The Bishop of Southwell, in seconding the motion, said that he had returned from a recent visit to Greece, and had to regret that he was unable to accompany Dr. Schliemann to Megalopolis. Sir C. T. Newton moved, and Sir George Bowen seconded, the appointment of the officers of the society, and the latter expressed his disagreement on one point from Mr. Gardner—he was strongly in favour of pronouncing ancient Greek in the manner of the modern Greeks. The director (Mr. E. A. Gardner) then read his annual report, in which he said that the British School was twice as numerous as any of the other foreign schools at Athens. For the first time they had attacked the soil of Greece itself, and had begun operations at Megalopolis, one of the centres of civilisation in ancient Greece. A system of co-operation and interchange of views was carried on with the other Schools, whose members were free to attend their lectures. The attendance at the public meetings varied from fifty to thirty; and careful examination of the earlier vases, inscriptions, and remnants of Greek sculpture had been carried out. Papers on different questions of Greek archaeology had been read, which would be published in the *Journal of Hellenic Studies*. Mr. Gardner then gave a detailed statement of the work carried on by the kind permission of Mr. Kavvadios at Megalopolis, and of the work carried on by Mr. Loring, Mr. Bickford Smith, Mr. Schultz, Mr. Barnsley, and other gentlemen connected with the School.—Mr. Tubbs read his account of the work of the Cyprus Exploration Fund during the past year on sites which he described as being practically untouched. Some statues of great interest, including statues of Pluto with the triple-headed Cerberus, Athene, and others, had been discovered.—Mr. Loring then read his report of the labours undertaken at Megalopolis. Although no great works of art had been discovered, the excavation of one of the most interesting theatres in Greece redeemed their labours from failure.

## FINE ART.

*Historical Scarabs: a Series of Drawings from the Principal Collections.* By W. M. Flinders Petrie. (David Nutt.)

MANKIND—civilised mankind, of course—may be roughly divided into those who care for scarabs and those who do not. The former are a select minority; the latter are dwellers in outer darkness, and so ignorant that they are even ignorant of their ignorance. Not for them, but for the children of light, is Mr. Petrie's new and delightful little volume—a volume of only sixty-eight pages; so small that it may quite literally be carried in one's pocket without inconvenience, yet containing the portraits of no less than 2,220 historical scarabs, admirably drawn in facsimile by Mr. Petrie's faithful and practised hand. I say “portraits” advisedly; for scarabs, like human beings, have their distinctive types, and vary in what may be called their personal appearance, from age to age, from generation to generation. The men and women of the Holbein school, for instance, are not more unlike the men and women of the Lely school than the scarabs of the XIIIth and XIVth



Egyptian Dynasties are unlike those of the XIXth and XXth. "To the outsider," as Mr. Petrie very truly says in his brief introduction, "probably all styles look alike, as foreigners do to a stranger; but to an accustomed eye the specialities of each dynasty, and even of separate reigns, are very clear." These specialities are various. Materials, glazes, colours, sizes, subjects, treatment, differ with the tastes and methods of the time; and all these factors have to be taken into the account when it is a question of either classifying a collection or determining the age of a specimen. Even royal scarabs are not necessarily dated to the reign of the king with whose name and titles they are engraved. There were such things as re-issues; and without some knowledge of the phases of the scarab-maker's art from the IIIrd to the XXXth Dynasty, it is impossible to distinguish between a contemporary example and one of these later reproductions.

Scarab art, like all the arts of ancient Egypt, had its decadences and renaissances. It was at its best under the Pharaohs of the XVIIIth Dynasty; but it betrays no sign of archaism when we first make its acquaintance in the time of the very ancient kings of the IIIrd and IVth Dynasties. The scarabs of that remote period are actually better cut, made of finer pottery, and coated with a more imperishable glaze, than those of many a more recent epoch. Scarabs older than the time of Nebka, Nebkara, and Neferkara, the predecessors of Khufu and his dynasty, may yet await the explorer; but we look meanwhile in vain for examples of the infancy of scarab art. At the same time, no art was more fluctuating. The scarabs of Khufu, of which Mr. Petrie gives eight examples, show a greater firmness and amplitude of style than those of the IIIrd Dynasty kings; while the scarabs of Khafra, his immediate successor, are inferior as regards both glaze and execution. With the VIth Dynasty there comes an extraordinary change of style, beginning with Pepi Neferkara, sixth king of that line. This change is apparently an archaistic revival of some very early school of which we at present know nothing. The cutting is coarse; the hieroglyphs are rude, yet feeble; the style is intentionally barbaric. "Se Ra" (son of Ra), as a royal title, now makes its first appearance in scarab art; and the scroll, of which only two previous examples are noted, begins to assume importance as a border pattern. It is confined, however, to the sides, dividing the field of the scarab into three parts, the centre division containing the name and titles of the king. It is not till the time of the XIIth Dynasty that we find the scroll carried round as a continuous ornament.

The archaism of the VIth Dynasty becomes yet more pronounced from the VIIth to the Xth Dynasties, when the degradation of the hieroglyphic forms is greater than at any subsequent time. To this archaic period, which extends over six dynasties in all, belongs a class of scarabs peculiarly fascinating to collectors, namely, "private scarabs" inscribed with the names and offices of private individuals. Of these,

Mr. Petrie gives about one hundred and twenty interesting examples.

Something of the broader style of the Khufu school re-appears under the earlier Pharaohs of the XIIth Dynasty, speedily followed, however, by a reversion to the archaic fashion, which continues in favour with more or less modification till the beginning of the XVIIIth Dynasty. With the advent of this great line of kings, scarab-cutting rises suddenly to the level of a fine art. Figure-subjects abound; and inscriptions, instead of containing only names and titles, record important historical events. The former series may be likened to gems, and the latter to medals. The king as a human-headed sphinx, now couchant, now passant, now trampling on a prostrate Asiatic; the king as a bull, typifying strength and valour; the king seated in the bark of Ra; the king crowned, sceptred and enthroned; the king on foot, grasping an enemy by the hair and about to deal the death-blow with his scimitar; the king in his chariot, driving over the fallen foe; the king as a mighty hunter, pursuing the antelope with bended bow or holding up the struggling lion by the tail—these, and such as these, are the favourite subjects of scarab art in the time of the third Thothmes, and of the second and third Amenhotep. Many of the specimens given by Mr. Petrie (as, for instance, Nos. 816, 1069, 1119 and 1211) are models of fine cutting and spirited design, while some are as remarkable for historical interest as for beauty of workmanship. Such is No. 1206 (p. 38), representing a couchant and beardless sphinx protecting the cartouche of Amenhotep III., and watched over by a winged serpent. Pre-eminent for the delicacy with which the tiny profile of the sphinx is engraved, this striking head is also, quite undoubtedly, a portrait of Queen Hatasu, the profile being identical in outline with the profile sculptured on the obelisks of Hatasu at Karnak.\* Scarcely less interesting, though vastly inferior in point of art, is No. 1331, in which Khu-en-Aten, with his hatchet face and hideous physique, is shown squatting under the rays of the sun-disk. Two interesting scarabs (Nos. 819 and 820) represent Amenhotep I. and his fighting lion—a subject which I do not remember to have seen before. In the former, he is about to release the beast, which strains at the collar, in face of a kneeling suppliant. In the latter, king and lion together rush fiercely on the foe. The execution of both is indifferent, but the action in No. 820 is remarkably vigorous.

It is to be regretted that Mr. Petrie should have excluded from his pages the series of three large scarabs issued by Amenhotep III., one recording the opening of an artificial lake; another commemorative of a hunting expedition to Mesopotamia, where the king with his own hand slew "110 great lions"; and a third recording his marriage with Queen Tii. These important scarabs are more strictly historical than some hundreds figured in Mr. Petrie's selection. To this reign

\* See the series of historical heads in Rossellini, *Monumenti Storici*.

belong the yellow, violet, red, chocolate, and other brilliantly coloured glazes which are found on the scarabs of no other period, and of which, by the way, there are some remarkable examples in the Abbott collection, now the property of the New York Historical Society. One large scarab (inscribed, if I remember rightly, with the marriage text) struck me as unique, the glaze being of the peculiar and brilliant blue of the corn-flower, and the hieroglyphs in white.

From the time of the XVIIIth Dynasty, scarab art enters upon its long decadence, and finally expires with the last Pharaoh of the last native dynasty. This decadence was not, of course, unbroken by occasional revivals. Good work (notwithstanding Mr. Petrie's inveterate contempt for all that belongs to the Ramesside period) was done under the XIXth and XXth Dynasties, as may be seen from Nos. 1576, 1524, 1529, 1623, and 1647 of his own facsimiles; and some well-cut and well-designed examples are given of the XXIInd and XXVth Dynasties. A few more delicately executed specimens of the Osorkon time were found during M. Naville's recent explorations at Tell Basta.

Mr. Petrie's wide experience as a collector and explorer enables him to put many new truths at the service of those who have not enjoyed the same opportunities.

"It is not usually known," he says, "that all the brown scarabs (which are a majority) have originally been green-glazed; while all the white ones, excepting possibly some of Amenhotep III., have been originally blue. There are also the white and grey ones without any glaze remaining, which have been either blue or green. The evidences for these transformations are innumerable in the half-way stages, not only on scarabs, but also on *ushabtis*" (p. 9).

That the cowroid-shaped amulets with a rope-border decoration on the back "certainly belong to the Hyksos period, and can be fixed to any other but rarely," is so important a piece of information that one would like to know by what steps Mr. Petrie has arrived at this conclusion. He says, also, that he has been "assured that all the scroll-border scarabs come from Abydos." This is extremely curious, if true, seeing that these little objects form almost the only continuous monumental links between the VIth and XIth Dynasties. It is characteristic of Mr. Petrie's conscientious method that he positively affirms only those results which he has worked out for himself, and that he gives second-hand information for what it may be worth. To him is due the discovery of "double-reading" scarabs; that is to say, of scarabs inscribed with hieroglyphic anagrams composed of two names having one or more signs in common. The solar names of Seti I. and Rameses II.—Ra-men-ma and Ra-user-ma—have the first and last syllables in common, and can be read interchangeably if the *men* and the *user* are both present. Such scarabs, because they contain a superfluous hieroglyph either way, were a standing puzzle till Mr. Petrie solved their mystery. Of these, and of the re-issues of scarabs inscribed with the names of earlier kings but pro-



duced under later reigns, Mr. Petrie gives some useful examples.

I have said enough to show that *Historical Scarabs* is invaluable as a standard of comparison, and as a guide to the study of a very fascinating branch of Egyptian archaeology. A more welcome little *vade mecum* for the use of collectors and travellers cannot well be imagined; and one has but to note the confusion which reigns in the scarab-cases of most provincial museums at home and abroad to estimate its value to the whole race of curators. Some may be puzzled, perhaps, by Mr. Petrie's rigid adherence to Egyptian etymology, and will with difficulty recognise Psammetichus in Psemthek, Apries in Haa-abra, &c., &c. It might be well, therefore, in future editions to give a table of royal names with their Greek equivalents. Against such innovations as Shepseskaf and Shepseskara I must be forgiven for raising a meek protest. That the hieroglyph which stands for *as* in early Egyptian was employed for *shep* (not *sheps*) in Roman times is universally admitted; but, as Mr. Le Page Renouf has pointed out, this modern value should be adopted only in the reading of texts which date from the period to which it belongs. To employ it in the transliteration of early proper names, such as Aseskaf, Aseskara, and Hatasu, is an anachronism. I would also suggest that, to be strictly consistent, a purist should surely render Thothmes, not by Tahutmes, but by Tahutimes.

It is impossible to say too much in praise of the exquisite skill with which Mr. Petrie has drawn these 2220 scarabs, reproducing every beauty, every blemish, and even every fracture as it stands. Photography could not render them more faithfully. Each is given of exactly the size of the original, and to each is appended a brief indication of its material and colour. It is not too much to say that a tyro may learn as much from *Historical Scarabs* as from a direct study of all the principal collections; while to the connoisseur of scarab art, an hour spent in turning over the leaves of this little volume gives almost as much pleasure as an hour with the originals.

It is unfortunate that Mr. Petrie's careful chronological arrangement, so invaluable in a work of reference, should have been marred by the carelessness of his binder, who appears to have misplaced two large folding sheets, representing nine pages of the book and some 386 scarabs, throughout the entire edition.

AMELIA B. EDWARDS.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. RUDOLPH LEHMANN has presented his fine portrait of Robert Browning, painted in 1870, to the National Portrait Gallery.

THE Queen has given permission to Mr. Macbeth Raeburn to etch, for the Fine Art Society, Prof. Angeli's portrait of Mr. Stanley, the only one for which he has given sittings since his return from Africa.

MESSRS. SOTHEBY will sell on Monday and Tuesday of next week a valuable collection of coins, &c., described as "the property of a gentleman giving up collecting." They include a series of milled English silver coins, from

Charles II. to Victoria; patterns in gold and silver of George III., William IV., and Victoria; and patterns and proofs of British and colonial copper currencies. At the end of the catalogue is an extensive collection of numismatic books.

ENCOURAGED by the success of the exhibition held in May last, the Armourers' and Braziers' Company propose holding a second exhibition upon similar lines in May, 1891. Particulars will be sent on application to the clerk of the Company, accompanied by an addressed envelope.

AN Order in Council, dated June 30, 1890, has been issued prescribing that the following monuments in Ireland shall be deemed to be ancient monuments to which the Ancient Monuments Protection Act, 1882, applies:—(1) Cahernamactierech and Bee Hive Structures on the Promontory of Dingle, Drumquin and Ballinroher, County Kerry; (2) Round Tower, Lusk, Swords, County Dublin; (3) Round Tower, Kells, County Meath; (4) Stone Cashel with Galleries, Cashelmore, County Sligo; (5) Stone Circles and Pillar Stones, Enniskillen, County Fermanagh; (6) Round Tower of Tulloheran, County Kilkenny; (7) Round Tower of Rathmichael, Church and Stone Cross, County Dublin.

M. RAVAISSON has been chosen by the Académie des Inscriptions to represent that body at the annual meeting of the full Institut in October, when he will read a portion of his paper on "The Venus of Milo." In this paper M. Ravaissou first establishes that the statue was originally found in the same fragmentary condition, without arms, in which it was when brought to the Louvre; and then proceeds to suggest a new restoration of the attitude.

IN the course of his recent excavations in the Troad, Dr. Schliemann discovered the ruins of a theatre, capable of holding about two hundred persons, which is proved by an inscription to have been constructed in the time of Tiberius. Two marble statues, representing goddesses, were also found.

AT the recent sale of the Sabatier collection at Paris, some of the most valuable of the Egyptian antiquities were purchased for the Royal Museum of Copenhagen. Among these was a statue of Anubis, of black basalt, dating from the reign of Amenophis III. of the XVIIIth Dynasty, which cost 13,650 frs. (£546); and a specially fine group of a mother and son, of a comparatively late date, which cost 17,325 frs. (£693). The Louvre made no purchases at the sale.

#### THE STAGE.

##### STAGE NOTES.

OF the appearance of Miss Rehan in "As You Like It"—the only theatrical event of importance still remaining to engage the playgoer—we shall be able to give some brief account next week. To-day let us survey the position of the theatre at the end of a season more remarkable for excellent performances than for memorable plays. The St. James's, which re-opened but a week or so ago under the control of Mr. Bouchier, with a piece which showed to advantage the talent of Mr. Justin Huntley McCarthy, and which we had proposed to discuss—has now suddenly closed its doors, a prominent specialist in matters of the throat having told Mr. Bouchier that he was not to act. We are sorry for Mr. Bouchier and his throat, and quite as sorry for ourselves, who wanted to see Mr. McCarthy's play. It is not pure selfishness—it is rather selfishness tinged with curiosity—that makes us inquire, Why had not Mr. Bouchier an under-study? Such a being is by no means

unheard of in the theatrical world; and it looks a little strange that the sudden dictum of a specialist in regard to an actor who, after all, is not a very famous star should be allowed to be the means of closing an important playhouse. If this sort of thing were to happen again, we should be warranted in assuming that there are certain theatres inexplicably unfavourable to robust health.

WHILE the piece at the St. James's has come to an unexpected stop, a piece at the Court which never invited serious criticism—but which at the same time did not fail to entertain—continues a successful career. Mr. Pinero's dialogue, and some of his situations besides, are in "The Cabinet Minister," as in so many others of his plays, admirably humorous. You cannot argue gravely, or elaborately analyse, "The Cabinet Minister"; but it has been exactly described as a *pièce qui se laisse voir*. In other words it occupies an evening adequately, and when one has seen it there is nothing to regret and not very much to remember. For a play of the kind—not absolutely farcical, and yet by no means serious—the cast is a strong one. Mr. Arthur Cecil and Mrs. John Wood are 'towers of strength' anywhere where their particular and peculiar talents may find fair play. Mr. Weedon Grossmith has made a hit; Mr. Herbert Waring and Mr. Brandon Thomas are both of them responsible actors of high quality, to whom difficult parts may be safely trusted. Miss LeThière and Miss Filippi have their value; Miss Eva Moore is elegant; and Miss Isabel Ellisen—who should have a better opportunity presently—is both clever and engaging.

MR. BEERBOHM TREE closed the Haymarket last Saturday, and promised that upon its re-opening, in October, the system of the unbroken "run" shall come to an end. Mr. Tree has resolved to devote every Monday evening to the performance of a piece other than that which is performed on the other five nights of the players' week. The change—which very probably may in the first instance affect the manager's] pocket prejudicially—will be very refreshing to the actors and to the better and more cultivated portion of the audience; and Mr. Tree, we hold, is to be warmly commended for having had the courage to announce a policy approximating to, though of course not exactly resembling, that of the two subsidised French theatres, one of which at least has a great repertory, and the other a few distinguished traditions.

#### MUSIC.

##### MUSIC OF THE WEEK.

THE 152nd anniversary of the Royal Society of Musicians was the occasion of a Handel festival in Westminster Abbey last Thursday week. The programme commenced with some choral selections from "Saul." Mr. Hilton sang "Great God! who yet but darkly known," from "Belshazzar," with effect. Mme. Nordica sang "Angels ever bright and fair," and "Let the bright seraphim," with trumpet obligato by Mr. J. Solomon. Mme. Patey was heard in "Return, O God of Hosts," and "To dust His glory." Mr. E. Lloyd gave an exceptionally fine rendering of "Sound an alarm." Mr. C. S. Jekyll presided at the organ, and Dr. Bridge conducted. The music was impressive, and all the more enjoyable in that it was not spoiled by applause. There was a large and attentive audience.

Master Max Hambourgh gave a pianoforte recital at Princes' Hall last Saturday afternoon. His age is ten, and he commenced to study the pianoforte two years and a half ago under his father, who is a professor at the Moscow Conservatoire. Master Max made his *début* in

that city in June, 1889. His programme on Saturday commenced with Bach's Fantaisie Chromatique and Fugue, and it was certainly a remarkable performance; there was good technique, and the reading showed intelligence and feeling. His rendering of the Beethoven Sonata in A flat (Op. 26) was less satisfactory. The style in which it was played—though for this the child is, of course, not responsible—was sensational; and, besides, he was quite unable to manage the large chords of the funeral March, so that the effect of the movement was lost. His performances of small pieces by Schumann and Chopin were good. There is not the slightest doubt that the child is highly gifted, and that, if properly trained, he will become a great pianist. But it is a mistake to bring him out while he is yet immature, and a still greater one to give him music to play beyond his powers.

The Richter concerts came to a close last Monday evening. The programme was devoted to Wagner and Beethoven, the two composers whom Dr. Richter holds in highest honour. The Kaiser-Marsch came first. Mr. Max Heinrich sang most effectively Pagner's Address from the first act of "Die Meistersinger," and Mr. Lloyd was successful in Lohengrin's Herkunft und Abschied from "Lohengrin." Sach's Address to Walther, and the closing chorus from "Die Meistersinger," were also given by Mr. Heinrich and the Richter choir. The second part of the programme included the Choral Symphony, with Miss Fillunger, Miss Lena Little, and Messrs. Lloyd and Heinrich. The performance was a magnificent one, and at the close the eminent conductor received an ovation. We are glad to learn that financially the present series has been most successful, and that the nineteenth season is announced to commence in May next year.

A performance of Mozart's comic opera, "Cosi fan tutti," was given at the Savoy Theatre by the pupils of the Royal College of Music on Wednesday afternoon. In a notice of the work, published in 1792, the writer says:—"The opera is the most absurd stuff in the world, and only sought after on account of the excellence of the music." Mozart was commissioned by the Emperor to write it, and the libretto was provided him without consulting his wishes. He spent little more than a month over the music. There is plenty of melody in it, and clever writing; but, with some few exceptions, the work does not represent the composer at his best. The Quintet and Terzettino in the first act, and the Finale of each act are, however, exceedingly fine. The chorus has next to nothing to do in the opera, and hence the college was unable to make effective use of its excellent choir. Miss Ella Walker (Isidora) and Miss E. Webster (Dorabella), if not altogether satisfactory, deserve praise. Miss Maggie Davies, as the Waiting Maid, sang exceedingly well, and her acting was bright. Messrs. Branscombe, Sandbrook, and Magrath, all of whom had amusing parts, sang carefully, and acted in a lively manner. The opening of the first act was uncertain, but soon a decided improvement took place. The orchestra was, as usual, under the able direction of Dr. Stanford.

Mme. Adelina Patti made her last appearance this season in London at the Albert Hall on Wednesday evening. There was an immense audience. The prima donna was in excellent voice, and responded liberally to the demand for encores. Mme. Antoinette Stirling was also received with special enthusiasm. Messrs. Lloyd, Barrington Foote, and Hollman; Mlle. Janotha, Miss Nettie Carpenter, and the Lotos Glee Club were additional attractions. The orchestra was under the direction of Mr. W. Ganz.

J. S. SHEDLOCK.

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We have, indeed, seldom read a more instructive volume—one so perfectly combining breadth of view, real knowledge of history, and technical science in all that relates to the naval profession. But we can scarcely agree with Capt. Mahan that he has treated an almost untouched subject. The importance of power at sea has been illustrated by more than one thoughtful and able writer; but it is true to say of this book that no previous writer has dealt with the question with equal fulness, within somewhat contracted limits, or has so clearly shown the relation it bears to the history of the rise and the decline of states. What maritime ascendancy really means, and how it bears on the fortunes of nations, is explained with admirable insight and skill; and the subject is detached from what is foreign to it, and is placed before us in its true aspect. The account, too, of what is incidental to it—naval operations and the encounters of fleets—is careful, elaborate, and thoroughly worked out; and we would especially commend the wise reflections of the author on naval tactics and strategy. Some Englishmen may, perhaps, think that the book exhibits too strong French sympathies; but if this be the case, it is no harm that an intelligent foreigner should throw some weight into the balance against the mass of prejudice which, in this matter, too largely prevails.

We pass by Capt. Mahan's chapter on the elements of national power at sea. They are nearly comprised in Napoleon's phrase when he exclaimed at Ulm that "ships, colonies, and commerce" were the real wants of France. Nor can we dwell on the thoughtful chapter on the conditions of maritime greatness; we shall merely remark that if territory, population, government, and geographical features are im-

portant factors in the result, "race" probably is the most important of all. Capt. Mahan has not dwelt enough on this; but it is indisputable, we think, that the Teutonic races, including the great Scandinavian stock, have more aptitude for the sea than the Celtic races; and this goes far to explain the difference between the history of England, France, and Spain on the sea. A word must be said, however, on the excellent review of the effects of national power at sea contained in the opening part of this book; it is a philosophic estimate of a high order. The author, indeed, has stopped before the period when this kind of ascendancy was most conspicuous—the first years of the present century. The power of England at sea saved a little island from the attack of overwhelming military force; made our country the treasurer of half-conquered Europe; sent Napoleon to Russia, and caused his overthrow; secured, in Portugal, a field for Wellington; and, in the midst of world-wide war, enormously increased the national greatness. Capt. Mahan, however, has dwelt on two instances, one in ancient and one in modern history, which strikingly illustrate the lesson he teaches. Rome, without a fleet in the first Punic war, had a great navy when she waged the second. And the command of the sea which she thus obtained gave her the advantage of an interior line in her contest with her African foe; compelled Hannibal to invade her, with enormous loss to his army, along the immense circuit from the Ebro, across the Pyrenees and the Alps; enabled her to destroy his power in Spain; and, finally, notwithstanding tremendous defeats, baffled the mighty genius who had brought her to the verge of destruction, and, after the Trebbia and Cannae, opened the way to Zama. The second example is well known; and England should steadily keep it in view. At the outbreak of the Seven Years' War, the power of England at sea, which had been growing with a vigorous growth since the Peace of Utrecht, was easily supreme over that of France, which had been declining for more than half a century. In the contest that followed, the French fleets were annihilated as completely by Hawke and his fellows as they were afterwards at the Nile and Trafalgar; and, notwithstanding the craft of Dupleix, and the heroism of Montcalm and other warriors, France, because she had no hold on the sea, lost an empire in the Far West and the East which has passed away from her hands for ever.

Power at sea largely depends on commerce; but its principal element is naval force. Capt. Mahan's sketch of the rise and progress of the navies of England, of France, and of Holland at the period when he begins his narrative is well designed, and deserves attention. England had long claimed the sovereignty of the seas; and Charles I. and Cromwell, very different rulers, did much to vindicate this proud pretension. But England had rivals in France and Holland; the French navy was a great work of Richelieu; and the Dutch had a very powerful military marine—this, like the English, and unlike the French, which was distinctively the creation of the state, being the armed force of a free

trading nation. Fierce wars at sea grew out of this rivalry; and Capt. Mahan's account of these conflicts is decidedly the best we have ever read. The naval battles of this age have two special features: the orderly manoeuvres of the eighteenth century were not the habitual mode of tactics; instead of exchanging broadsides in well-arranged lines, fleets closed with each other in deadly strife; and fireships were a powerful auxiliary force, which, in some instances, wrought fearful havoc. These *mêlées* of the deep were, therefore, very different from the methodical combats of a later day: they were more fierce, more terrible, and far more bloody; but it is a mistake to suppose that they did not give scope to powers of the highest order on the part of the chiefs. The tactics, in fact, of Monk and De Ruyter—Capt. Mahan might have added, of Blake—had far more in common with those of Nelson than with those of 1720-1770; they foreshadowed St. Vincent, the Nile, and Trafalgar; and they frequently exhibited rare skill and genius. In these hard-fought engagements the English and Dutch fleets beyond dispute carried off the palm. It is significant that De Ruyter always opposed, in the arduous struggle of 1672, a small force to the French squadrons; and though Tourville was a capable man, feeble as he was after Beachy Head, he is not to be compared to the famous Dutchman. The French navy, in truth, even in those days—the best it has seen—was an artificial product; the officers were good, but the sailors poor; unlike the English and Dutch, it was not of spontaneous growth, and did not exhibit the national genius. Capt. Mahan has not dwelt enough on this; we should add his remarks on the age of fireships, and on their disuse in a subsequent age, are valuable as regards the part which torpedoes may possibly play in modern naval warfare.

The powers at sea of the maritime states was definitely settled, for many years, at the close of the War of the Spanish Succession. The resources of Holland had been exhausted in the maintenance of a great standing army; her navy had been immensely reduced; and she ceased to be a rival of England on the seas. The same may, in some measure, be said of France; her fleets had dwindled away, or had been destroyed; and her maritime trade had well-nigh perished. On the other hand, England had begun to possess the rule on the waves she had long claimed; she bridled the Mediterranean from Gibraltar; she had become dangerously near Canada, and her navies, military and commercial, had largely increased. This condition of affairs continued to go on. Through the little wars after the Peace of Utrecht, the greatness of England at sea grew with a steady growth; and when the Seven Years' War began, she was unquestionably the dominant power on the ocean. A change, however, had occurred in naval tactics, and in the naval battles of the age; and it survived even the inter-necine struggle of 1756-63. War at sea—and this, too, was seen on land—became more methodical and less daring; fleets encountered each other in parallel lines, and seldom came into close collision; and the fierce onslaughts of the seventeenth century

were replaced by engagements fought at a distance. English seamanship and skill, as a rule, prevailed, and came off victorious in these conflicts; but the results, decisive in the long run, were seldom striking or even brilliant—there was nothing like the battles of the Four Days, or the Texel. The superiority, however, which England maintained was due not only to the great number and efficiency of her squadrons afloat; it was attributable, too, to a double circumstance. The English admirals, as a rule, assumed the offensive, the French stood timidly on the defensive; and this difference almost assured the result. Yet, as we have said, great battles were not frequent; and even the destruction of Conflans's fleet by Hawke was largely caused by superior seamanship. The French, too, had committed themselves to the system of subordinating naval to military ends, which continued down to the present century. A fleet with them supported an army, and was not an independent armed force; and the consequences were not seldom disastrous. At the close of the Seven Years' War, England was as supreme at sea as she was after the day of Trafalgar; the French flag had almost disappeared; and France, we have said, had lost a great colonial empire.

The next great naval war is of the highest interest, and was waged under conditions wholly different from that which ended in 1763. France was not embarrassed by a continental struggle, as had been the case in the Seven Years' War; and she had made immense exertions to increase her navy. Under the government, too, of Charles III., the fleets of Spain, which had sunk to nothingness, had become, to a certain extent, powerful; and the Family Compact made the two powers combine in an effort to avenge the disasters they had suffered at sea twenty years before. On the other hand, Pitt was no more supreme; the English navy had declined under weak ministries; and the maritime strength of England was tasked and divided by the great revolt of the American colonies. The French and Spanish fleets, in numbers at least, were superior to those of their ancient enemy; and the belligerents were not far from equal at sea. The strategy of the contest that followed, Capt. Mahan thinks, was on both sides bad; D'Orvilliers did nothing while he held the Channel; the long siege of Gibraltar was a wasteful mistake; and though the surrender of Yorktown was due to De Grasse, the French lost opportunities over and over again, and made their operations at sea depend on the land. The combinations of the English were, however, faulty. It was discreditable that our shores were not better guarded; no use was made of the line of the Hudson and little of the Virginian Bays; and our admirals overrated their foes, and stood on the defensive when it was weak to do so. The tactics of the contending navies, in the main, followed the old model: that is, battles were fought on parallel lines; and though the seamanship of the English was very superior, it did not lead to decisive results. But, whatever Capt. Mahan may say, signs were not wanting of a new and coming era. The author is

scarcely just to the illustrious Rodney. It may be that he did not design the famous manoeuvre of breaking the line, the prelude of a revolution in tactics at sea, in his famous encounter with De Grasse; but we see something of the kind when he met De Guichen; and we would place him far above the chiefs of the old school, if we except Hawke, and perhaps Boscawen. On the French side Suffren stands proudly eminent. Capt. Mahan's account of his contest with Hughes is an admirable passage in naval history; but though Suffren was a man of genius, we should say that he was rather a chief of great resource, than a naval tactician of the first order. His real merit, and this was very great, was that he broke with the later traditions of the French navy; that he always assumed a bold offensive; that, like Nelson afterwards, his great object was to destroy or cripple the enemy's ships.

Capt. Mahan's book, we have said, stops before the era of the great war with France. Two causes concurred to secure for England complete supremacy at sea once more. The Revolution was ruinous to the French navy, and Nelson was a man of commanding genius. These conditions, however, will hardly recur; and though England still has a more powerful navy than that of any continental state, and probably in these days of iron and coal has special advantages for naval warfare which she did not possess a century ago, she may perhaps not again boast of a Nile or a Trafalgar fought in years that lie in the womb of the future. Her maritime position is not free from danger. She cannot feed her millions from her own products, and must draw necessities of life from abroad; her commerce afloat is of enormous volume, and offers a tempting prey to a daring enemy; and her democracy may not have the careful forethought steadily to provide for all that she requires at sea which her aristocratic rulers of the past displayed. These are problems, however, that have to be solved. We shall merely remark that "race," in the new circumstances of naval warfare, will more than ever make its superiority felt. We wish we could dwell on the admirable remarks of the author on the relations between the strategy and the tactics of war at sea in past ages and at the present day. The first, he truly says, are not much modified; the last have necessarily been greatly changed; but strategy and even tactics will always have some principles in common which deserve attention.

We have outrun our limits, and commend this book to our readers as a most excellent one.

WILLIAM O'CONNOR MORRIS.

*My Lady Nicotine.* By J. M. Barrie. (Hodder & Stoughton.)

It may be doubted if Mr. Barrie has acted quite wisely—although he is only following the multitude of modern essayists of the light-horse order—in publishing a volume of humorous papers so shortly after the majority of them have already done duty in a daily newspaper. For one thing, it is extremely difficult to get a title under which they can all be properly placed. It may be

allowed that there is a strong odour of tobacco about most of the papers that appear in this collection. But not about all. Take, for example, the school-boy chapters—the nineteenth and twentieth—giving an account of Primus and his letters to his uncle. They are perhaps the best in the book; the fun in them is *extra sec.* But they are blameless of nicotine, although Primus makes a telephone out of tobacco-tins and has a passion for "snipping cigars." Then the various dreams, which are recorded in full—especially that excellent bit of fooling about the man who commits suicide because he has to prepare two volumes of Jubilee odes for publication—have a very remote connexion with what is supposed to be the central idea of the book. Mr. Barrie would probably have done better had he taken the course adopted by most devotees of discursiveness, and republished his papers in the form of a book to be dipped in and gloated over at odd moments, and made no pretext of their being connected by any thing but the spirit in which they are written.

This, however, by way of protest, merely. Take *My Lady Nicotine* as it stands, and it is not too much to say of it that it is the funniest book—I say "funniest" advisedly, though reluctantly—of its kind that has been published for a quarter of a century. It is not comedy in the present or even in the Douglas Jerrold sense, although, by the way, I am inclined to think that if any man alive is fit to take up the work of the author of

"Beneath this weeping willow's shade,  
Here, reader, lies a lady's maid,"

Mr. Barrie is the man. There is no doubt a want of humanity about his fun. His Pettigrews, and Scrymgeours, and Moggridges do not seem to be beings of flesh and blood: they do not eat sausages or Welsh rarebits; they have a soul above green peas; with them courtship is a farce and marriage a comic opera. They care for nothing but their Arcadia Mixture and the fancies it breeds. In these fancies the world is prettily and noiselessly topsyturveyed. If one persists in reading them right through, as they are arranged in chapters, one is sure to find them tedious. The best thing to do is to take them in evening pipefuls. For my part, I prefer to open the volume at random, and then I get such a whiff from an irreproachable Bohemia as:

"Scrymgeour was an artist and a man of means, so proud of his profession that he gave all his pictures fancy prices, and so wealthy that he could have bought them. To him I went when I wanted money—though it must not be thought that I borrowed. In the days of the Arcadia Mixture I had no bank account. As my cheques dribbled in, I stuffed them into a torn leather case that was kept together by a piece of twine; and when Want tapped at my chamber door, I drew out the cheque that seemed most willing to come, and exchanged with Scrymgeour."

Or I come upon such comic commonsense as this:

"If you are at a dinner table of men only, take your host aside, and in a few well-considered sentences find out from him what kind of men you are to sit between during dinner. Perhaps



one of them is an African traveller. A knowledge of this prevents your playing into his hands by remarking that the papers are full of the relief of Emin Pasha. These private inquiries will also save you from talking about Mr. Chamberlain to a neighbour who turns out to be the son of a Birmingham elector. Allow that man his chance, and he will not only give you the Birmingham gossip, but what individual electors said about Mr. Chamberlain to the banker or the tailor, and what the grocer did the moment the poll was declared, with particulars about the antiquity of Birmingham and the fishing to be had in the neighbourhood. What you ought to do is to talk about Emin Pasha to this man, and to the traveller about Mr. Chamberlain, taking care, of course, to speak in a low voice."

Or I come upon this letter written to Mr. Burnand by Moggridge in his assumed character of editor of *Punch*:—"Sir,—The jokes which you forwarded to *Punch* on Monday last are so good that we used them three years ago."

It is to be hoped that Mr. Barrie will take to heart these too true words which appear in Mr. W. E. Henley's new volume: "It is an age of easy writing and still easier reading; our authors produce for us much in the manner of the silk-worm—only their term of life is longer." It would be no difficult matter for Mr. Barrie to become a silk-worm—a producer of airy nothings at so many guineas each. But he is a connoisseur first and a writer of humorous sketches only next. Therein, let us hope, he will find and keep salvation.

WILLIAM WALLACE.

*Notes on the Hebrew Text of the Books of Samuel.* By S. R. Driver, D.D. (Oxford: Clarendon Press.)

THE announcement of a Commentary on the Books of Samuel from the pen of so eminent a scholar as Prof. Driver was sure to excite much interest and expectation; for to these Books attention has been in no small degree directed in recent controversy concerning the religious history of Israel. Indeed, on the very threshold, in the first three chapters of the First Book, we are confronted by the problems relating to the tribal and family limitation of the sacerdotal orders, the authenticity of the history of the tabernacle, the disordered condition of the text and the probability of intentional interpolation. Thus, in the very first verse, though Samuel was destined to sacerdotal functions, his father appears as an Ephraimite. True, the Chronicler (1 Chron. vi.) traces Samuel's descent from Levi; but, as is well-known, in relation to all matters pertaining to the priesthood and sacred service, the statements given in the Chronicles require to be received with great caution. As Prof. Driver observes:

"The addition *Ephrathi* seems to show that the narrator has no consciousness of Samuel's Levitical descent." "It is a question whether the traditions embodied in Chronicles have been handed down uniformly in their original form, and whether in some cases the genealogies have not been artificially completed. The supposition that Samuel was really of Ephraimite descent, and was only in later times reckoned as a Levite, appears to be the simplest explanation of the divergence."

Nor is it merely Samuel's legitimate descent

which is questionable, even that of the high priest Eli may well be matter for doubt.

But in relation to the sanctuary at Shiloh, questions present themselves of still greater interest. If the Pentateuchal history is to be taken as fully authentic, it would seem that this sanctuary must have been the sacred tent, with its curtains of linen and blue and purple and scarlet. But the language of 1 Sam. i. 9, which brings into view Eli sitting by a doorpost of the temple, indicates a different and more substantial erection. The explanation that the sacred tent or tabernacle had become encased with buildings, and now stood in the centre of a quadrangular erection of more solid materials, called the temple or *hekal*, though it may in itself be conceived as possible, does not unfortunately harmonise with the facts. Not to press the statement that Samuel opened the doors in the morning, we may find that it was in the temple or *hekal*, which in this case was clearly no external structure, that the sacred lamp, "the lamp of God," was burning. And here, too, Samuel lay down to sleep, a fact which, it need not be said, would have been entirely abhorrent to the provisions of the Levitical code. For the passage (iii. 3) must not be interpreted as meaning that Samuel slept in a chamber forming part of the neighbouring outward enclosure. Prof. Kirkpatrick adopts this explanation ("Cambridge Bible for Schools"); but at the same time he more justly observes that the order of the Hebrew requires the translation that "Samuel was lying down in the temple of Jehovah, where the ark of God was." It is clear enough that the narrator did not intend us to understand that Samuel was sleeping in some outer contiguous chamber, but rather in close proximity to the ark itself. There is no indication of a specially holy place reserved for the ark, and in some manner separated from the rest of the sanctuary, though the probability is that such a separation, if it existed, was effected by doors. And I may observe that it is in connexion with the mode of separating the most holy place that there arises an argument of no slight cogency in favour of the theory which regards as unhistorical the account of the origin of the Tabernacle given in the Pentateuch. In Solomon's Temple, it is clear, the separation was effected by doors (1 Kings vi. 31). Of the existence of a veil there is here no mention whatever. Similarly Ezekiel, having in view, no doubt, the arrangements of the temple with which he had been familiar, says nothing of a veil, but speaks merely of doors (Ezek. xli. 23, 24). When, however, we turn to the description which the Chronicler gives of Solomon's Temple, we have no longer any indication of dividing doors; but instead of these there is a veil (2 Chron. iii. 14), and the description of the veil, with its "blue, and purple, and crimson," and its figures of cherubim, agrees substantially with that given of the veil of the Tabernacle in Exod. xxxvi. 35. But both the divergence and agreement are fully accounted for by the theory above alluded to, and now so rapidly gaining acceptance among more serious students of the Old Testament.

According to this theory, the Chronicler wrote after the Pentateuchal account of the Tabernacle had come into existence, and adapted his history thereto. But, as I have said, the narrator in Samuel tells us nothing of the screen which separated the holy of holies from the rest of the sanctuary.

It should not, however, be by any means overlooked that in 1 Sam. ii. 22 there is clearly what is intended as a mention of the Tabernacle, though there are good grounds for assenting to the opinion of Prof. Driver, that the clause in which it occurs "is probably not part of the original text":—

"Now Eli was very old; and he heard all that his sons did unto all Israel, and how that they lay with the women that did service at the door of the tent of meeting" (R. V.).

Not only does the context speak not of a tent, but of a *hekal*, or of a house with doors, the Septuagint also in this place knows nothing either of the "tent of meeting" or of what occurred there. Moreover, there is a very remarkable resemblance between the language employed in this verse and that of Exod. xxxviii. 8, which tells of the brazen laver made from the melted mirrors of the serving-women. It is perhaps also worthy of mention that the fault spoken of in Samuel is quite in accord with the love of personal decoration shown by the possession of so many mirrors.\* Wellhausen rejects also the threatening of the nameless man of God (1 Sam. ii. 27 *sqq.*) consequent upon the sin of Eli's sons, observing that nameless men of God are always foisted in (*ingeschoben*) to utter their oracles and then to vanish.

But perhaps the clearest and most obvious indication of a disordered or composite text presents itself when the account of David's introduction to Saul in 1 Samuel xvi. is compared with that to be found in the following chapter. Prof. Driver observes: "The two narratives are, in fact, two parallel, and, taken strictly, incompatible accounts of David's introduction to the history." In the first, David comes before us as a valiant man of war; in the second he is, when he accepts the challenge of Goliath, a mere youth, skilled only in the concerns of the pasture and the sheepfold. The Septuagint (Cod. B) lessens to some extent the difficulty by omitting a considerable portion of chap. xvii. Prof. Driver, however, appears to regard with favour the opinion that the verses in question were already in the Hebrew text, but that "the translators—or more probably, perhaps, the scribe of the Hebrew MS. used by them—omitted the verses in question from harmonistic motives."

Prof. Driver speaks cautiously as to the riddle which presents itself when 1 Samuel xvii., with its account of David's victory over Goliath, is compared with 2 Samuel xxi. 19 and 1 Chron. xx. 5. To say the least, the name of "Lahmi, the brother of Goliath," wears a suspicious appearance to the student conversant with the Hebrew text; and there is a pretty obvious relation between the introduction of Lahmi and the historical character of David's great exploit.

\* No translation of the word *maroth* other than "mirrors" seems at all admissible.



In using Prof. Driver's book the reader, of course, is supposed to have the Hebrew text open before him, and on this account there is some difficulty in dealing adequately with the work in a review. To say that it contains very much that is valuable and important is almost superfluous. No doubt the critic may sometimes incline to a divergence of opinion. For example, it may be perfectly true that both A. V. and R. V. are wrong when they tell us that the men of Beth-shemesh "looked into the ark" (1 Sam. vi. 19), and that the Hebrew phrase employed cannot bear the meaning "look into;" but there is clearly ground for demurring to Prof. Driver's suggestion that to express this sense the writer would have been likely to use *raah el tok*. Then, again, it may seem that there should have been some indication of the probable connexion of *hekal* with the Accadian *egal* and the Assyrian *ekallu*—a connexion which Oppert has the credit of having pointed out. Possibly, like some other Semitists, Prof. Driver may not regard the results of Assyriology with pre-eminent favour, though, of course, the omission may proceed from another cause.

I ought to add that the Commentary is preceded by a considerable Introduction, the first section of which gives an interesting account of "The Early History of the Hebrew Alphabet," illustrated by admirable collotype facsimiles of the Siloam Inscription, the Carpentras Stele, an Egyptian Aramaic Papyrus in the British Museum, and a recently discovered Inscription of Tabnith, King of Zidon. There are sections, also, on Early Hebrew Orthography, the Chief Ancient Versions of the Old Testament, and Characteristics of the Chief Ancient Versions of Samuel. There is also an Appendix to the Introduction, with a translation of the Inscription of Mesha on the Moabite stone.

THOMAS TYLER.

#### TWO TRANSLATIONS FROM THE GERMAN.

*Goethe's Reineke Fuchs, West-Eastern Divan, and Achilleid.* Translated by Alexander Rogers. (Bell.)

*Heine as Novelist and Dramatist.* In English, by R. McLintock. (Roper & Drowley.)

WHY is it that, with the exception of *Faust*, Goethe's poetry hardly takes hold of the normal English mind as that of Schiller does? The question is easier to ask than to answer: perhaps the saying—Wordsworth's, if I remember rightly—that Goethe's poetry is "not inevitable enough," supplies us with a hint towards a solution. In an English dress, Goethe's poetry often seems so much more meditative than fiery, so much more learned than inspired, that English readers are apt to think that he is to Schiller as Jonson is to Shakspeare, or Tennyson to Shelley. I do not defend this opinion; but any one, I think, who reads Mr. Rogers's version of *Reineke Fuchs*, and of the *West-östliche Divan*, will understand how such a judgment comes to be entertained.

*Reineke Fuchs*, we all know, was begun just after Goethe's military experiences with Brunswick's army, and finished after

the capitulation of Mainz. It was, says Mr. Lewes,

"commenced as a relief. It was turned to as an 'unholy world-bible,' wherein the human race exhibited its unadorned and unfeigned animal nature with marvellous humour, in contrast to the bloody exhibition which the Reign of Terror then offered as a spectacle to the world."

No doubt Mr. Lewes is right in his facts; but perhaps he lays too much stress on the contrast, too little on the likeness. After all, there is a kinship between the triumph of knavery and that of anarchy: some Reineke generally emerges out of the latter, and plays pranks to the distress of the world—perhaps for twenty years—till Malepartus is stormed at last.

But if *Reineke Fuchs* is too leisurely and long—if it sometimes tempts us to say that if it were one-third shorter it would be three times as good—it is nevertheless delightful reading; and so, we think, Mr. Rogers has found it. The knave is so irrepressible, so resourceful, so charmingly hypocritical, so dexterously penitent on the gallows ladder! The fourth Canto is delightful, and Mr. Rogers has risen to the occasion, I think; e.g., in Reineke's humble confession (p. 54, ll. 199-212):

"Forthwith availing himself of the respite allowed him, he thus spoke:

'*Spiritus Domini*, help me now! in all this assemblage

No single man do I see whom I have not injured in some way,

First, when only a little fellow I was, and was hardly

Weaned from my mother's breasts, I followed the bent of my craving,

Roaming among the lambs and kids that out in the open

Near to the herd were scattered. I heard the bleat of their voices

Far too gladly; a longing for daintier nourishment seized me.

Quickly I learned to know them. To death did I worry a lambkin,

Licked up its blood—it tasted so nice—and four of the youngest

Kidlings I killed and ate them up, and gained greater practice;

Neither birds nor geese did I spare, nor ducklings nor chickens,

Wheresoever I found, and many of those that I slaughtered

Buried in sand, when to eat them all I'd no inclination."

This is certainly not faultless, in a metrical sense. It is not easy to persuade the fourth line and the last to run affably as hexameters; but it conveys very well the seemingly artless candour of the original. The death of Lampe, in Canto VI., and the finale, in Canto XII., are both well rendered.

I am not aware if the entire *West-östliche Divan* has been translated into English by anyone except Mr. Rogers, though scattered poems have certainly been rendered. Old age, it appears to me, is visible in the collection as a whole, not only in the sense that mellow learning and wisdom so often take the place of poetry, but in the inequality of the poems, and the spark-like brevity of the inspiration. The "Book of the Singer" is delightful, and the "Book of Hafiz" and "Book of Love" hardly less so; but the "Book of Reflections" certainly hangs rather heavily. Here is a little poem from the first-named,

which shows Mr. Rogers at his best (p. 210):

#### "SELF-CONFIDENCE.

"In what is all the secret found  
That man should healthy be?  
Each should delight to hear the sound  
That tends to harmony.

"Away with what disturbs thy course!  
Away with gloomy strife!  
Before he sings, or ceases song,  
The poet must have life.

"Then, though the brazen clang of life  
May through the spirit roar,  
Poets will reconcile themselves,  
Though they at heart be sore."

And here is another (p. 202) which might almost seem to have given the hint for Browning's "Through the Metidja to Abdel-Kadr."

#### "SENSE OF FREEDOM.

"Let me exulting in my saddle ride!  
While in your tents and huts ye may abide;  
And joyfully I'll ride afar,  
Nought o'er my turban, but the star.

"The stars as guides on land and seas  
He places in the sky,  
That ye yourselves with them may please  
Whene'er ye look on high."

The *Achilleid* is so purely a fragment that its chief interest lies in its being the written record of Goethe's design of linking the Iliad to the Odyssey. The best passage in the translation is, perhaps, the speech of Athene (p. 372) beginning, "Schickliches hast du gesprochen." But, whatever may be said against Goethe's hexameters, is not "Mnemosyne wird eh mit ihren herrlichen Töchtern"

better than

"Sooner will Mnemosyne, with her glorious daughters"?

On the whole, *Reineke Fuchs* seems to suit Mr. Rogers best.

Mr. McLintock, in endeavouring to present Heine to us as novelist and dramatist, stands at this disadvantage, that most people who have fallen in love with Heine have been fascinated either by the "Buch der Lieder" or by the "Reisebilder." Such people are very unlikely to be charmed by "Almansor," or even by "William Ratcliff"; and if "The Rabbi of Bacharach" has touches in it that recall some of the happiest parts of the "Reisebilder," it has also a leaving-off—one cannot say an end, for it is absolutely fragmentary—which reminds one of some of the sickening parts of the Lucca Journal. The interview of Don Isaac with Elle Schnapper will certainly not be denounced by me as immoral; it is nothing so vigorous as that, but disgusting—calculated to make a plough-boy laugh. Sterne and Heine are alike in this, that neither knows when humour is being suffocated in a bad smell. As it was in the Book of Fate that the "Rabbi of Bacharach" should be burnt in manuscript by accident, all but the first three chapters, and never re-written, it is almost a pity that Fate did not take half a chapter more. Yet one longs to know what came to the Rabbi and Beautiful Sara, and wonders what the sardonic spirit of Heine would say if informed that some parts of Europe are still struggling in the grasp of a belief that Jews sacrifice a Christian child at the Passover, and that very high ecclesiastical dignitaries indeed

welcome the literature of this loathsome mediaeval dream.

But while the "Rabbi of Bacharach" is a fragment that might have become a novel, nothing would make "Almansor" a real tragedy. The whole thing is subjective; the scorching drops of his reluctant and unbelieving baptism seem as if they were already on Heine's brow; there is not a character in the whole piece, but only the pathos of a thwarted love, and the wrangling of people converted against their will. Autobiographical interest it has, but not dramatic interest; and the spasmodic style is sometimes insufferable, *e.g.* (p 114):

"Falling, I hear

Thy mocking laughter, see thy magic shell  
Turn to a flame-wheeled coffin, and thy doves  
To dragons, whom with black viper bridle-reins  
Thou guidest, while I, shrieking awful curses,  
Plumb down to hell's gulf fall; the very devils  
Grow fearful and turn pale to hear my words  
And meet my glance of madness! I must go—  
There is a curse yet, which if I should speak  
Eblis himself must pale," &c., &c.

It is really more like the desperation of some hero of Werner's than the work of a man of first-rate genius. "William Ratcliff" is better, though almost more ghostly; there is real power in the duel scene, where the spirits of his previous victims parry Ratcliff's thrusts, and secure the victory to Douglas. But I repeat that Heine's reputation as a poet cannot be raised by these dramas.

Mr. McIntock has added, at the end of the book, versions of six poems—"Vitzliputzli," "The Slave Ship," "Sir Olaf," "The Villain of Bergen," "The Poet's Last Vision," and "Bimini." Of these, "Sir Olaf," and "The Poet's Last Vision" are much the best—indeed the last-named, painful as it is, is supremely powerful. The "Slave Ship" is rather hideous than painful. All through the book, Mr. McIntock shows vigorous power of versification. Would he not do well to spend it (if on translation at all) on the translation of masterpieces?

E. D. A. MORSHEAD.

*The Rev. J. G. Wood: his Life and Work.*  
By the Rev. Theodore Wood. (Cassell.)

THE life of a father by his son is one that disarms a reviewer as much as it must embarrass the author. *Pudor tam cari capitis* naturally prompts the latter to refrain from laying dark shades upon his canvas, while the reviewer shrinks from anything that savours of seething a kid in its mother's milk.

As might be expected, therefore, the life of the naturalist is here subordinated to his work. Little or nothing is said of the thousand little points at which one character is ever touching and acting upon others; the history of Wood's inner life, its moral or spiritual experiences, the growth of his mind, the multitudinous lights and shadows which a perfect portrait demands, are entirely passed over. Hardly any of his letters enable us to form a fuller notion of the man apart from the naturalist, and what are inserted are of small value. Mr. Wood died in February 1889, so that sufficient time has scarcely elapsed to enable anyone to pronounce a true judgment on the value of his life-work.

Readers will be most impressed with this book as a record of hard work. Day by day and every day, often from half-past four or five in the morning until half-past eleven at night, with brief intervals for meals and exercise, Wood sat at his desk writing, correcting proofs, and amassing facts. Then came the determination to lecture. This involved laborious work in making arrangements, travelling, setting up his apparatus, catching trains for another engagement, and—what in such cases presses with such weight upon most men—making and amusing fresh acquaintances. All over the United Kingdom Wood thus travelled and lectured, seemingly for ten years. Twice he visited America to lecture. The misfortune was that literary work fell back while he lectured, and any intermission of lectures meant loss of interest in them on the part of his audiences and consequent loss of money to himself. To carry on the two activities together was incompatible with human strength. The attempt to do so threw Wood into bad health, broke him down gradually; and at length he naturally collapsed under the strain. It seems a hard, cheerless life, but it doubtless had its consolations for Wood. It certainly has lessons for all who hear it told, though perhaps not those which the naturalist would have desired it should impress. Work, indeed, was a necessary of life for Wood. During 1876 and 1878, when great depression in the book trade forbade much encouragement from publishers to authors, partly from absence of work and partly from the reaction consequent upon previous labours, he became seriously ill. Repression of bodily and mental energy meant for him misery.

It is curious to find from Mr. Bradley that Wood, when a young man, sat as a gymnast for his character of "little Mr. Bouncer" in *Verdant Green*. From Oxford he passed to Erith on being ordained, and here most of his regular clerical work was performed. As Precentor of the Canterbury Choral Union he did good service in inculcating reverence among the singers and in organising church music and choirs. Then came literature and lectures, the latter of which are dwelt upon at too great length in this book. His first American tour was a success, the second a comparative failure. Wood was a proficient in all games of skill; a great reader, but no politician; devoted to pets of all kinds—dogs, cats, slugs, chameleons, birds out of doors, lions and tigers in menageries, over whom he acquired ascendancy by sprinkling a few drops of lavender water on a rolled-up ball of paper and throwing it into their dens. One of these pets, a vicious raven, was not mourned at its death.

"Grip died of too much linen, a couple of towels having been blown from a neighbouring clothes' line upon his run, and promptly torn to rags and demolished before they could be rescued. The bird did it out of pure mischief, and only ate the torn strips because he knew that he was doing wrong, and took a fiendish delight in doing it."

These stories of pets are among the pleasantest parts of the book.

Mr. J. G. Wood will be remembered as an observant naturalist who popularised the

science of animated life, and, in particular taught men that such common insects as the cockroach or bluebottle formed arguments of creative love, and were replete with instruction on whatever side they were viewed. He was not a discoverer; he cared little or nothing for scientific nomenclature and arrangement; but he had a strong attraction from a boy to the lower forms of life, and the exigencies of his position compelled him to dwell upon and introduce these to the notice of persons who had little or no knowledge of natural history. It is absurd of his son to claim that "his father's great distinction" was that of being the pioneer in the work of popularising natural history"; this is to ignore the work of Jesse, of Frank Buckland, and others. Wood was not a great writer, but he wrote several useful books, such as his *Natural History* and *The Common Objects of the Seashore*. His log on board the Atlantic steamers contains nothing original. Mr. Wood's life will long point the moral of indomitable industry and energy, while his death, owing to excessive devotion to work, is certain to be forgotten at once by all who are exposed to the same temptations. For the rest, Mr. Theodore Wood has lucidly written his father's life, if there are repetitions here and there. Whether that life needed writing perhaps admits of a question, but he has at all events given us a bright and pleasant book.

M. G. WATKINS.

#### NEW NOVELS.

*The Man with a Secret.* By Fergus Hume. In 3 vols. (White.)

*In the Sunlight.* By Angelica Selby. In 2 vols. (Warne.)

*Thyme and Rue.* By Margaret B. Cross. In 2 vols. (Hurst & Blackett.)

*Toxar.* By the Author of "Thoth." (Longmans.)

*Saint Monica.* By Mrs. Bennett-Edwards. (Bristol: Arrowsmith.)

*Hidden in the Light.* By Eugène Stracey. (Digby & Long.)

*Jacquetta.* By S. Baring-Gould. (Methuen.)

*The Mystery of a Woman's Heart.* By Mrs. Edward Kennard. (White.)

*The Handsome Examiner.* By R. St. John Corbet. (The Leadenhall Press.)

*The Tragedy of Captain Harrison.* By R. C. J. (David Nutt.)

TAKEN all round, *The Man with a Secret* does fair credit to Mr. Hume's powers. It is not quite so full of the subtle plot-weaving which distinguished this writer's earliest book, *The Mystery of a Hansom Cab*; but it is a strong sensational novel nevertheless, and Mr. Basil Beaumont, the moving spirit of mischief, is as Mephistophilean and melodramatic a villain as could well be desired. In the place of rapidly-evolved action, we have a good deal of quiet family-life portraiture, together with an elaborated comic element, in which the author does not altogether appear at his happiest, though Dr. Larcher, with his felicitous Horatian quotations, Miss Cassandra Challoner, an

elderly spinster, and Ferdinand Priggs, a youthful poet, are fairly amusing in their way. As is the case with a large number of present day novels, hypnotism forms a feature in the plot; but it is introduced almost episodically, and is not worked to death.

*In the Sunlight* is a commendably thoughtful and well-written book. Possibly, the thoughtfulness is a little overdone. There is rather too much effort to dive below the surface of humanity to a point where light fails and the play of motives and emotions becomes obscure, so that the exact reasons for the changeable and wayward phases of mood exhibited by some of the characters are not always apparent. However, one gathers a general sort of moral, that the emotional nature is strengthened and deepened by being tried in the furnace—though to the credit of the author it should be stated that, to the best of one's recollection, this time-honoured old metaphor nowhere appears in her pages. As usual with ladies' novels, the dialogues are models of polished elegance and replete with professorial turns of expression. This vice is too common, and too well fortified by examples in high quarters, to be attacked with much chance of success. For the rest, there is no reason why *In the Sunlight* should not find an appreciative circle of readers. Miss Selby is wise in selecting fairly well known types of character; she describes easily and naturally, and ought to make her way as a novelist.

Originality is rare indeed in modern plots; and the author of *Thyme and Rue* must be congratulated on having lighted upon a vein which, if not absolutely unknown, has seldom been worked with any remarkable success. Christopher Scott, a brilliant university scholar, has become, as a widower of fifty, a half-crazed idealist. When first introduced to us, he occupies a secluded country retreat, where, having for neighbour a widow whom he has indoctrinated with his views upon the evils of complex social organisation, he is giving practical effect to his theory of the simple life. His daughter, Juliet, has been betrothed to Harry Neville, only son of the aforesaid widow; and it is hoped that their union may inaugurate a generation pledged to the propagating of the new gospel. How the young couple escape the fate in store for them, and become initiated into the mysteries of social life, forms the subject of the novel, which is exceedingly pleasant reading from beginning to end. The characters are all well drawn, and the author is not deficient in either humour or pathos.

The author of *Thoth*, having in his second work, *A Dreamer of Dreams*, exhibited his skill in the construction of an analytical and introspective novel, has now resumed his rôle of story-teller. In his latest book, *Toxar*, he relates how Antinous, a wealthy young Greek of debauched habits, repented at the age of thirty of his evil courses, and turning philosopher led forth a body of his countrymen to found a colony, which should be governed upon the most approved ideal principles, and present to the world a spectacle of corporately virtuous life. Unfortun-

nately for him, he owns a fatal possession in the person of his slave, Toxar, who is gifted with the power of finding means for the successful accomplishment of all his master's wishes. The author, writing in the character of the philosopher Xenophilos, has creditably succeeded in his attempt to impart a Greek flavour to the narrative. The treatment, it is true, is necessarily more discursive in regard to details than would be the case with a Hellenic writer, but in simplicity of language, and undisguised plainness of moral, it has a genuinely classical ring, and reminds one at every turn of the familiar old Herodotean illustrations of Nemesis ever attendant upon perfectly gratified desire, as in the cases of Croesus, Polycrates, and others.

*Saint Monica* is a society novel remarkable alike for originality and power. Veronica, wife of Will Connyston, a popular and wealthy young artist, overhears from behind a curtain her husband's declaration of love for Monica, daughter of Lord Harcastle. Nothing, however, takes place in the shape of a conjugal quarrel, nor even a scheme of revenge; her action is of another order. She prevails upon a former lover, George Westbury, to elope with her, not—as might be supposed—to pique her husband, but to secure his happiness. The elopement is to be conducted in a merely friendly sort of way, and under conditions of the strictest propriety—excepting the circumstance of the pair living under the same roof, for the purpose of establishing legal presumption of her infidelity. This is done in order that her husband may obtain a divorce, and then be made happy for life in possession of Monica. It may easily be understood that the excesses of devotion and self-abandonment exemplified in Veronica and George Westbury respectively require a good deal of ingenious writing-up to bring them within the limits of credibility. However, Mrs. Bennett-Edwards has proved herself equal to the task, and must be regarded as a clever, as well as daring, manipulator of subjects decidedly risky in treatment.

On the other hand, *Hidden in the Light* summons religion and philosophy to its aid in condonation of the undoubted guilt of two lovers. The assertion on the title-page that "There is a destiny that shapes our ends, rough hew them how we will"—which, by the way, is not a quotation from any known English author—serves to indicate the teaching of the book in a way which no properly worded extract from "Hamlet" would have succeeded in doing. A fatalist theory undoubtedly has its attractive side for those who would commit robbery or murder, or—as in the present story—elope with their neighbour's wife, without incurring moral responsibility. So that when Henri Beresford, poet and Buddhist, retires with Violet, wife of his friend, Baron Raoul de Villebois, to the Himalayas, and the erring pair console themselves with the reflection that the whole proceeding has been a case of "Kismet," it is not impossible to believe in the sincerity of their conviction; while, at the same time, one can hardly fail to remember how, in answer to a prisoner's plea that the theft

of which he had been guilty had been preordained from all eternity, the judge remarked that the six months' sentence he was about to pass had been equally a matter of predestination. The book is French in tone and manner, which may, perhaps, account for the peculiarity of some of its views.

*Jacquetta* is the name given to a volume containing reprints of three stories by S. Baring Gould, named respectively "Jael," "Jacquetta," and "Moth-Mullein." Having already appeared in the pages of magazines, these productions have to some extent secured the verdict of public opinion; but there is a quaint originality of conception about them—especially in regard to the first and the third—which no doubt justifies their reappearance in book form. The second story, which gives its name to the entire volume, is a pretty narrative of the troubles of an English girl of rather plebeian birth and connexions, who marries into an aristocratic old French family.

Mrs. Edward Kennard's last work is pleasant reading, for two reasons. In the first place, *The Mystery of a Woman's Heart* is a very agreeably written novel; and, though hypnotism has become rather used up of late by fiction writers, there is a fresh application of it here which is a welcome change from the ordinary way in which it is utilised. Instead of exhibiting misuses of mesmeric power, productive of dangerous complications or fatal consequences, and employed only to further schemes of villainy, Mrs. Kennard here describes its beneficent use as an anaesthetic and restorer in dangerous surgical operations. The other pleasant feature is that Mrs. Kennard has accomplished what is for her the unusual feat of managing to describe, in the character of Dr. Kenyon Thorneycroft, a hero who is neither a brute, nor a selfish voluptuary, nor a fool, nor in any other way contemptible. Of the other characters, Fay Fairfax will be pronounced a very charming heroine; and Lady Flora Morton, her aunt, an excellently drawn picture of a vain and foolish, but not unlovable, old lady of fashion.

A book full of genial banter and humour is *The Handsome Examiner*, containing an account of that remarkable man's adventures in learning and love. Its subject-matter is, no doubt, a little over the heads of the un-academical public; but few who are conversant with university life and learning will fail to relish its good-natured caricature of certain aspects of modern higher education, and its entertaining jumble of love, original thought, classics, science, professorial pedantry, and feminine manoeuvring. To this appreciative class of readers we may leave the fortunes of Agnes Mitfield, Original Thinker, Sir Benjamin Mitfield, F.R.S., D.C.L., LL.D., her father, and other worthies with suffixes equally portentous.

*The Tragedy of Captain Harrison* is neither a novel nor a strictly historical record, but a sort of combination of the two. The author, finding it impossible to reconcile the evidence given at the trial of Captain Harrison for the murder of Dr. Clenche, of Brownlow

Road, Holborn, on the night of January 14, 1691, with the dying statement of the condemned man, has undertaken to write a story founded upon a careful comparison of both, and has only filled up those portions of it which needed connexion with a few subordinate persons evolved out of imagination. The other characters are real, though the dialogues are, of course, imaginary. The book gives a good idea of seventeenth-century London life, and is fairly, but not absorbingly, interesting.

J. BARROW ALLEN.

#### HISTORICAL BOOKS.

*Blunders and Forgeries: Historical Essays.* By the Rev. T. E. Bridgett (Kegan Paul, Trench & Co.) An historical student who prefers minute accuracy to fine writing is a phenomenon in these days worthy of careful attention. Whether history be a science or no depends much on the meaning we give to the word "science." It will be on all hands conceded that the men of the picturesque school treat it in an entirely unscientific manner. Mr. Bridgett's work consists of two parts. The pages devoted to *Blunders* are by far the more amusing, but we are by no means sure that they will be the most useful to the serious reader. All historians have made blunders—perfect accuracy is impossible of attainment; but there is little excuse to be made for anyone, whose path is crossed by something which is to him unfamiliar, who dashes down on paper his first thoughts instead of consulting some expert who will probably be able to keep him in the right course. This is conceded in the physical sciences, and we can see no valid reason why an equal amount of care should not be given to historical facts, and even to theology where it touches on the historic domain. One of the most absurd blunders we have ever met with in the course of our reading consists of the mare's nest about the priest who had two wives. The whole question of clerical marriage in the early ages is beset with difficulties; but we should have thought that anyone who had but a smattering of ecclesiastical knowledge would have been aware that at no period of English Christianity could it have been possible for a priest to be legally joined in the bonds of matrimony to two women at the same time. This is how the mistake came about: Ralph Neville was Bishop of Chichester from 1222 to 1244. Part of that time he was also Lord Chancellor. During this period an ecclesiastic acted as his steward, who seems to have been an important person. He was usually employed in secular concerns, looking after the bishop's estates, &c. Now and then he gives bits of local gossip, which would no doubt be acceptable to the bishop in days when newspapers were not. To a person who reads these letters with attention there is much in them that is valuable for the social history of the time. We hear, for instance, of the erection of a windmill, which was probably an object of no little admiration to the neighbours if, as Mr. Kenelm Henry Digby has informed us, these useful machines were first used by Benedictine monks in the eleventh century. We do not remember an earlier mention of the *molendinum rotatorium* being used in England than this of Bishop Neville's. The chaplain and the bishop seem to have been on intimate terms of friendship. On one occasion the chaplain records a report that the Vicar of Mundeham has two wives, and that he professes to have letters from the Pope permitting this—

"Quidam capellanus, Willielmus Dens nomine, vicarius ecclesie de Mundeham, duas habet uxores,

ut dicitur. . . . . Qui quidem Willielmus litteras detulit a summo pontifice, ut dixit" (*Letters Illustrative of Reign of Henry VIII.*, Ed. W. W. Shirley, vol. i. p. 277.)

We suppose that there is now no one so simple as to believe that the Pope would grant his licence for such an atrocious violation of moral order. Yet Dr. Shirley seems to have thought there really was a talk in the neighbourhood that this disreputable vicar had two wives at once. Mr. W. Stephens, in his *Memorials of the South Saxon See of Chichester*, writes as if he believed that the vicar of Mundeham was an open bigamist. The whole of the error has arisen from Dr. Shirley not understanding the figurative language of the middle ages. Had the steward, when he wrote to the bishop, meant literally what he said, we may be sure that he would have used different and far stronger language. What the writer meant is clear enough to anyone who knows the symbolical mode of speaking common in those days. "Duas habet uxores" meant that Mr. Dens held two livings. Mr. Bridgett gives many instances of this form of speech, and a few hours in a great library would enable us to far more than double them. The reference to the "litterae" of the Pope makes the matter absolutely certain. No pope has the power of granting permission to men, whether lay or ecclesiastic, to have two wives at once; but when a general council had prohibited ecclesiastics from holding two livings it was distinctly provided that when needful the Pope might dispense from the canonical obligation. These papal letters were often obtained, and sometimes by misrepresentation and fraud, in which case they were of course invalid. The correspondent of Bishop Neville probably did not doubt the existence of the parchment, but the validity of the dispensation which it contained. It will be remembered that some years ago Dr. Lyon Playfair, trusting to worthless authorities, stated that "for a thousand years there was not a man or woman in Europe that ever took a bath." He was laughed at at the time for this wild assertion, but we do not call to mind that anyone ever thought it worth while to seriously refute him. Mr. Bridgett has at length done so in an article that is singularly amusing. No one who has read much of the mediaeval literature of any part of Christian Europe can doubt for an instant that the bath was constantly called into requisition. Some years ago the late Mr. Edward A. Bond communicated to the Society of Antiquaries a learned paper on "The Last Days of Isabella, Wife of Edward II." Among other payments there is an entry of a payment for "repairs of the Queen's bath and gathering of herbs for it." In a narrative of the arrival of Louis of Bruges, created Earl of Winchester in 1472, we find among other comforts provided for him that, in the third chamber, there "was ordered a *Bayne* or *ij*, which were couered with tentes of white clothe" (*Archaeologia*, vol. xxvi. p. 279; vol. xxxv. p. 465). Mr. Dickson, the learned editor of the Accounts of the Lord High Treasurer of Scotland, tells us in the preface to the first volume that "bathrooms were not uncommon in the houses of the great, and even the luxury of baths in bedrooms was not unknown. The accounts show two payments for broadcloth to cover a 'bath-fat'—that is, to form a tent-like covering over it" (p. cciii.). The Abbé Thiers, in his *Traité des Superstitions*, mentions certain days on which silly people fancied that it was wrong to bathe, a notion which would never have arisen had not bathing been a common practice. The portion of Mr. Bridgett's book devoted to *Blunders* is highly entertaining, but it is not until we arrive at the section headed *Forgeries* that we find what is really of great importance for the historian.

The man who makes mistakes is an object of pity; but the deliberate forger, who does his dirty work for the object of fanning popular fury against a body of men who are in danger of death, deserves the strongest form of censure that we are permitted to use. Sir James Ware was a well-known antiquary and historian. His writings have always been considered trustworthy, and we are not aware that anyone, either of his own time or the present day, has ever cast doubt on the honesty of his character. He had, however, the misfortune of having a son, Robert Ware, who became the possessor of his father's voluminous collections. About the time of Titus Oates's plot this man began to publish pamphlets and books, all of which were in antagonism to the Church of Rome. In these books and pamphlets are many documents which the public were informed had been taken from Sir James Ware's papers. This gave to them a high degree of authority; and they found their way into the works of historians of well-recognised merit such as Strype and Collyer, and into the controversial works of divines of much later times. Now if Mr. Bridgett's conclusions be true, and we see no means of overturning them, these strange things are one and all Robert Ware's forgeries inserted in his own hand in the blank leaves of his father's MS. collections. The latter are still extant, some in the Bodleian, others in the British Museum. The matter should not be permitted to remain as it now stands. If Mr. Bridgett's discoveries are not founded on mistake, some important chapters of our national history will have to be entirely re-written. If he has been led astray—which we can hardly believe to be possible—the sooner the veracity of the incriminated documents be re-established the better.

POPULAR COUNTY HISTORIES.—*Cumberland.* By Richard S. Ferguson. (Elliot Stock.) For upwards of a century and a half the North of England has possessed a school of local historians of which the Border lands may well be proud. Not to mention those of earlier date, the names of Whitaker, Surtees, Hunter, and the elder and younger Raine, bring before our minds laborious works which will never die. The lesser labourers in the same field—too numerous to record—have left behind them traces which show that it was lack of opportunity rather than weakness of will that condemned those to do hodman's service who ought to have been architects. Mr. Ferguson has for many years worked laboriously on the history of his native county. No one probably, except the author himself, knows how many papers and essays he has produced dealing with the history of the North-West of England. The volume before us contains the pith of many studies which are widely scattered. We can give unstinted praise to every chapter, almost indeed to every page; but when we think on the extent of his knowledge, and cast our eyes on the stately folios of his predecessors, we cannot but wish that he had undertaken a history of Cumberland on a larger scale than a single octavo volume. For popular reading, it is all that can be desired; but we long for a history of his native county which shall deal with every parish in detail. It may be that such a work is in preparation, and that the book before us is only the introduction to a parochial history. Such a work would entail immense labour; but record offices are now open, and a modern topographer has many advantages that were denied to the antiquaries of the beginning of the century. Unlike those historians who slur over early times, and pour out all their tediousness on the unpicturesque and unprofitable reigns of the Georges, Mr. Ferguson has given more space to the early days when England was a-making than to those periods when parliamentary struggles were the most exciting events that



occupied men's minds. Cumberland—Carlisle, indeed, we might say—has one claim on our attention superior to that of any other county. It has been the fashion to say that Sedgemoor was the last battle fought in England. This is an error. Clifton, near Carlisle, where Prince Charlie's men engaged the forces of him whom they called the Elector, when they avoided a more opprobrious epithet, certainly merits that distinction. Both sides claimed the victory. The Jacobite army fought with the aim of saving their guns, and were so far successful; but the Duke of Cumberland drove the Highlanders out of the village, and remained master of their position. After the crushing defeat of Culloden, Carlisle was filled with prisoners. They were, the friends of the lost cause asserted, sent over the Border to be tried because the English law of high treason was more bloody than that of the sister kingdom. Three hundred and eighty-two poor creatures were tried or pleaded guilty. Ninety-six were condemned to death, and thirty-one were actually executed with all the atrocious cruelties which then formed the penalty for high treason. The heads of some of them were fastened on the Scotch gate of the city, and remained there for many years "looking towards Scotland." This was the last time the old treason punishment was put in force, though the law remained unrepealed for many years later. A reviewer is held to have neglected his duty if he does not find something to censure. We will therefore add, by way of conclusion, that the chapter dealing with the Tudor time might well have been expanded. Mr. Ferguson is not in the habit of making rash statements; therefore, when he says that before the Reformation the Cumbrian clergy were probably "the most ignorant in England," we have no doubt he has some ground for the statement. We wish, however, that the evidence had been given. The fact that the inhabitants joined in the Pilgrimage of Grace shows that the old religion had not lost all influence.

**RULERS OF INDIA: Akbar.** By Col. Malleon. (Oxford.) The useful series conducted by Sir W. Hunter has now received a fresh instalment. The subject is the life and reign of Akbar, "the Great Moghul," though, out of a total of about two hundred pages, ninety are devoted to Akbar's grandfather and father. Col. Malleon is so skilful and practised in Indian history that one can only wish that his pen had found a more congenial theme and period. For his mind is essentially modern; and, however well he might get up such a subject as Akbar, he would never perhaps find himself in harmony with the mediæval ruler. In his last page he says that he has "spoken of Akbar and his achievements as though I were comparing him with the princes of our own day." That is the false note throughout. The author has applied to an oriental barbarian of the sixteenth century the ideas that arose long afterwards in a totally different condition of the human mind. To read this book one might fancy oneself studying Indian questions as they exist and are studied to-day. The India of Akbar, however, was a welter of anarchy; and Akbar himself only an illiterate warrior of unusual mental activity. The best parts of his administration were due to Raja Todar Mal, an official who had graduated in the school of Sher Sháh, the great Pathan Sultan. His literature he took from Faizi, his philosophy from Abul Fazl. He persecuted the Mahometans with the rancour of a renegade, and in fits of ill-temper was guilty of unpardonable cruelties. Still, and for all that, he formed a remarkable feature of his time and place; and it is a pity that his story has not been better told.

The second part of Mrs. Everett Green's *Calendar of the Proceedings of the Committee for*

*Compounding, 1643-1660* (Printed for H.M.'s Stationery Office), displays the unwearied industry which is the distinguishing feature of all Mrs. Everett Green's work. To the minute investigator into the details of family history, and even to the general historian, its evidence on the position of the landed gentry during and after the Civil War is invaluable.

#### NOTES AND NEWS.

**MESSRS. MACMILLAN**—who have just issued a well-printed volume of *English Lyrics*, selected from Mr. Alfred Austin's poetry by Mr. William Watson, himself no mean poet—will publish in October a collected edition of Mr. Austin's poetical works, in six volumes.

**MR. JOHN MURRAY** will publish in October a volume of *Academical Addresses*, by the late Dr. Döllinger, translated by Margaret Warre, and illustrated with a portrait.

**MESSRS. WILLIAM BLACKWOOD & SONS** will publish immediately *A Sketch of the History of Life and Kinross: a Study of Scottish Life and Character*, by Mr. Aeneas J. G. Mackay, formerly professor of history at Edinburgh, and now sheriff of those two counties.

**MESSRS. LONGMANS** will publish shortly a new novel by Mrs. Deland, author of "John Ward, Preacher," entitled *Sydney*. The same publishers also have in the press volumes of stories by Jean Ingelow, Mrs. Molesworth, Agnes Giberne, L. T. Meade, and Mrs. O'Reilly.

The next publication of the Incorporated Society of Authors will be *The Various Methods of Publication*, by the secretary, Mr. S. Squire Sprigge. It is compiled mainly from documents in the office of the society; and is intended to give a complete conspectus of all the several agreements proposed by publishers, with the corresponding advantages or disadvantages to authors. The book will be issued in October.

**MR. T. FISHER UNWIN** will issue next week a volume of poetry, by Mr. Herbert Burrows, entitled *The Prelude*.

**MESSRS. HENRY & Co.** are about to publish *A Book about London: its Memorable Places, its Men and Women, and its History*, by Mr. W. H. Davenport Adams. The same firm also have in the press a new tale of adventure, by Lady Florence Dixie, entitled *Aniwee*; or, the Warrior Queen.

**MR. QUARITCH** will publish in October *Smokiana*, by Mr. R. T. Pritchett, consisting of fifty sketches, printed in colours, of the pipe and styles of smoking of all civilised and barbarous nations.

The next volume in the series of "Foreign Classics for English Readers," to be issued immediately, will be *Alfred de Musset*.

The second volume of the new edition of *Boyer's Trade Tokens of the Seventeenth Century*, edited by Mr. G. C. Williamson, will be published by Mr. Elliot Stock shortly. This completing volume will contain no less than ten separate indices—of counties, places, surnames, Christian names, initials, devices and arms, merchant marks, shapes, values, and peculiarities.

A CHEAP edition of *Quiet Folk*, by the Rev. R. Menzies Fergusson, author of "Rambles in the Far North," will be issued shortly by Messrs. Simpkin, Marshall & Co. It is illustrated by Mr. John Lochhead.

*Lux Mundi* has now reached its ninth edition, though it has not yet been reduced to a popular price.

The firm of Field & Tuer is dissolved, Mr. Field retiring. Mr. Andrew Tuer will continue the publishing and printing businesses under the style of The Leadenhall Press.

ON Monday and Tuesday of next week, Messrs. Sotheby will sell a collection of autographs and MSS., among which the most important are a series of letters by Mrs. Piozzi in her old age, and several written by Warren Hastings to various relatives. (By the way, the person called his brother in the catalogue is evidently his brother-in-law, Henry Woodman, who married his only sister, and whose descendants are the present representatives of the Hastings family.) There is also included in the sale a silver flask used by Lord Byron in his travels.

ON Friday, the same auctioneers will disperse the library of the late Rev. E. Bradley ("Cuthbert Bede"), which includes a number of books relating to university history, and also the original MS. of *Verdant Green*.

ALL the slips for the Chaucer Concordance, with the exception of the "Friar's Tale," fifteen pages of the "Parson's Tale," book iii. of "Troilus," and the "A. B. C.," are either written or in progress. Mr. W. Graham, 7 Gloucester Terrace, Maidenhead, will be glad to hear from anyone who will help him to complete this part of the work.

THE subscriptions promised towards the scheme of purchasing Dove Cottage as a national memorial of Wordsworth now amount to about £450. The total sum required is estimated at £1000. The subsidiary project of establishing also a Wordsworth museum, suggested in Mr. Stopford Brooke's little book, has been abandoned. The hon. treasurer of the fund is Mr. George L. Craik, 29 Bedford-street, Covent-garden.

WE have received two more volumes of the "Quatuor Coronatorum Antigrapha," or Masonic reprints of the Lodge Quatuor Coronati, No. 2076, London, edited by the secretary, and printed at Keble's Gazette office, Margate. This Lodge, we may remark, was formed in 1884, mainly for literary purposes, and has also a "correspondence circle," numbering nearly nine hundred associates. Vol. ii. contains facsimiles and transcripts of three Masonic documents in the British Museum, edited by Mr. Speth. One of these—Add. MS. 23,918, known among Masons as "the Matthew Cooke MS.," from having been published by Mr. Matthew Cooke in 1861—seems to possess considerable historical interest. Mr. E. A. Bond, late principal librarian of the British Museum, assigned it to the first half of the fifteenth century. The present editor distinguishes two parts, of which the second is the oldest and purest version that has yet come to light of the Book of Charges, or MS. "Constitutions of Masonry." The other two documents—Lansdowne MS. 98, art. 48, f. 276 b; and Harleian MS. 1942—are of much later date, both probably belonging to the beginning of the seventeenth century; and concerning these the uninitiated reader will be disposed to adopt the comment of Sir Henry Ellis: "A very foolish legendary account of the original of the order of Freemasonry." Vol. vii. consists of a facsimile reprint of the second edition (1738) of the Rev. Dr. James Anderson's *New Book of Constitutions*, with an introduction by Mr. W. J. Hughan. The facsimile, of about 230 pages, has been admirably made by Mr. Charles Praetorius; and the introduction gives a careful bibliography of this class of literature.

WE have received vol. i.—*Anales del Reino de Navarra*—of the new edition of the complete works of Father José de Moret, now publishing by E. Lopez, Tolosa, Guipuzcoa. This edition will be enriched with inedited matter from MSS., and with essays by Don Arturo Campión and others. It is well printed, strongly bound in cloth, and will consist of ten or twelve small quarto volumes, at a subscription price of fifty pesetas, or francs, for the whole.



WITH reference to a review of *Love's Loyalty*, by Cecil Clarke (Griffith, Farran & Co.), in the ACADEMY of last week, the author writes to deny the conjecture that he is of the female sex.

#### FORTHCOMING MAGAZINES.

THE Oxford university branch of the Christian Social Union intend to publish a quarterly review for the consideration of social and economic questions. The review will be concerned chiefly with modern economic difficulties as they bear upon the whole of life; but it will also include more technical articles dealing with special aspects of our industrial system, or treating of the historical condition and development of some particular period. The first number of the *Economic Review* will appear in October, and the annual subscription will probably be ten shillings. Intending subscribers or contributors may send their names to the Rev. J. Carter, Pusey House, Oxford.

THE *Asiatic Quarterly Review* will henceforth be published by Messrs. Swan Sonnenschein & Co. The forthcoming number will open with an important article on "The Regeneration of Persia," by a well-known authority on the subject who signs himself "Persicus." Mr. Frederic H. Balfour writes on "Chinese History"; Mr. R. N. Cust on "Morocco"; Mr. Stephen Gray on "Job Charnock"; Mr. Hyde Clarke on "The English Language in the East"; and Dr. G. W. Leitner on "The Healing of the Schism among Orientalists."

MR. EDWARD MARSTON, of the firm of Sampson Low & Co., has contributed to *Scribner's Magazine* an article entitled "How Stanley wrote his Book," which gives an account not only of the actual process of composition at Cairo, but also of the method of making notes adopted by Mr. Stanley in the course of his travels.

THE August number of the *English Illustrated Magazine* will contain three seasonable articles: "Heligoland," by Mr. Walter Armstrong, illustrated by Mr. Hamilton; "An August Ramble down the Upper Thames," by Mr. Reginald Blunt, illustrated from photographs taken by the writer; and "Cowes Castle," by Lady Fairlie Cunningham. Mr. Rudyard Kipling contributes a poem; and the frontispiece is an engraving, by Mr. O. Lacour, of Moroni's well-known portrait of an Italian nobleman in the National Gallery.

THE *United Service Magazine* for August will contain articles on "National Insurance," by Mr. J. Gibson Bowles and Admiral Lord Clarence Paget; "The Present State of the Powder Question"; "A Summer Night's Dream"; and the first of two articles on "The War Training of the Navy," by Admiral of the Fleet Sir J. Phipps Hornby.

AN illustrated article on the "Perils and Romance of Whaling" will appear in the August number of the *Century*. The author, Mr. Gustav Kobbé, has had access to many interesting log-books, &c., in the collection of Mr. F. C. Sanford.

"THE Higher Education of Girls in America" is the title of an article in the August number of the *Leisure Hour*, by Dr. Aubrey. It is chiefly devoted to a description of the methods pursued in the famous Wellesley College near Boston.

THE *Yorkshire County Magazine*, an illustrated monthly, will shortly supersede the four quarterlies issued by Mr. J. Horsfall Turner, Idel, Bradford, under one cover, viz., the *Yorkshire Notes and Queries*, *Genealogist*, *Bibliographer*, and *Folk-lore Journal*, which have had a successful run for about six years. More space will thus be acquired for articles and

illustrations, though the price is to remain at 5s. per annum.

THE *Critic*, which claims to be the oldest weekly newspaper in the world, has this week been incorporated with *Society*, which will in future be illustrated and enlarged to twenty-four pages.

#### VERSE.

##### NOTES AT FLORENCE.

###### I.

*Christ rising from the Tomb (Botticelli).*

CHRIST—who doth break  
For the world's sake  
His tomb, yet still in outstretched sleep is hid  
At the tomb's lid—  
Behold Him to our gaze complete  
In wounded hands and feet,  
While soft His rest  
As John's on His own breast.

###### II.

*The Vision of St. Augustine (Botticelli).*

God's Saint, and of His kingdom mild  
The humblest child,  
By hollow of a cool  
Sky-drinking pool:  
What shall they say, how understand  
The sweetness of the dawn-bathed land,  
Those mated souls that pause  
Under God's laws,  
And find it sweeter than the honeycomb  
Beneath their tabature to roam?

###### III.

*Flowers at the Foot of the Crucifix (Signorelli).*

A circled mesh  
Of flowers given to refresh  
Our eyes that bend  
Away from that fierce manhood's end:  
Wild little border—  
And in disorder—  
Of country flowers;  
Strawberries that link  
With spires of scarcely-coloured pink,  
Herb-Robert; close against the soil  
Yellow trefoil,  
With pansies, daisies; in a spot  
By Magdalen's robe forget-me-not:  
Embroidered bed,  
Shine forth beneath the shadowed head,  
And let the lizard pry  
About the dull  
Teeth-terrace of the skull  
At the crossfoot! For why?  
It is so natural to die.

MICHAEL FIELD.

#### OBITUARY.

##### GENERAL PLANTAGENET HARRISON.

I CRAVE space to point out in the ACADEMY how the very serious loss which students of genealogy have sustained through the death of General Plantagenet Harrison may be lessened if proper steps be taken to secure his MSS. for the nation.

Few men have devoted so much time and energy to the elucidation of the ancient Court Rolls; and very few who have been so industrious have left so little in print to justify their labours. General Harrison was a self-taught man. He devoted himself to the study of our early records after the close of a military career, when the little Latin which he probably learnt as a boy must have become as rusty as his well-used sword; and it is very much to his credit that he recovered so much of that tongue, and with it acquired the art of deciphering the varieties of early handwriting, together with a good understanding of ancient law, without which the best scholarship and the most intimate knowledge of early caligraphy is useless. With indomitable perseverance he waded through the almost intermin-

able series of our Court Rolls, and he has left behind him a great number of MS. volumes, the result of his labours. Anyone who is acquainted with Agard's work, which was published some fifty years ago under the title of "Placitorum Abbrevatio," or something of that kind (his work was a selection, and not an abbreviation), may calculate the value of General Harrison's MSS. when informed that the bulk is quite ten times as large, and the matter chiefly applicable to one county—Yorkshire.

Poor General Harrison published one folio volume, which some critics derided, though it was a work of real merit, and which sold so badly in consequence that it involved the author in pecuniary loss and a consequent quarrel with his publishers. I believe he only sold fifteen copies at the sale price, the rest were forced upon the market almost at the value of waste paper. Several other volumes are ready for publication, but it is extremely unlikely that they will ever see the light in print; nor perhaps is it very desirable, for very few men are capable of carrying out the work, and a man capable of such labour would prefer to collect his own material. The great value of the MSS. is in the material from which General Harrison was compiling his history. This is a transcript (abbreviated, no doubt) of all the entries which he could find upon the Rolls relating to Yorkshire land and Yorkshire landowners—truly the labour of a life.

General Harrison was extremely eccentric—so much so that upon some questions his sanity might almost be doubted. But a kinder-hearted man never lived, and he was ever ready to aid his fellow-workers. When puzzled upon any question of Yorkshire history, I never scrupled to apply to him; and at all times I met with the most kindly assistance. Very recently, when I was compelled to criticise the Vernon-Harcourt pedigree, General Harrison's MSS. produced the true descent of the family. I often enjoyed the privilege of consulting his MSS. myself, and I always found them workable. In his printed work he, for his own reasons, abstained from giving references; but his transcripts from the Rolls are in admirable order, and refer readily to the originals.

There is some talk of buying General Harrison's MSS. for the library of the Record Office, but the admirably managed MS. department of the British Museum is the only place fit for their reception. And this would be a fitting revenge of the whirligig of time; for, by a miserable piece of folly and misunderstanding, the poor old General was prohibited from entering the Museum; and it is certainly very much to the credit of the late Master of the Rolls that he permitted him to search there, although the ground upon which he was excluded—that he claimed to be *de jure* Duke of Lancaster—applied equally to his exclusion from both institutions.

PYM YEATMAN.

#### MAGAZINES AND REVIEWS.

THE principal paper in the current number of *Mind* is on "Our Space Consciousness," by Mr. Herbert Spencer. It is a noteworthy addition to that writer's able derivation of the perception of space from simpler psychical elements. Mr. Spencer sees quite well that to our adult consciousness space appears something quite simple and unanalysable; but instead of regarding this fact as conclusive of its primordial simplicity, he sets about explaining how the perception comes to assume this apparent simplicity, with individual and racial evolution. Here lies the merit of this answer to his critics. The space perception is for him an instance of a process of transformation, which he shows very clearly to take place in other cases also.

Students of psychology will rejoice to find that Mr. Spencer's hand has lost none of its cunning. Another valuable article for the English student of psychology is a careful account of the first part of Volkmann's *Lehrbuch der Psychologie*, by Mr. T. Whittaker. Volkmann's work is justly regarded as the most systematic presentment of the Herbartian doctrine, and it is well that it receives this special notice in an English journal of psychology. The other articles are an examination of the logical method of the Ethics of Evolution, by Mr. W. Mitchell, and a study on "The Antinomy of Thought," by Mr. A. F. Shand.

The new number of *The American Journal of Psychology* contains only two or three short principal articles. The most important of these is a continuation of the editor's study of the History of Reflex Action, by Dr. C. F. Hodge. For the rest, the number is noteworthy for the fulness of its record of contemporary work in the domain of experimental psychology, and the allied provinces of mental pathology (psychiatry), the physiology of the nervous system, and evolutionary biology. Now that the science of psychology has been broadened out, by being brought into fruitful connexion with physiology, this extensive view of its literature is of the greatest use to the student. This number of the journal, by-the-by, contains accounts of psychological study and research at various American universities, from which one would be disposed to say that the subject has obtained much fuller recognition in the higher curriculum of studies on the other side of the water than it has as yet obtained here.

The current number of *Brain* contains an article of special interest to the psychological student, viz. a study of the psycho-physical process of Attention, by Mr. J. Sully. The writer claims that the importance of attention as a factor in psychical processes has been underestimated by physiological psychology—at least in this country. He endeavours to bring out its importance, and, at the same time, to examine critically the current hypotheses respecting the correlated nervous processes.

#### MEMORIAL TO THE AUTHOR OF "JOHN HALIFAX, GENTLEMAN."

SOON after the death of Dinah Maria Mulock (Mrs. Craik) in 1887, a scheme for the erection of a suitable memorial of her work was started by some of those who prized that work, the committee including the names of Lord Tennyson, Robert Browning, Matthew Arnold, Sir Frederick Leighton, Sir John Millais, Mr. John Morley, Prof. Huxley, Mr. J. Russell Lowell, Mrs. Oliphant, Mme. Guizot de Witt, and Miss Yonge. It was decided that the memorial should take the form of a marble medallion in Tewkesbury Abbey. Tewkesbury was the place selected by Mrs. Craik as the home of "John Halifax," and it was the last place visited by her before her death; and this association of Tewkesbury with Mrs. Craik's best known work led the committee, with the consent of Canon Robeson, the vicar of Tewkesbury, to decide upon the Abbey as the most fitting site for the contemplated memorial.

The memorial has now been placed in the Abbey. It is the work of Mr. H. H. Armistead, and is designed to indicate the "noble aim of her work." Above the cornice is placed a group illustrative of Charity; while in the architectural member is a winged laurel wreath, surmounted by an alto-relief, containing the figures of Truth and Purity. A central shield bears the quotation from *John Halifax, Gentleman*, "Each in his place is fulfilling his day, and passing away, just as that Sun is passing,

Only we know not whither he passes; while whither we go we know, and the way we know—the same yesterday, to-day, and for ever." A medallion portrait is contained in a circular moulding, supported by Corinthian pilasters, on which are borne the maiden and married names of the authoress, "Dinah Maria Mulock—Mrs. Craik." The inscription on the frieze runs, "A tribute to work of noble aim and to a gracious life."

#### SHAKSPERE'S SONNETS IN ITALY.

SIG. GUISEPPE CHIARINI has issued a reprint from the Italian review *La Nuova Antologia* for March, April, and May, of three articles written by him under the title "Il Matrimonio e gli Amori di Guglielmo Shakspeare." In opposition to what Major Walter has recently asserted (*Shakspeare's True Life*) and others had said before him—about the proof of Shakspeare's marriage with Anne Hathaway being "a happy union," as shown by the Sonnets which speak of "the marriage of true minds," where love knows no alteration, &c.—Sig. Chiarini fails to find any laudatory allusion to Anne Hathaway in these places or in any of the Sonnets. The marriage in his judgment was not happy, though he does not attach very great importance to the interlined bequest, in the will, of "the second best bed." The idea of Halliwell-Phillipps and other defenders of Shakspeare's matrimonial felicity—that previous to the marriage there had been a betrothal regarded as of a validity resembling that of the formal ceremony—finds little favour with Sig. Chiarini; and he cites, as unfavourable to this view, the warning of Prospero to Ferdinand as to his conduct before the marriage ceremony should "with full and holy rite be ministered." Mr. Saintsbury's criticism—that there is nothing really mysterious in the matter of the Sonnets, and that to him the question whether they were or were not addressed to Herbert and Mary Fitton appeared neither interesting nor important—is not at all acceptable to the Italian critic. Mr. Tyler's recent book on the Sonnets is highly commended; but, though it is very probable that Mary Fitton was the fascinating brunette loved by both Shakspeare and Herbert, this is regarded as requiring additional evidence. If, however, the problems of the Sonnets are not yet entirely solved, at least an approximation to the solution has now been made. Prof. Olivieri's recent translation of the Sonnets (the first in Italian) is regarded as not altogether satisfactory. But translating the Sonnets into prose is a difficult affair, more difficult perhaps than in verse. At any rate, faults which would be overlooked in verse are not so easily pardoned when detected in a prose translation. Moreover, it was scarcely judicious, Sig. Chiarini thinks, for a translator of Shakspeare to make a beginning with Shakspeare's most difficult work.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- BARTHÉLEMY-SAINTE-HILAIRE, J. Etude sur François Bacon. Paris: Alcan. 2 fr. 50 c.  
BORELLI, Jules. Ethiopie méridionale: journal de mon voyage. Paris: Quantin. 30 fr.  
BOURGET, Paul. Un cœur de femme. Paris: Lemerre. 3 fr. 50 c.  
EHRLE, F. Historia Bibliothecae Romanorum Pontificum tum Bonifatianae tum Avenionensis enarrata etc. Tom. I. Rome: Loescher. 30 fr.  
GEVAERT, F. A. Les origines du chant liturgique de l'église latine. Paris: Picard. 5 fr.  
GUILLAUME, J. Pestalozzi: étude biographique. Paris: Hachette. 3 fr. 50 c.  
RENAN, E. Pages choisies à l'usage des lycées et des écoles. Paris: Calmann Lévy. 3 fr. 50 c.  
RIGAL, Eug. Alexandre Hardy et le théâtre français à la fin du 16<sup>e</sup> siècle. Paris: Hachette. 15 fr.  
THIERRY-POUX, O. Premiers monuments de l'imprimerie en France au 16<sup>e</sup> siècle. Paris: Hachette. 60 fr.

- WEISSLOVITS, N. Prinz u. Derwisch. Eine ind. Roman, enth. die Jugendgeschichte Buddha's in hebr. Darstellg. aus dem Mittelalter, nebst e. Vergleich. der arab. u. griech. Paralleltex. München: Ackermann. 5 M. 40 Pf.  
WILLOCKI, H. v. Volksdichtungen der siebenbürgischen u. südungarischen Zigeuner. Wien: Gracser. 6 M.

##### THEOLOGY, ETC.

- MALTZEW, A. Die göttlichen Liturgien unserer heil. Väter Johannes Chrysostomos, Basilios d. Grossen u. Gregorios Dialogus. Deutsch u. slawisch unter Berücksicht. der griech. Urtexte. Berlin: Siegmund. 6 M.

##### HISTORY, ETC.

- BOGUSLAWSKI, V. Der Zug der Engländer gegen Kopenhagen im Frühjahr 1801. Berlin: Mittler. 1 M.  
BREITENBACH, Das Land Lebus unter den Piasten. Fürstentwald-Spree: Geelhaar. 1 M. 50 Pf.  
BRUTAILL, J. A. Documents des archives de la chambre des comptes de Navarre. Paris: Bouillon. 6 fr.  
CORRESPONDENZ, politische, Friedrich's d. Grossen. 18. Bd. 1. Hälfte. (Jan.—Juni 1759.) Berlin: Duncker. 10 M.  
COULANGES, Fustel de. Les origines du système féodal: le bénéfice et le patronat pendant l'époque Mérovingienne. Revu et complété par Camille Jullian. Paris: Hachette. 7 fr. 50 c.  
JUNGPER, J. Der Prinz v. Homburg. Nach archival. u. a. Quellen. Berlin: Brachvogel. 2 M. 40 Pf.  
MAURES DE MALARTIE, le Comte de. Journal des Campagnes au Canada de 1755 à 1760. Paris: Plon. 8 fr.  
NOTTBECK, E. v. Das zweitälteste Erbbuch der Stadt Reval (1360—1383). Reval: Kluge. 4 M. 50 Pf.  
SIMONSKELD, H. E. deutsche Colonie zu Treviso im späteren Mittelalter. München: Franz. 2 M. 80 Pf.  
STÜRLER, M. v. Der Laupenkrieg 1339—1340. Kritische Beleuchtung der Tradition als Beitrag zur Lütetung der älteren Berner Geschichte. Bern: Huber. 1 M. 80 Pf.  
URKUNDEN u. Actenstücke zur Geschichte d. Kurfürsten Friedrich Wilhelm v. Brandenburg. 13. Bd. u. 14. Bd., 1. Thl. Berlin: Reimer. 20 M.

##### PHYSICAL SCIENCE.

- THOULET, J. Océanographie (statique). Paris: Baudoin. 10 fr.

##### PHILOLOGY.

- BRUGSCH, H. Die Aegyptologie. Abriss der Entziffern. u. Forschgn. auf dem Gebiete der ägypt. Schrift, Sprache u. Alterthumskunde. II. Abth. Leipzig: Friedrich. 14 M.  
WEBSTER, H. L. Zur Gutturalfolge im Gotischen. Leipzig: Fock. 4 M.

#### CORRESPONDENCE.

##### A MEMORIAL TO RICHARD JEFFERIES.

Taunton: July 18, 1890.

It may interest your readers to learn that this unrivalled delineator of country life is no longer to remain unhonoured. A wish has been expressed of late by many that some memorial of Richard Jefferies should be erected; and inasmuch as he was a native of Wilts and fond of his county, Salisbury Cathedral appeared to be the most appropriate spot for that purpose. Mr. Charles Longman, an attached friend of Richard Jefferies and Mr. Walter Besant, the happy author of the "Eulogy," regarding the proposal with favour, a committee has been formed for placing a marble bust of the prose poet of the Wiltshire Downs in this grand old cathedral. The Bishop of Salisbury and the Dean having most cordially given their assent to this project, the execution of the proposed memorial has been intrusted to Miss Margaret Thomas, an artist of acknowledged ability. The estimated cost of this work will be about £150. It is believed that little difficulty will be experienced in raising this small fund among the admirers and "readers of the most remarkable man produced in the diocese of Salisbury for many years."

The committee consists of the Bishop of Salisbury and the Dean, Mr. Burdett-Coutts, Mr. Walter Pollock, Mr. Andrew Lang, Mr. Rider Haggard, Mr. J. W. North, Mr. George Smith, Mr. Andrew Chatto, Mr. Alfred Buckley, Mr. Osborne, Mr. C. P. Scott, Mr. F. G. Heath, Mr. Walter Besant, and Mr. Charles Longman. The two latter gentlemen will act as honorary secretaries, and I have willingly accepted the office of treasurer, and opened an account with Stuckey's Banking Company, Taunton, for subscriptions.

ARTHUR KINGLAKE.

## NOTES FROM RENNES.

London: July 12, 1890.

THANKS to Prof. Loth, during a recent visit to Rennes I saw the MS. of the famous Cartulary of Redon, and copied one of the Latin inscriptions found last April in digging the foundations of the new Bazar Parisien.

The MS. is now kept, like any ordinary volume, in the library of a local *fabrique de prêtres*. The ink is still so unfaded that there would be no difficulty in photographing the whole of the 142 leaves of which the codex now consists. Its contents would then practically be saved from the risk of loss by fire; and scholars would be able to control De Courson's edition, the faultiness of which has been fully proved in Prof. Loth's *Chrestomathie Bretonne*, Paris, 1890, pp. 105, 108, 109, 111, 112, &c.

The inscription has not, so far as I know, hitherto been published. It is in good Roman letters of the third century, and runs as follows:

IMP. C. M.  
PIAVVO  
NIO VIC  
TORINO  
P.F. INV. (pio felici invicto)  
AVO. (augusto)  
C. R. (civitas Redonum)  
L. IIII. (leugae quattuor).

The M. PIAVVO Victorinus above mentioned was one of the thirty tyrants, and is supposed to have been slain A.D. 268, after he had reigned in Gaul, and probably also in Britain, for somewhat more than a year. The date of the inscription is thus fixed to a nicety. The gentile name is spelt with one *v* on a Lincoln milestone, *Eph. Epigr.* vii., No. 1097, for a reference to which I am indebted to Mr. Haverfield. Mr. Haverfield also informs me that Allmer (*Revue épigraphique*, 1888, p. 372) argues that this name is really Pi(us) Avonius, just as Piesuvius (so Tetricus is sometimes styled) is pretty certainly Pius Esvivius.

To me, however, the chief object of interest at Rennes was the fifteenth-century MS. containing (*inter alia*) the oldest Gaelic version of Maundevile's Travels, the unique Life of S. Colman mac Luachain (of which I transcribed about a third), and a beautifully written copy of the *Dinnsenchas*, which has been photographed for me by M. Collet. Of this MS. an account has been published in the *Proceedings* of the Royal Irish Academy (Irish MSS. Series, vol. i., pp. 66-81). The following corrigenda may be useful to the owners of that publication:

<i>The Proceedings.</i>	<i>The MS.</i>
P. 71, l. 9, cof[ur]tach-taigi	co fortachtaigi
l. 10, mobeirti (of my work)	m'oibrigti
72, l. 3, se cumgill dege (sixteen conditions)	se cuingill dege
l. 4, inti	indti
ll. 7, 8, quinta de intencione	quingta tescincione (i.e., quinta distinctione)
ll. 19, 20, do niis faeisind (makes his confession)	doni a fæisidin
73, l. 7, dho	d6
l. 22, iudaighe	Idhal
74, l. 6, no gabais	n6 gabad
l. 18, do daingnid	do daingnig
75, l. 1, Donnchad og mac Toirdealbaigh	Donnchad og mac Dondchada oscinn Ealla, 7 Concubar mac Toirdealbaigh
l. 28, nach rimtar ar daig chuimne (who are not reckoned for commemoration)	nach rimtar ardháig chuimne (who for brevity's sake are not reckoned)
80, l. 1, Emaind (nom. sg.)	Emand
l. 2, ain baile	a baile
l. 6, creochas	ereochas.

So much for textual errors. The account is wholly silent as to the Biblical history, which occupies ff. 37b 2-43a 1 of the MS., and the legend of S. Brenainn, fo. 74a 2. I will add (from p. 79 of the *Proceedings*) only one specimen of the description of the contents of the MS.:

"Fol. 69 a., col. 1—Here follows a religious tract of no historical interest, to fol. 74 a."

The "tract" thus summarily disposed of is a copy of The Evernew Tongue (*Tenga Bithnua*), one of the most curious and (to folklorists) most interesting compositions in Early Middle Irish. It is a dialogue between the Hebrew sages, assembled on Mount Zion, and the spirit of Philip the Apostle, who is called by the household of heaven "The Evernew Tongue," because when he was preaching to the heathen his tongue was nine times cut out and nine times miraculously restored. In answer to questions put by the sages, the Evernew Tongue tells them all about the creation of the universe, and especially about certain seas, wells, rivers, precious stones, trees, stars, &c. It, lastly, describes hell, doomsday, and heaven. There are at least five other copies, one in the Bibliothèque Nationale, Celt. et B. 1, ff. 24a-27b; another in the Book of Lismore (a MS. belonging to the Duke of Devonshire), ff. 46a-52a; a third in the British Museum, Egerton 171, pp. 44-65; a fourth at Cheltenham, in the Philipps Library, No. 9754, ff. 7a-9a; a fifth in the library of Trinity College, Dublin, H. 2. 16, col. 700-707. From a statement by O'Curry (*Lectures*, p. 532), there would seem to be a sixth copy in the *Liber Flavius Fergusorum*. Where that MS. now is I cannot say, and should be glad to learn.

WHITLEY STOKES.

## COCKNEY.

Oxford: July 19, 1890.

I do not often agree with Mr. Wedgwood's method of etymology. But he may like to know that I still remember, though it is a long time ago, how in our nursery we spoke not only of a *Hotto-pferd*, a *Motsche-kuh*, a *Bah-lamm*, a *Mietze-katze*, but likewise of a *Cack-ei*; but that had nothing to do with *Hahn enei*.

F. MAX MÜLLER.

## OLD FRENCH "ENCREMENT"—"LA GOULE D'AOUST."

Stanhoe Grange, Norfolk: July 15, 1890.

(1) The word *encrement*, of the use of which only two instances are given by Godefroy—both from the "*Livre des Rois*"—is employed as an intensive adverb in the sense of "extremely." Its origin is doubtful. Is it possibly the Latin *incrementum* used adverbially?

It more probably comes from Latin *acrimente*, in which case cf. the similar intensive use of *durement* in O.F., which is somewhat analogous to the slang use of "awfully," "frightfully," and the like in modern English.

For *encrement* = *acrimente* (which would make it a double of *aignement*), cf. O.F. *engrot* = *agrotum*, *engrés* = *agrestem*, *heingre* = *aeग्रum* (whence *malingre*, English *malingre*), *anquelié* (modern *encolie*) = *aquilegium*, and such well-known instances of intercalated *n* in modern French as *languoste* = *locustum*, *Angoulême* = *Iculisma*, *convoyer* = *cupitäre*, &c., &c.

The word is not mentioned by Burguy; nor is there any Latin equivalent for it in the passages in which it occurs.

(2) In "*La Maniere de Langage*," printed by M. Paul Meyer from MS. Harl. 3988 in Brit. Mus., occurs the phrase "*jusques a la goule d'aoust*." The customer says to the cloth merchant: "*Je vous paierai tres lien . . . si que vous me donnez jour de paiement jusques a*

*la goule d'aoust*"; that is: "I will pay, if I may defer payment until August 1." As M. Paul Meyer points out, on this day falls "*La Saint Pierre aux liens*," often called "*Saint Pierre engoule août*," or "*goule août*." Later on the customer repeats that he will faithfully pay "*ou feste du Saint Pierre la noele prochain qui venra*"—so M. Meyer prints the passage, adding in a footnote that the reading is doubtful, but looks like *la vincele*. The phrase evidently is "*Saint Pierre la vincele (vincle)*," a rendering of "*S. Petrus ad Vincula*" ("*St. Pierre aux liens*"), whose day falls on August 1.

PAGET TOYNBEE.

## "HETMAN" AND "HAUPTMANN."

Taylorian Institution, Oxford: July 21, 1890.

Mr. R. Nisbet Bain having questioned any relation between the Slavonic "*Hetman*" and the German "*Hauptmann*," at the end of his review of Mr. Morfill's *Story of Russia* (ACADEMY, July 19), perhaps I may be permitted to advance a word in defence of this connexion.

In the first place, it is not denied by Linde, the great authority on the Polish language (cf. his *Polish Dictionary*); nor by Jungmann in his *Cekh Dictionary* (s.v. "*Heytman*"); nor by Miklosich in his *Etymological Slavonic Dictionary*. Secondly, while "*Hetman*" is not to be found in Old-Slavonic, it does occur in most of the modern Slavonic dialects, especially in Polish and Malo-Russian, where it has assumed, also, the derivative forms *Atamán* and *Otamán*, as well as in Lithuanian *Atmonas* and *Elmonas*, denoting a leader of the Cossacks. Thirdly, considering the close military connexion and political union between Austria and Poland, especially towards the end of the sixteenth century, when Stephen Bathory, crowned king of Poland at Cracow in 1576, granted the Cossacks of Southern Russia the privilege of choosing a Hetman (or chieftain) out of their own people, there seems little reason to reject the supposition that "*Hetman*" may be a German loan-word in Polish, derived from the German "*Hauptmann*," like several other terms of military rank, but phonetically adapted to the Polish and Slavonic pronunciation. Lastly, it deserves to be stated that the title of "*Hauptmann*," when used in documents of the fifteenth and sixteenth century, is not confined to a military officer, but often refers to a civil official, whose duty it was to collect the rents and taxes of his district and deliver them to the feudal lord (cf. Grimm's *Deutsches Wörterbuch*, s.v. "*Hauptmann*").

H. KREBS.

## FITZGERALD'S "OMAR KHAYYÁM."

Howth, Dublin: July 23, 1890.

Messrs. Hodges, Figgis, & Co., of Dublin, from whom I procured my copies of the American "*Omar*," inform me that, previously to the announcement of Fitzgerald's Life and Letters by Messrs. Macmillan, no objection was made by any British publisher to their importing as many copies as they required. Subsequently, however, an objection was made, and the practice has been discontinued.

It has been asked again and again why Mr. Quaritch never reprinted a book which people were content to send to America for. And the problem seems to be getting beyond solution. For it was formerly whispered that Mr. W. A. Wright, as literary executor of Edward Fitzgerald, declined to give permission for the separate publication of the *Rubáiyát*. This seemed a little hard on Mr. Quaritch, when one remembered the pretty story of Fitzgerald's going to him and making him a present of the MS., and when one further remembered the terrible fate of the first edition. It seemed severe, but not impolitic; for the literary re-

mains (including, of course, the *Rubáiyát*) duly issued from the hands of Mr. Wright. And so the existing copies of the Quaritch edition circulated at high prices; while those who had not the good fortune to get one, imported copies from America, or (who knows?) revelled in Mr. McCarthy's prose version. All this suggests the question: Did Mr. Wright really decline to give permission for any further separate publication of the *Rubáiyát*? It is, indeed, none of my business; but if this question is answered in the affirmative, some inquisitive people who have been so long kept out of their "Omars" (and naturally Mr. Quaritch, who has come in for the blame) will like to know whether Mr. Wright, in thus acting, was carrying out the desires of Edward Fitzgerald or merely exercising his own discretion.

CHARLES WEEKES.

#### "THE BONDMAN" AGAIN.

London: July 22, 1890.

In my former letter, I did not venture to place *The Bondman* on the same level as one kind of Sagas—namely, the *Skrök-Sögur* or *Lyga-Sögur*—fabulous or fictitious Sagas, fabricated in Iceland in the sixteenth and seventeenth centuries (see *Vígfússon's Dictionary*). If Mr. Hall Caine wishes his novel to be classed with these productions, let it be so.

Further, Mr. Hall Caine says that I am wrong in my detailed criticism on all points except one. Accordingly, he must be right on all these points and I apologise.

I was only the mouthpiece of my countrymen who still think, having lived in Iceland all their lives, that they know something about their own country and its literature.

JÓN STEFÁNSSON.

#### SCIENCE.

*An Arabic-English Dictionary on a New System.* By H. Anthony Salmoné. In 2 vols. (Trübner.)

AN undertaking to produce an Arabic lexicon worthy of the name, and yet of portable dimensions, may well be regarded as an attempt to grapple with a problem in its very nature impossible of solution. Such, nevertheless, is the task Prof. Salmoné has sought to accomplish, and which he has completed with a result upon which Arabic scholars will ere long pronounce their final judgment. It is not, it must be confessed, easy to form, with anything like confidence, a forecast of what that judgment will eventually be. To the most impartial mind, objection cannot fail to present itself when the book is first opened, and the eye is caught by its bristling array of figures. And the objection, it is to be feared, will lose little of its force on examination of the author's Introduction, in which we are confronted with elaborate tables of Arabic derivatives, and with explanatory notes which, taken together, summarise the knowledge to be acquired from a not unlaborious study of Arabic etymology, the whole compressed within the compass of less than a dozen pages. A brief explanation of the system adopted by Mr. Salmoné will, however, enable readers of the *ACADEMY* to apprehend the reasons that may operate in its favour.

Arabic verbs, as is generally known, are, for the most part, tri-literal, that is to say, composed of three radical letters. Quadri-literals are very few in number; and their

inflections being based upon the same general rules as are those of the more common class, it will be unnecessary for our purpose to make any further reference to the distinction. From the original verb—or what, for the grammarian's purpose, may be regarded as such—certain derived forms are produced by the addition generally of one or more incremental letters, themselves seven in number. The derived forms in common use do not exceed ten. As a general rule, no individual verb is capable of assuming more than two, three, or four of these forms; and, with more or less directness, their signification is based, though not without exception, upon that of the "naked" verb, as it is termed by the Arab grammarians. Thus, from *malaka*, to possess, are derived the second and fourth forms—*mallaka* and *amlaka*, to put in possession. In the fifth form *tamallaka* signifies to be or to assume the demeanour of one in possession, or of a king. In the sixth form, *tamālaka* to master or restrain one's self. But in addition to the derived verbs, there is another and very numerous class of words, nouns and adjectives, that is to say, likewise formed on the model of certain specified exemplars, from the "naked" verb. Thus *malik*, possessor or king; *milk*, property; *mamlakah*, a kingdom; *mamlūk*, a slave. In the construction of an Arabic dictionary, the general plan is to enter the "naked" verbs in alphabetical order, each forming the heading under which the "augmented" derivatives are to be found. The derived verbs are indicated by numbers—first, second, third, and so forth. The verbal nouns and adjectives, modelled as they are on a far greater variety of forms, are inserted in full; and as each must not only be printed in the native character, but must bear its appropriate vowel marks, it is easy to conceive how much they contribute towards inflating both the size and the cost of the book.

Attempts have been made, both abroad and in this country, to disregard, more or less completely, that system of classification, and to conform with the plan used in the case of European languages, where each word is to be sought under its initial letter. The gain to be derived from an adoption of that system is, however, of a very doubtful character. It not only tends to increase rather than reduce the bulk of the book, but it deprives the student of the advantages of seeing words grouped together under the heading of their original form, as the Arab grammarians call it, and of becoming familiarised with their etymological structure. A contention that such a system is of advantage to learners has not, to our mind, much more than plausibility in its favour. No dictionary worthy of the name can be of service to a learner so deficient in knowledge of the most elementary character as to be unable to distinguish the "naked" form of such words as *mamlūk*, *mamlakah*, *tamlīkah*, specimens, as these are, of a perfect host of others equally simple. And the inconsistency is, at the same time, accepted of supposing the beginner to be able to recognise other words far more completely disguised by the disappearance, under certain rules of grammar, sometimes of their first, at others

of their second, and at others again of their third radical letter. If it be urged that certain forms, generally derivatives of irregular verbs, will at times present equal or almost equal difficulty to the student, it may be answered that the solution of such difficulties will at least afford him an exercise of a very wholesome kind.

Prof. Salmoné has adopted the direct opposite to the system of which we have just spoken. He not only represents the derived verbs by Roman numbers, in the usual manner, but the verbal nouns and adjectives are likewise represented by figures. These figures refer the reader to a table of paradigms at the commencement of the book, reprinted, for convenience sake, on a loose sheet. The precise orthographical form of each word is there found, and its signification is given in the body of the book, immediately after the number. The table comprises the ordinary verbal nouns, corresponding generally with the European infinitive used as a substantive, forms of the broken or irregular plurals, of intensive adjectives, of nouns denoting the time or place when or where an action is done, and so forth. Of the last mentioned I may cite as an example the word *makhzan*, whence our own familiar word "magazine," the place, that is to say, where things are stored and preserved.

The advantages presented by Prof. Salmoné's system are easy to recognise. But, on the other hand, his table of paradigms contains no less than seventy distinct forms; and it may well be imagined that the mind of a student who glances over the table, under the idea that he must search through its columns every time he has occasion to find the meaning of a word, is only too likely to be filled with dismay at the prospect. But even in the case of an Arabic lexicon, things are not always what they seem. A minor though not unimportant point, is that the classification of the derivatives greatly simplifies the task of finding any particular form. A more important one is that, as a matter of fact, only a very small number of these seventy forms are in common use. Others are met with at more or less infrequent intervals, and some again are exceedingly rare. It is evident, therefore, that the number in Prof. Salmoné's table might have been largely reduced without any material addition to the pages of his book; and we think it is to be regretted that he did not adopt that course. It is, however, only fair to add that the importance of this objection may be easily overrated. The student may, indeed, form a list of his own, composed of a score, or a dozen, or even a smaller number of the commonest forms. Others, he will find, are more or less rarely required; and the smaller number in common use, along with their distinguishing numbers, cannot fail soon to become so impressed upon his memory—and that, let it be added, with great advantage to his knowledge of the language—that they must soon cease to give him trouble.

Prof. Salmoné's familiarity with the Arabic language, as being his native tongue, has no doubt contributed to lighten the work he has undergone; but throughout



the pages of his book there is ample sign of the painstaking labour he has bestowed upon the performance of his task. From the typographical point of view the book is all that could be desired—the paper of excellent quality, the type remarkable for its clearness, and certainly not inferior to the product of any European press in point of elegance of form. Every Arabic word is not only printed in the native character, but is fully pointed with its vowels. In the tables the precise nature of the alterations in the derived forms is shown at a glance by the simple expedient of printing the incremental letters and altered vowel marks in red. The compactness of the book, together with its comprehensiveness—its most obvious, though not its only merit—will make it valuable to travellers in Muhammadan countries, who, if they have literary or bibliographical objects in view, will find it a most useful as well as an untroublesome companion.

Students will not expect to find in this that which no book can give, namely, a royal road to learning. They must not only acquire a knowledge of the alphabet, of itself a simple enough matter; but a preliminary grounding in the first principles of Arabic grammar is absolutely indispensable for the use of any dictionary whatsoever. But once that is accomplished, they may do worse than give Prof. Salmoné's a fairly patient trial. Of this they may safely be assured, that whatever time they may spend over it will not be wasted, but will, on the contrary, be attended with unquestionable and permanent profit to themselves.

HENRY C. KAY.

#### SOME BOOKS ON PHYSICS.

*Electrical Influence Machines.* By John Gray. (Whittaker.) The book is divided into three parts. The first, which is devoted to a general exposition of static electricity, the author hopes will make the reader independent of a text-book on the subject. We hardly think that anyone requiring such independence would be likely to become a reader of a work on influence machines, and the book would be decidedly improved by its omission. Presumably, in order to render the theory of static electricity easy of comprehension, few attempts are made at definition, or at using terms in senses consistent with modern usage or with themselves. Thus, electricity is regarded as a primary conception (p. 7), electrical density is nowhere defined, but is measured (on p. 8). The common definition of potential is given on p. 12, but is mentioned with some contempt; in the next page but one, not only the term potential, but also equipotential surfaces are treated as primary conceptions. Electromotive force, sometimes written in full, at others contracted to E. M. F., is used in various senses, but never in the usual one. Thus, on p. 24 E. M. F. is stated to be the rate at which potential diminishes; on p. 22 "positive and negative electrification is simply positive or negative electromotive force with reference to the surrounding field," while on p. 113 the electromotive force is referred to as being the intensity of the electrification. The meaning of the statement on p. 15, that the electrical fluid would appear not to be the luminiferous ether, but some fluid in a higher degree of tenuity, we have not succeeded in fathoming. It is a great relief to turn to the second part of the book, which is devoted to an historical

sketch of the development of influence machines, and an explanation of their action. Here the author has wisely availed himself to a considerably extent of Prof. Silvanus P. Thomson's researches, and the descriptive part leaves very little to be desired. The line of influence machines that have descended by a kind of process of natural selection from Volta's electrophorus is followed, and the illustrations are excellent; the practice of putting the + sign upon one side of the glass, and the - sign upon the other, when the electricity in both cases is upon the same side, as in the diagrams on pp. 111, 115, 154, &c., is the only fault to be found. The explanatory part is fairly good, but the author is hampered by his exceeding care to avoid such terms as "potential" and "capacity," and two points of great interest in influence machines—viz., the frequent reversal of polarity of the Holtz and Voss machines, and the regenerative action of the Wimshurst are unsatisfactory, the explanation given of the first action being scarcely correct, and none at all being given of the second. The third part of the book contains hints upon practical construction, which will be useful to those wishing to make their own machines.

*Elementary Dynamics of Particles and Solids.* By W. M. Hicks. (Macmillan.) This is a valuable elementary treatise, written by one who has had considerable experience in the kind of knowledge which it is possible to put into the average youth who attends the lectures of a country college. It will enable such a youth, if fairly diligent, to pass the examinations for an ordinary degree in the dynamical branch of what the wiseacres of Burlington House term "mixed mathematics." Principal Hicks prefers analysis to geometry, and belongs to the school which still devotes a chapter entitled "Machines" to the inclined plane, the lever, the wheel and axle, the pulley, and the screw. But if he is somewhat old-fashioned, he is at any rate clear, which is much more than can be said of some of the writers of recent text-books. His treatment of moments of inertia deserves special notice; and the clear type and wide range of problems of his volume ought to obtain for it a considerable circulation among teachers with a preference for analytical methods.

*A Syllabus of Elementary Dynamics:* With an Appendix on the Alternative Mode of Regarding Symbols in Physical Equations. By W. N. Stocker. (Macmillan.) There is nothing to call for special comment in this syllabus. It presents no originality of treatment or of ideas in the sections devoted to mass and force; and this may be fairly taken as a test of the claim on our notice of any of the innumerable works recently issued dealing with dynamics. The word "quickening" is advantageously used for speed-acceleration. The syllabus will probably be useful to Prof. Stocker's own pupils, but it will hardly have a wide circle of readers.

#### SCIENCE NOTES.

THE last part of the *Transactions* of the Seismological Society of Japan is entirely devoted to papers on the eruption of Bandai-san, which occurred in 1888. As soon as the news of the terrible catastrophe reached Tokyo, the president of the Imperial University deputed Messrs. Sekiya and Kikuchi to proceed thither, and undertake a thorough investigation of the phenomena. Their elaborate report, with illustrations, is here published, accompanied by a paper on the same subject by Profs. Cargill Knott and Michie Smith. It is supposed that Bandai-san had not been in a state of eruption for 1000 years; but it was recognised as dormant rather than extinct, and hot springs occurred in its vicinity. On July 15, 1888, a series of terrific explosions occurred,

accompanied by the ejection of enormous columns of steam and vast showers of stones and dust, but without the eruption of lava or pumice. It appears that the volcanic ashes and dust were formed chiefly of fragments of pre-existing rocks, mechanically triturated by the explosions.

#### PHILOLOGY NOTES.

M. CHARLES DELAGRAVE, of Paris, has issued this week the first *fascicule* of the long-expected French Dictionary of Prof. Adolphe Hatzfeld and the late Arsène Darmesteter. The work was begun nearly nineteen years ago; and a considerable portion was in type at the time of the lamented death of M. Darmesteter, in November, 1888. His place as editor has been filled by one of his pupils, M. Antoine Thomas, lecturer in Romance philology at the Sorbonne. The full title of the work is "Dictionnaire Général de la Langue Française du Commencement du XVII<sup>e</sup>. Siècle jusqu'à nos Jours, précédé d'un Traité de la Formation de la Langue." The special character of the work will only be manifest from this "Traité," which will not appear until the conclusion of the publication. But it may here be stated generally that the object of the editors has been to trace both the historical and the logical growth in the usage of words, as exemplified in M. Arsène Darmesteter's little book, *La Vie des Mots* (1887). The mode of publication is in *fascicules* of eighty pages, to appear at intervals of two months, at the price of one franc each; and it is estimated that the whole will be completed in about thirty *fascicules*. The first contains an introduction (pp. xxviii.), and sixty-four pages of text, from "A" to "Ajournement." The typography is clear, and the method of arrangement both simple and instructive.

THE July number of the *Scottish Review* prints the second of Prof. Rhys's Rhind lectures on the early ethnology of the British Isles, treated from the point of view of language. The special title of this lecture is "Traces of a Non-Aryan Element in the Celtic Family," and the material is taken almost entirely from personal names. Prof. Rhys first explains the normal mode of formation of personal names which is common to the entire Aryan group. He then points out traces of a different system of nomenclature, to be found chiefly in Ireland, and also in the Pictish or northern districts of Scotland. This other system he is inclined to attribute to the non-Aryan element, which likewise influenced the language of the Goidelic or Q Celts. Finally, he brings forward a large amount of evidence from the same class of personal names, as tending to prove a totemistic system among this non-Aryan element. The totem chiefly discussed is the dog. Prof. Rhys further expresses his belief that the Aryans also once had their totems, but at so early a date as to be beyond the reach of philology. The summaries of foreign periodicals continue to form a valuable feature in the *Scottish Review*; but some of the other articles are open to criticism. For example, in the current number one contributor talks of "Ferishtá, a Hindu historian" (p. 99); and another contributor writes: "The language [of Heligoland], which is unwritten, is generally called Frisian, but is pronounced by the learned to be Anglo-Saxon" (p. 161).

THE current number of the *Journal* of the China Branch of the Royal Asiatic Society is made up of two highly interesting papers. The first is an essay on "The Manchu Language," by Herr P. G. von Möllendorff; and the second is an "Abstract of Information on Currency and Measures in China," by Mr. H. B. Morse. The only complaint we have to make of Herr von Möllendorff's paper is as



regards the title. A more descriptive title would have been "A Catalogue of Manchu Literature." Manchu literature is comparatively a thing of yesterday. It was not until the year 1599 that the Manchus possessed an alphabet. At that time the sovereign, who was afterwards known as Tien-ming, directed two officials to adapt the Mongolian letters to the Manchu pronunciation. So soon as this was accomplished, other scholars were appointed to translate Chinese works into the native language; and from this beginning the literature, which is essentially a literature of translations, took its rise. At the present time the Manchu language has almost entirely given way to Chinese. Little or no printing is being done in it, and the probability is that before long such catalogues as that of Herr von Möllendorf will be the most complete records which we shall possess of the literature. Herr von Möllendorf enumerates 249 works, which is by far the largest number which have ever hitherto been described in one catalogue. It would naturally be thought that the question of currency and measures in China would have been one of interest to the mercantile community in that country; but in response to inquiries issued by the China Branch of the Royal Asiatic Society on the subject, not a single reply was returned from any merchant. The whole of the extremely interesting and valuable information contained in Mr. Morse's "Abstract" has been contributed by missionaries and consular officers. The varying values and names of the tael in different parts of the country, and the relative value of the copper cash, are all carefully set out; and there is further a series of most important notes on the paper currencies of China. The article is one which should be carefully studied by travellers and by merchants, if they have sufficient energy to read it.

## FINE ART.

### AN ILLUSTRATED RECORD OF MARIE ANTOINETTE.

*La Reine Marie Antoinette.* Par Pierre de Nolhac. (Paris: Boussod, Valadon et Cie.)

THE ill-fated Austrian Princess who for about a score of years was Queen of France has long been the subject of a cult. Joan of Arc in the dim past, and the Stuarts more recently, are among the few whose romantic history has been received, pondered, enlarged upon, with something of a like interest.

The present book—which is very readable, though not distinguished in regard to its text, and which is very engaging as to its illustrations—is, on the whole, the charming and necessary complement of a volume of Lord Ronald Gower's which we reviewed in the *ACADEMY* some years ago, and in which, along with the fullest account that is ever likely to be given of the many portraits of the Queen—portraits of chronicle, portraits of flattery, and portraits of caricature—there was interwoven, inevitably, much of her personal history. But Lord Ronald Gower, of course, treating his matter above all from the point of view of collector and *curieux*, did not aim to be exactly readable by the large public. M. de Nolhac, on the other hand, in the volume before us, has never forgotten the public for a moment, and has remembered perhaps most of all the public of boudoir and drawing-room. He has at the same time not neglected to derive from all available sources the information which he has popularised; and on

the reign of Marie Antoinette—if her brief social rule can be called precisely a "reign"—on the court and its *fêtes*, on her intimate life, and on Le Petit Trianon, he has written fully and authoritatively from manuscripts, as well as from printed documents and accepted volumes. And, like a good Frenchman in whose genial nature no desire is so prominent as *le désir de plaire*, he has been at pains to gild his pills, and to sweeten or make piquant his potions. All is presented in a form in which we can receive it.

The illustrations to the volume are sufficiently numerous, and are, speaking generally, worthy of the subject—many of them being executed with the skill and the variety of resource which Messrs. Boussod, Valadon et Cie. are known to have at command. One incongruity, however, I shall permit myself to point out; and that is the appearance, in the chapter on Le Petit Trianon, of ordinary photographs of garden and villa—mere views, one may say—closely following the charming and accurate reproductions of prints into which the gifted eighteenth century has thrown so much of the most agreeable of its art. These photographs—appearing where they do—are, to speak roundly, detestable. But there my reproaches end. One can have nothing but praise for the other illustrations—the book's true ornaments—whether the richly coloured frontispiece, a bordered portrait of Marie Antoinette (a facsimile of Janinet), or the reproduction of the exquisitely conceived portrait by Mme. Vigée Lebrun of Yolande Gabrielle Marline de Polastron (that Duchess de Polignac who was so good and so pretty a young friend to many excellent gentlemen in need of the consolations of picturesque friendship and of remunerative place), or that charming picture of a "serene *bourgeoise*," Marie Antoinette as *la belle fermière*; or, to make an end where the end is not really reached, the portrait of the Queen with her children, and the elegant compositions, half history and half allegory, which we owe to the pencil of one of the finest, most precise, alert, and piquant draughtsmen of that time—Moreau le jeune. Only the first illustration is in colours; the rest are in black and white—charming themes for the most part, and presented with an unusual subtlety of gradation.

No student of the epoch can deem himself quite fully equipped if he does not make himself the possessor of this agreeable record of a famous woman, and of the period in which her lot was cast.

FREDERICK WEDMORE.

### MR. FLINDERS PETRIE'S EXCAVATIONS IN PALESTINE.

WE quote, from the annual report of the general committee of the Palestine Exploration Fund, the following account by Mr. Petrie of his recent excavations on the site of Lachish:—

"After lengthy delays, officially, I was able to begin excavation for the Palestine Exploration Fund in the middle of April. Unfortunately, nothing was known of the history of pottery in Syria, and therefore nothing had been done in past surveys and explorations towards dating the various *tells* and *khirbehs*. It had been necessary, there-

fore, on applying for a site, to trust to the identification by names; and there seemed little risk in expecting that Umm Lâkis and 'Ajlân would—one or other, if not both—prove to be Amorite towns, Lachish and Eglon. Some other ruins were included in the legal limit of area for the permission. Among them, most happily, was Tell Hesay.

"So soon as I arrived and could examine our ground, I saw, from my Egyptian experience, that every site, except Tell Hesay, was of Roman age, and unimportant. At Umm Lâkis, three days' work amply proved its late date; and 'Ajlân was a still more trivial site. I therefore attacked Tell Hesay, a mound of house-ruins sixty feet high and about 200 feet square. All of one side had been washed away by the stream, thus affording a clear section from top to base. The generally early age of it was evident, from nothing later than good Greek pottery being found on the top of it, and from Phœnician ware (which is known in Egypt to date from 1100 B.C.), occurring at half to three-quarters of the height up the mound. It could not be doubted, therefore, that we had an Amorite and Jewish town to work on. My general results are as follows:—

"Topographically, this place and Tell Nejileh, six miles south, are the most valuable possessions in the low country, as they command the only springs and watercourse which exist in the whole district. From their positions, their early age, and their water-supply, it seems almost certain that they are the two Amorite cities of the low country, Lachish and Eglon. The transference of the names in late times to settlements a few miles off is probably due to the returning Jews not being strong enough to wrest these springs from the Bedawin sheep-masters.

"Historically, this town began as an immensely strong fort, with a wall 28 feet thick, on a knoll close to the spring. This is certainly pre-Jewish, by the relative position of Phœnician pottery; and approximately its age would be about 1500 B.C., agreeing well to the beginning of the Egyptian raids under Tahutmes I. This fort, after repairs which still exist as solid brickwork over 20 feet high, fell into complete ruin. No more bricks were made; rude houses of stones from the stream were all that were erected; and for long years the alkali burner used the deserted hill, attracted by the water-supply to wash his ashes with. This corresponds to the barbaric Hebrew period under the Judges. Then, again, the town was walled, Phœnician pottery begins to appear, and some good masonry—evidently the age of the early Jewish kings. Successive fortifications were built as the ruins rose higher and the older walls were destroyed; Cypriote influence comes in, and later on Greek influence, from about 700 B.C. and onwards. The great ruin of the town was, about 600 B.C., that by Nebuchadnezzar; and some slight remains of Greek pottery, down to about 400 B.C., show the last stage of its history. Happily the indications can be interpreted by our literary records, otherwise we could have discovered little about a place in which not a single inscription or dated object has been found.

"Architecturally, though little has come to light, it is of the greatest importance. In a building which is probably of Solomon's age, or certainly within a century later, were four slabs, each bearing half a pilaster in relief. These pilasters have a quarter-round base, a very sloping shaft, and a volute at the top, projecting, without any separate capital or line across the shaft. The volute seems derived from a ram's horn. We now see the early date and Asiatic nature of the Ionic style; and we have some definite ground for the temple architecture. A special key to the age of masonry is in the methods of stone-dressing. The use of the 'claw-tool,' more intelligibly called the 'comb-pick,' is distinctive of Greek work in Egypt, and it is known in early work in Greece. As now, on examining the stone-dressing of 1000 B.C., and a gateway and steps of about 750 B.C., there is not a trace of this tooling, it seems almost certain that it is as much of Greek age in Syria as in Egypt. Hence we must attribute the whole of the known walls of the Haram area to Herod and later builders. The use of drafted masonry, with an irregular bump on the face, is fixed to as early as 750 B.C. by the gateway just named; and the use of flaked-dressing (as I may call it), is fixed to 1000 B.C. by the pilaster slabs,

agreeing with the work of the supposed Solomonic column by the Russian Church at Jerusalem.

"Pottery is now pretty completely known, and we shall be able in future to date the ages of towns at a glance, as I can in Egypt. Without entering on details, we may distinguish the Amorite by the very peculiar comb-streaking on the surface, wavy ledges for handles, and polished red-faced bowls, decorated by burnished cross-lines. These date from about 1500 to 1100 B.C., and deteriorate down to disappearance about 900. The Phœnician is thin hard black or brown ware; bottles with long necks, elegant bowls, and white juglets with pointed bottoms. Beginning about 1100, it flourishes till about 800 B.C. It develops into the Cypriote bowls, with V-handles, painted in bistre ladder patterns, which range from about 950 to 750 B.C. Due also to Phœnician influence seem to be the lamps from about 900 to 750 B.C., formed by open bowls pinched in at the edge to form a wick-spout. These were succeeded in the time of Greek influence, from 750 B.C., by the same pinched type, but of Greek ware, and with a flat brim. The Greek influence is also seen in the massive bowls of drab pottery, like those of early Naukratis, and the huge loop-handles, such as belong to both Naukratis and Defenneh before 600 B.C. All these approximate dates are solely derived from the levels of the walls and the thickness of the deposits; but they agree well with what is otherwise known.

"As unfortunately the Turkish Government claims everything, all the perfect pottery has been taken by the officials, and the stone-work is left to be destroyed by the Bedawin. Casts, photographs, and potsherds (such as any visitor can pick up here) are all that may be brought to England. These will be exhibited this summer in London, probably along with my Egyptian collections of this season.

"It is much to be hoped that some fresh explorer will come forward to take up this Syrian work, of which we have only been able to lay some of the foundations by the excavations of this spring. Much more has to be done before we can settle the historical problems which await solution in this land."

#### CORRESPONDENCE.

##### SCULPTURED SLABS FROM MESOPOTAMIA FOUND IN EGYPT.

Queen's College, Oxford: July 22, 1890.

In the current number of the *Classical Review* Mr. Budge draws attention to an article by M. Heuzey in the March number of the *Revue Archéologique* in which the French savant describes a curious fragment of green schist covered with figures in a peculiar style of art and in low relief. Mr. Budge states that the British Museum possesses three other fragments of the same type, and conjectures that they were brought to Egypt from Mesopotamia in the time of Amenophis III. Neither he nor M. Heuzey seems to know in what part of Egypt the fragments were discovered.

Now in the winter of 1883 a similar fragment was offered to me for sale; and though my recollection of the scene sculptured upon it has become somewhat dim, I am inclined to think that the fragment was identical with that which has found its way into the Louvre. The fragment in question was discovered at Abydos, and formed the half of a larger slab. The other half I was assured had strange characters inscribed upon it, but owing to a quarrel on the part of the finders was thrown into the Nile. I am told that Tigran Pasha possesses another sculptured slab of the same kind.

A. H. SAYCE.

#### EGYPTIAN JOTTINGS.

PROF. MASPERO has in the press a first volume of "Récits d'Histoire Ancienne" for young people, and a second volume in progress, which he hopes to have ready for publication early in

October. These "Récits," which are confined to Egyptian and Assyrian subjects, will certainly be as interesting to most grown-up readers as to the children for whom they profess to be written. M. Maspero's catalogue of the Egyptian collection in the museum of Marseilles has been ready for publication for more than a year; but is held back by the municipal authorities of the city till the catalogue of Greek and Roman objects shall also be ready, much to the disappointment of specialists and the public.

THE work of the French School of Archaeology at Cairo progresses apace. It is the self-imposed law of this studious and learned body that each member of the school shall annually make a full and complete copy of some one monument of ancient Egypt, small or large, temple or tomb. In certain cases, where the task is too great for the limit of time, two or more years may be devoted to it. The school proposes this year to attack the multitudinous texts of the Great Temple of Edfu—a gigantic undertaking, and one which will surely give employment to more than one student for at least some years. In the meanwhile, M. Bédédite has transcribed all the texts and copied all the bas-reliefs at Philæ, and it is hoped that his *Mémoire* may be ready for publication in 1892. M. Bouriant is progressing fast with *Mémoires* Habû, where he has been at work for the last two years. The forthcoming numbers of the *Mémoires* of the school will contain, *inter alia*, the end of M. Ravaisse's monograph on the old palace of the Fatimite Kaliphs at Cairo, some important Coptic texts, and transcripts of several historic tombs at Thebes, including that of Queen Titi with illustrations in chromolithography.

FROM Thebes there comes intelligence of the discovery this spring of a headless statue of Seti II. of heroic size and archaic style. It was found at a depth of two feet below the surface level of the mud deposit which covers the floor of the great Hypostyle Hall. Greeks and Europeans, meanwhile, are carrying on an extensive system of plunder at Ekhmin and other places.

AMELIA B. EDWARDS.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. JOHN MURRAY will publish in October a new and revised edition of Mr. A. S. Murray's *History of Greek Sculpture from the Earliest Times*, in two volumes, with about 130 illustrations.

THE exhibition of the works submitted for the national art competition, 1890, by the Schools of Art throughout the kingdom will be opened to the public on Monday next, July 28, and will remain open until the end of August. The works will be on view in the Enamels Gallery of the South Kensington Museum.

IN the sale of "Cuthbert Bede's" library, to take place on Friday next, is included a miniature of Mary Queen of Scots, which is attributed to Jehan de Court. It is painted on copper, and represents her in the dress of a French widow. A similar miniature was sold at the Blenheim sale in 1885.

THE beautiful "Ecce Homo" recently acquired by the National Gallery at the sale of the Perkins collection has now been placed on a screen in the great Venetian room. Originally catalogued—with an ineptitude so enormous as to be comical—as a Carlo Dolce, it was at the time of the sale recognised as being the work of a North Italian painter, practising circa 1500, and as revealing clearly the influence of Antonello da Messina. The learned director of the gallery has now boldly, and without any note

of interrogation, labelled his *trouvaille* as from the hand of Giovanni Bellini himself—an attribution, as it appears to us, insufficiently warranted by the technical characteristics of the picture. Now that a full opportunity is afforded for comparing the "Christ" with the numerous examples of the same school and period contained in the national collection, there appears to be little doubt that it is a splendid example of the earlier and more earnest manner of Cima da Conegliano. The modelling—not precise or searching enough for Giambellino—resembles that of his gifted pupil, the parted lips being one of his especial characteristics, as may be noted in the great "Incredulity of St. Thomas" hard by. The treatment of the heavy wig-like masses of the hair, with its fine lines, is very similar to that of the Saviour's parted locks in the larger work, while a certain want of flexibility in the muscles of the face is also a distinguishing mark of the master. More striking still is the coincidence that from the head of Christ issue in both instances single rays, disposed in three distinct and separate *fasciculi*—an arrangement, not found, so far as we are aware, in the works of Giovanni Bellini, and never common in Italian art. The peculiarly brilliant blue of the drapery is paralleled by that of the little "St. Jerome" from the Hamilton Palace collection, and approached by that of the "Virgin and Child" on a neighbouring screen—both these panels being sufficiently representative examples of Cima. Comparison has in these remarks been restricted to works in the National Gallery, as being most readily available for purposes of verification. The influence of Antonello—from whom Bellini himself borrowed so much—is, in the new acquisition, undeniable, and may account for a virility and an intensity of pathos not often reached even in the better productions of the sympathetic Bellinesque painter, to whom we would attribute it.

THE first exhibition in connexion with the art classes held at the Athenaeum, Highbury New Park, took place on Friday and Saturday of last week. In the studies from the life in oils, mention should be made of the work of Miss Conder and Miss Bell as being good in tone and colour. There was also a good show of chalk heads from the life—those by the Misses Harris and Barber were particularly well drawn and modelled; and some fair specimens of drawings from the antique. Among the still-life studies in oil and water-colour, the work of the Misses M. and C. Harrison, Turner, and Andrade, was noticeable for the freshness of the colouring and clever composition. An interesting portion of the exhibition was the work of the Sketching Class—the interior of St. Bartholomew's; and also the many pretty bits of landscape work from the gardens of Fairseat, Highgate. The studio was tastefully decorated with flowers and plants, and with Turkish draperies lent by Mr. Warner, of Highbury.

AT a recent meeting of the Académie des Beaux-Arts, M. Français was elected a member, in the section of painting, in the room of the late Robert-Fleury. M. Français—who is better known as a lithographer than as a painter—obtained nineteen votes in the final ballot, as against fifteen given for M. Jules Lefebvre and two for M. Detaille.

THE portrait statue of Sancho el Fuerte, of Navarre, one of the victors at Las Navas de Tolosa (1212), which had been buried in the church of Roncesvalles since 1622, was disinterred by the prior and canons on June 17. The statue was found almost perfect, in the spot indicated in the MS. of Huarte (preserved in the convent), an eye-witness of the hiding of the sculpture now brought to light.

## THE STAGE.

## STAGE NOTES.

THE performances of "As You Like It" at the Lyceum Theatre have been a great success, though they cannot be continued more than a week or two. It is recognised that, though here and there an individual interpretation may be weak, the Daly Company, as a whole, is not unqualified to grapple with the difficulties of a far more poetic Shaksperian work than the one with which the fame of their principal comedian has hitherto been so much associated. Mr. Drew is perhaps, the actor who, next to Miss Ada Rehan, may be said to have scored by his appearance in this latest Shaksperian revival; and he has an advantage denied perhaps to Mrs. Gilbert and Mr. Lewis—his acting is versatile; there is no uniformity in his presence. Curiosity, nevertheless, has not unnaturally centred in the assumption of Rosalind by Miss Ada Rehan. Let us say of this performance at once that even Mrs. Kendal's greatest admirers—and we consider ourselves among them—have seen that in certain essential points the only great English actress of the day who, to our knowledge, has essayed Rosalind at all finds herself surpassed by the extraordinary vivacious comedian whom America has sent to us. But Rosalind was never reckoned among the capital successes of our great English actress of emotional parts. The character lay, almost obviously, much more within the range of the American artist. And Miss Rehan has endowed it with a certain realism, a certain *actualité*. Her own remarkable personality—stamped as it is upon the major part of her assumptions—was never absent from her Rosalind. The performance accordingly was intensely womanly, and exceedingly humorous, full to the brim of ingenuity. But it was not intensely poetic, though sufficiently poetic it may indeed have been for many people. We do not propose to follow it in detail. It is impressive, girlish, and apparently spontaneous from end to end; but nothing could be more tiresome than to dwell upon the small points which this latest performer of the part works out in a manner deliberately different from that of her fore-runners. Intelligent as the actress is, the real, the substantial differences that divide her Rosalind from those that have gone before it are the differences which arise from her own potent personality. The Rosalind of "Miss Faucit"—which we had never the privilege of seeing—was, in all probability, a performance better suited, with all its admirable qualities, to another generation than to the playgoer of our day. By its very insistence upon the purely ideal side of the character—an insistence easily explained, again, by the personality of Lady Martin—its appeal must have been strongest to a generation which sought generally in its art relief from the pressure of the actual. Our own generation has few ideals, even when it witnesses an interpretation of Shakspeare. Hence in part the curiosity of its acceptance of the realism of Mrs. Kendal—but a few years ago—and the enthusiasm of its acceptance of the very different realism of Miss Rehan to-day. For ourselves, we are not sure that we shall ever see quite the Rosalind of our dreams. The Katherine of our dreams—and something even better than that—is embodied by Miss Ada Rehan; and that is still perhaps the part by which we shall most wish to remember her. We are glad to know that Miss Eleanor Calhoun—who, considering that she has never failed upon the London stage, has been seen upon it far too little—is about to return to a metropolitan theatre of the first importance. Miss Calhoun, after an absence in France, will almost immediately assume, at the Shaftesbury Theatre, the part of Vashti Dethic, which has been played hitherto very strikingly by Miss Olga Brandon.

## MUSIC.

## MUSIC NOTES.

AMBROISE THOMAS'S "Hamlet" was revived at Covent Garden on Monday evening. On the whole the performance was extremely good. Mr. Lassale (Hamlet) was flat at the commencement; but in the Spectre scene, and in the one with the Queen, he acted and sang splendidly. Mme. Melba was particularly well suited with her part of Ophelia, and she was in excellent voice. In the mad scene, the difficult and high florid passages came out with extraordinary clearness. Mlle. Richard was most successful; her great declamatory power was shown in the scene with Hamlet. The staging was very effective.

MASTER MAX HAMBOURG gave a second pianoforte recital on Monday afternoon. He played two Bach Preludes and Fugues in a remarkably neat and intelligent manner. But the greatest success of the afternoon was his performance of the Haydn Variations in F minor; the tone was beautiful and the phrasing admirable. But the young pianist must unlearn his sensational tricks as soon as possible. Playing in public at present will only spoil him. He ought to be the Rubinstein of the future.

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## LITERATURE.

*The Correspondence of Madame Dunoyer.*  
Translated and Edited by Florence L. Layard. In 2 vols. (Bentley.)

If the lady here brought under our notice had not chanced to occupy a place in the biography of so important a personage as Voltaire—a matter of which I shall have something to say anon—her name itself might now be forgotten. As it is, few students of literary history are unaware of the fact that early in the eighteenth century, behind the broad shield of Dutch freedom, she traded in more or less coarse libels upon the living and the dead, in attacks upon the purest and highest reputations. It was not from a want of enlightened training that she took to such evil courses. Mme. Dunoyer, at first Mdle. Petit, belonged to a good Protestant family at Nîmes, where she was born in 1663. In her youth, with the advantage of a careful education, she manifested sufficient intelligence, according to her own testimony, to be regarded as an "infant prodigy." Grown to womanhood, she consented, as a means of making a profitable marriage, to go over to the Church of Rome, and would probably have remained in it if her intended husband had not died. "In this life," she writes, "a woman ought to wed once for her interests and then for her pleasures." Before long a cloud came over her prospects. Her friends got into pecuniary difficulties; the fierce religious persecutions of 1685 followed, and the erstwhile convert to Romanism, this time true to the faith of her forefathers, fled in disguise to Holland. Soon afterwards we find her in London, though only as a recipient of the bounty of some persons with whom she had ingratiated herself abroad. Having outstayed her welcome, she returned under false colours to the south of France, espoused a government official named Dunoyer, and brought several children into the world. For thirteen years the husband and wife lived together, but differences which then arose between them were acute enough to cause a judicial separation. In or about 1712, after another visit to London, Mme. Dunoyer, accompanied by two daughters, finally settled at the Hague, perhaps the most favoured resort of French Protestant refugees. Here she quickly acquired an unenviable notoriety. In order, as it would appear, to eke out a slender income, she had recourse to scurrilous literature in various forms—personal memoirs, *lettres galantes et historiques*, contributions to the *Lardon* and the *Quintessence*, and what purported to be a correspondence between herself and a lady

of rank in Paris. To show the hatred and contempt she incurred, it may be stated that she was ridiculed under the name of Mme. Kurkila in a farce played at Utrecht, the "*Mariage Précipité*," and that the authorities turned a deaf ear to her entreaties for the suppression of the piece. The incident which associates her with the memory of Voltaire may be briefly recorded. In his twentieth year, while an *attaché* in the French embassy at the Hague, he became enamoured of her youngest daughter, Olympe Dunoyer, familiarly called Pimpette. Madame, seeing in him only a portionless wit, set her veto upon the acquaintance, and, finding her injunctions flatly disregarded, filled the air with shrill complaints. Châteauneuf, the ambassador, began to tremble for French dignity; the youth received his *congé*, and was forbidden to leave his rooms until the moment of his departure for Paris. Meanwhile, however, the lovers managed not only to correspond with but to see each other; Pimpette herself, who was of a romantic and adventurous turn, visiting him at the house of the embassy in male attire. It is sad to relate that the vows they exchanged were ignored by both in a few weeks, as such vows often are. Five years later he sprang into fame at one bound by writing "*Œdipe*"; and the mother, as though to leave us in no sort of doubt respecting her character, forthwith printed the fervent love-letters he had sent to her daughter. Confessedly ugly in person, Mme. Dunoyer, the most conspicuous figure in the Grub-street of the Hague, was a good deal uglier in mind.

Her least offensive production, the correspondence hereinbefore referred to, has now been done into English, with certain modifications, by Miss Florence Layard. It is a question, as I have already hinted, whether this work is exactly what it pretends to be. Did the "lady of rank in Paris" have any existence save in Mme. Dunoyer's over-fertile imagination? For various reasons the letters ascribed to her may be treated as spurious. They are undated; they afford no clue to the identity of the supposed writer; they contain mistakes which a person in touch with the best society of the French capital would hardly be capable of falling into. Doubtless there is a difference of style between the two series; but this is not sufficiently marked to exclude the assumption that it was deliberately affected. Nor is the veracity of the letters in general above suspicion. Voltaire, speaking with good authority on the point, goes to the length of including them in his list of *Mensonges Imprimés*. He says:

"Early in the present century, a very honourable person, Mme. Dunoyer, a refugee at the Hague, composed six thick volumes of letters between a lady of quality in the provinces and a lady of quality in Paris, who gave each other, in a familiar way, the news of the day. Now in that news of the day, I can aver with certainty, there is not a syllable of truth. . . . All the pretended adventures of the Chevalier de Bouillon are here given with the utmost minuteness. I once had the curiosity to ask the Chevalier whether there was any foundation for what Mme. Dunoyer had written about him.

He solemnly assured me that the whole of it was a fabrication."

Possibly the Chevalier's word in this instance may not be deemed conclusive, and Voltaire was guilty of an obvious exaggeration in saying "not a syllable of truth;" but that Mme. Dunoyer dealt largely in falsehood is practically beyond dispute. Altogether, the book must be condemned as untrustworthy in a very high degree. The fact would seem to be that in her declining years Mme. Dunoyer, resolved to relate the scandals of her time in the form of a correspondence, shrewdly invented the friend in Paris by way of increasing the piquancy of her narrative, and did not shrink from laying on "colour" with a liberal hand wherever she thought it desirable.

It is needless to dwell at any length on the contents of the volume. Mme. Dunoyer is not to be named in the same breath as the illustrious memoir and letter writers of the same time. If she was of "brilliant intellectual capacity," as Miss Layard asserts, it finds but poor expression in these pages. Her power to paint a portrait or a scene is at best slight. Moreover, as her position in the world might suggest, she has no light to throw upon historical problems or historical characters. On the whole, her book is simply an account of the anecdotes she hears, the places she visits, and the persons she meets. In this way it is not without interest and value, particularly as a means of enabling us to form an idea of life in the south of France two centuries ago. Here is a little sketch of Madeleine de Scudéri in her decrepitude:

"She is just as witty as ever, and the poems she writes now on every occasion are as brilliant as those of Clélie; but as far as her body is concerned our French Muse is terribly bent. The first time I saw her I thought she resembled the Sybil of Cumæ, and indeed, like her, all that remains to her is her voice. . . . She complains continually of her dropsy and other ailments, which she regards as incidental, and will not put them down to the score of the ninety-two years that have rolled over her head."

The praise bestowed upon the old lady's poems is scarcely indicative of good literary judgment. Of the king's unacknowledged wife a rather characteristic story is told:

"Mme. de Maintenon never forgets an injury nor a benefit, and the remembrance of the latter which she received in former times from the Duc de Brancas prompts her to be kind to the Princesse d'Harcourt, his daughter, and to put up with all her impertinences. She suffered so much from them during a journey to Namur that she ought really to have thrown her over; but when someone spoke of it to her she replied, 'I forgive her because she is crazy, and I show kindness to her because I received so much from her father in old days.'"

The execution of Mme. Tiquet, who was convicted of an attempt to murder her husband, is thus described, probably from hearsay:

"I myself was in one of the windows of the Hôtel de Ville, and at five o'clock saw poor Mme. Tiquet arrive dressed in white. It rained so hard that it was impossible to carry out the

execution; so she was obliged to wait on the tumbril till the rain stopped, having constantly before her eyes all the preparations for her death, and a black coach, to which her own horses had been harnessed, and which was afterwards to carry her corpse away. But all this did not terrify her; for when she had to ascend the scaffold she held out her hand for the headsman to help her up, and as she offered it to him kissed it, to show that she was not wanting in civility. When she was on the scaffold one would have imagined that she had studied her rôle; for she kissed the block, and went through other ceremonies as if she were only there to act a play. In short, never before was seen such firmness, and the Curé of Saint Sulpice said that 'she died like a Christian heroine.' The headsman was so nervous that he missed his aim, and returned to the charge five times before he succeeded in cutting off her head. . . . I never saw anything so lovely as her head appeared when it was separated from her body. It was left some time on the scaffold, so that the populace might see it. The face was turned towards the Hôtel de Ville, and I assure you that I was quite dazzled by it."

It should be added that the career of this miserable culprit, long one of the toasts of Paris, is related at some length in the Letters, together with that of the equally notorious Mme. de Rhut.

Miss Layard shows good taste as a translator, but is otherwise unequal to the task she has undertaken. It is not too much to say that at present she has no qualification for editing a mass of Louis Quatorze correspondence. Of the period here before us she has only a limited and superficial knowledge. Her course of reading does not appear to have included the *Memoirs* of Saint Simon, the Letters of Mme. de Sévigné, or many other contemporary authorities, indispensable as an acquaintance with them is to one in the position she has assumed. For her notes she is content to rely almost wholly upon gazetteers, manuals of dates, and small biographical dictionaries. And the use she makes of these sources of information is seldom to the credit of her tact and judgment. Much of what she draws from them is uncalled for and worthless. If the text happens to contain a reference to a well-known place, such as Toulouse, or to a person who flourished in bygone times, such as Hippocrates, she thinks herself bound to set down a few arid lines about it or him. For her own sake we must regret that the time thus wasted was not spent in the verification of her statements. Her blunders are both many and serious, especially as, with inexcusable want of care, she has not taken the trouble to consult works so easy of access as the great French biographical dictionaries. In regard to Mme. Dunoyer, for instance, she is under a misapprehension which a peep into those storehouses of facts would have sufficed to dispel. It is clear that she has never heard of the *Quintessence*, and has read little or nothing of its author except in the autobiography already mentioned. Consequently, unsuspecting of the truth, she asks us in all good faith to believe that this impudent and unscrupulous libeller was a very exemplary sort of person—upright, sincere, high-minded, and full of self-respect—and that everything she wrote may be implicitly relied upon. French critics do not accept her correspondence as entirely genuine, but Miss Layard's obvious

enjoyment of its contents is undisturbed by the slightest misgiving upon that point. In dealing with greater people she is equally astray. We are told that La Fontaine, "deserting his wife, took up his residence in London, where he was made gentleman-in-waiting to Queen Henrietta Maria"—a sentence which contains at least two errors. Racine is described in conventional phrase as "irreproachable in all the relations of private life"—Racine, who repaid the kindness shown to him by the Solitaires of Port Royal and by Molière with the basest ingratitude, who delighted in hurling waspish epigrams at the heads of successful and unsuccessful fellow-dramatists, and who generally betrayed a coldness of heart in strange contrast with the pathos and tenderness that beautify his writings. It will also be news to many that Georges de Scudéri wrote novels and his sister plays, that Michel Baron's *théâtre* includes the "Ecole des Pères," that Campistron was "considered to have equalled Racine in the composition of some of his tragedies," that Marmontel wrote for the *Mercurie Galant* in its early days (he was not then born), that Mrs. Masham and the "strong-minded Duchess of Marlborough" were one and the same person, or that the illustrious actress who "died in 1698," here called Mlle. Desmarest, was ever known to fame except as Mlle. Champmélée. François Arouet, Voltaire's father, is spoken of as "M. Arouet de Voltaire," "the elder M. Voltaire," and "old M. de Voltaire," although no fact in its way is better known than that his son was the first to assume the name. In matters of higher importance Miss Layard is still an unsafe guide; she talks of the Court French of the Great Reign, the language of Molière and Bossuet and Saint Simon, as something "almost obsolete," and the general tone of the age as "coarse." But the most unpardonable of her blunders has yet to be noticed. Let it appear in her own words:

"Under guise of loyal friendship to herself and unrestrained intimacy, as between mother and son, Voltaire, then a youth of about nineteen, and attached as page to the suite of the Marquis de Châteauneuf, ambassador from France to Holland, fell in love with, and wooed, her youngest surviving daughter (Catherine Olympe), her darling Pimpette, and, taking a cruel and unprincipled advantage of the young and trusting girl, seduced her, and thus brought bitter sorrow and misery upon the family which had received him with such kindness. . . . From the day of the cruel deed the poor girl Olympe seems to have sunk into a decline. She gradually wasted away, the warning symptoms of consumption set in, and in little more than a year the pretty Pimpette died."

It would be interesting to learn upon what authority Miss Layard—whose style, it will be seen, can sink on occasion to the level of gush—gives this truly pathetic story. If she had taken the pains to test its credibility, as for more than one reason she ought to have done, it would never have been allowed to disfigure her work. "Mark now how plain a tale shall put you down," Pimpette became Comtesse de Winterfeldt, lived to a rather good old age, and to the last held Voltaire in a respect and esteem

that could hardly have co-existed with a keen sense of wrong. Nor, I may add, did he fail to take pleasure in the friendship of his first sweetheart. In 1736, twenty-two years after her alleged death, he writes to Moussinot:

"Have the kindness, my dear Abbé, to buy for me a little table, which may serve at once as a screen and an *escritoire*, and send it for me to Mme. de Winterfeldt, Rue Plâtrière, hard by the Filles de Sainte Agnès."

Fifteen years or more after that, in refutation of a fable about them by La Beaumelle, he writes of her in the supplement to his *Siècle de Louis Quatorze*:

"She is a pensioner of the King's, and lives usually on an estate of her own, where she feeds the poor. From all who know her she receives the highest consideration. Her age, her merit, her virtue, the numerous and respectable family to which she belongs, the persons of the highest rank to whom she is allied, all this ought to protect her from the insolent calumnies of an absurd scoundrel (*scélérat absurde*)."

It will certainly be curious to remember henceforth that this venerable lady is said to have died of a broken heart in her youth.

I do not propose to waste the space at my disposal in drawing attention to more of Miss Layard's inaccuracies. In her preface she tells us that the information she conveys has been "most carefully sifted and compared, and in every instance may be relied on as absolutely trustworthy." How little she is justified in making this boast I have already said enough to prove.

FREDERICK HAWKINS.

*Translations from Prudentius.* By Francis St. John Thackeray, M.A., F.S.A., formerly Fellow of Lincoln College, Oxford, and Assistant Master at Eton. (Bell.)

MR. THACKERAY in this little volume has aimed to give English readers some idea of the poetry of a writer as popular with Catholics as ignored by the mass of Protestants. Prudentius is not only a great poet, but eminently a Catholic one. His inspiration is derived from the rites and ceremonies of the Early Church, from her worship of relics and adoration of martyrs, at least as much as from the Scriptures themselves. Indeed, of the two sections of his poems which are the most interesting—the Hymns included in the *Cathemerinon* and the poems on the Martyrs or Peristephanon, though the former contain the finest poetry, the latter are, for us, the most interesting. They are the most interesting because they revive, and sometimes with a vivid intensity which is highly painful, the memory of that dreadful struggle with Paganism in which the one engine employed in support of an expiring and doomed creed was torture. From such a period we seem far removed; but the study of it in its bodily and mental agonies as exhibited by a great poet has a perpetual interest; and it is in describing these that Prudentius has shown something of the power of a dramatist. The *Passio S. Romani*, for instance, written in 1140 iambic trimeters, is in effect a tragedy, and far more moving than many tragedies. Mr. Thackeray



has presented a version of one of its most moving scenes, pp. 146, 147; but to appreciate the effect of the poem as a whole, it should be read through. He has, however, done rightly in drawing more largely from the Cathemerinon. Of the twelve hymns which this section contains all but three are given. Of these, the second or Morning Hymn, "*Nox et tenebrae et nubila*," is translated by an Oxford poet second only to Swinburne, Robert Bridges. From this, one of the happiest specimens which the volume contains, I quote the following, *Et lux coruscis flatibus*, sqq.:

"That breezy Morn with splendours dight  
May of her horrors Night despoil,  
And fresh Hope animate with light  
The painful family of toil.  
'Tis said that prowling evil sprites,  
Who haunt and love the blackest shades,  
By cock-crow scared, Night's satellites,  
Hie trooping as the darkness fades.  
For holy light they loathe and flee:  
What wonder? 'Tis the sign and seal  
Of hope fulfilled: from slumbers free  
The coming of our Lord we feel."

Of Mr. Thackeray's, by far the largest portion of the collection, it is less easy to choose a typical specimen. He has, like his original, employed all styles and the most diverse metres. Cath. 8, in Sapphics, vv. 41-48, is thus rendered by Mr. Thackeray, *Reddit et pratis uiridique campo*.

"Safe where no prickly burr takes root  
He gives them back to pastures green,  
Safe from the thistle's barbed shoot,  
Mid leafy screen.  
"Of palm groves and of waving grass,  
Where gushing streamlets wend their way,  
And bends above the torrent's glass  
The drooping bay."

A fastidious taste might perhaps object to the combination "torrent's glass."

The following is from the Funeral Hymn, *Deus ignee fons animarum*, vv. 25 sqq.

"If grovelling in the dust, the will  
Minds earthly things, and hugs her chain,  
Dragged by the body in its train,  
She rests not on the holy hill.  
"But if regardful of her birth  
The essence pure lives free from stain,  
Aloft she bears to Heaven again  
The form she dwelt in here on earth.  
"Soon onward shall the ages roll,  
Reanimate with vital heat  
The bones shall stir, the life-blood beat,  
The primal vestment wrap the soul.  
"The corpse long slumbering in the mould  
From its cold charnel-house shall start,  
And heavenward on wings shall dart,  
To live with spirit as of old."

The least happy part of this is perhaps the last line, which translates *animas comitata priores*.

Besides the editor and Mr. Robert Bridges, Sir George Young, Mr. R. F. Towndrow, Dr. Gregory Smith, and Mr. E. D. Stone have contributed to the volume. Sir G. Young translates part of the *Apotheosis* and of the *Passio S. Cypriani*; Mr. Towndrow the *Passio S. Quirini*; Dr. Gregory Smith the *Passio S. Agnetis*; Mr. Stone the *Epilogue of the Peristephanon*.

The introduction is divided into three chapters. (1) On the Life and Times of Prudentius; (2) Prudentius, as illustrating the State of Society and the Religious Feeling of his Age; (3) Language, Metre, and Style,

The most noticeable omission in these is of the elegiac poet Orientius, in elegance of versification equal to any of the Christian writers of that time, whose *Commonitorium*, happily preserved complete in an excellent MS. of the tenth century, has been recently edited by the present writer in vol. xvi. of the Vienna "*Corpus Scriptorum Ecclesiasticorum Latinorum*."

In the notes some of the difficulties which the text of the poems translated presents are briefly discussed. To my own scanty remarks I would add as an illustration of the obscure *flare rosas* (p. 212) the following from the *Glossarium Sangallense*, edited only a few years back by Prof. Minton Warren, of Baltimore: *Deflat invidet dedignat*.

In an age of palaeography like ours, the specimen of the Paris MS. of Prudentius, most exquisitely written in rustic capitals, Puteanus 8084, no less than the account of the MS. with which Mr. Thackeray has accompanied it, cannot fail to be welcome.

ROBINSON ELLIS.

#### WARREN HASTINGS IN THE INDIAN STATE PAPERS.

*Selections from State Papers in the Foreign Department of the Government of India, 1772 to 1785.* Edited by George W. Forrest. In 3 vols. (Calcutta: Government Press.)

WARREN HASTINGS always asserted that, if he could have had access to the records of the Calcutta Foreign Office, he could have made a much better defence to the charges brought against him in his impeachment. The assertion made but little impression at the time; but now, after the lapse of a century, Prof. Forrest has done what the accused statesman was unable to do, and has furnished a vindication which, however tardy, is absolutely complete—so far at least as the scope of the *Selections* has extended. The editor has included a vast number of state papers, extending from 1772, the year in which Hastings became Governor of Bengal, to 1785, when he left India. Together with the editor's excellent Introduction the matter fills three large volumes, which will be found interesting alike to the Indian specialist and to the general student of history.

It is sometimes assumed that the question of Hastings's character is obsolete and of little moment, while a great number of people probably think that no question on the subject remains after its treatment in Macaulay's brilliant essay. To the former class of critics it should be sufficient to observe that their objection goes far to eliminate the moral element from all history. It cannot be matter of indifference whether a great statesman could not help being a great rascal, and an empire could not be founded without a complete rejection of righteousness. Otherwise the judgment of good men would be an impertinence, and the candidates for the Indian Civil Service might as well go for instruction to the school of Fagin and Jonathan Wild. As for the admirers of Lord Macaulay, they may be consoled by the reflection that his vivid colouring has affected even more important questions than any relating to India, and in

more serious work than what was obviously no more than a piece of occasional journalism, a "pot-boiler" for the *Edinburgh Review*.

On the subject of the Rohilla campaign of 1774, the new materials are especially copious and valuable. In spite of half-hostile estimates by such authorities as Sir W. W. Hunter and Sir A. C. Lyall, it had long been suspected that Macaulay's fiery denunciations of Hastings on that score had absolutely no foundation. Horace Hayman Wilson had already lodged some caveats in his footnotes to Mill; and Marshman, while declaring that this transaction was "one of the few stains on the bright and honourable career of Hastings," treated the rhetoric expended on the matter as "oriental figures of speech." From the State-papers now brought to light it is made clear that no part of Hastings's career was more honourable. The Rohilla chiefs obstinately refused to pay the Vazir for a service which he had rendered on the faith of their promises: the Bengal Government was engaged beforehand to assist the Vazir in such a case: the assistance was voted without hesitation by a unanimous decision of the Council. Col. Champion, who commanded the Bengal contingent, exaggerated the severity with which the foreclosure of the Rohilla territory was carried out by the Vazir; but, as soon as Hastings heard the report, he evinced due indignation, and forbade all further harshness. The alleged share of the Governor-General in the measures by which the Oudh Begums were made to disgorge part of the State property of which they had possessed themselves is likewise reduced to a minimum. It is shown that the restitution was rightly enforced; and that whatever blame might attach to any agent of the Company for the means employed could only fairly fall on the Resident, Mr. Bristow, an official who had been forced on Hastings, and to whom Hastings never gave his confidence.

As it was observed above that there was a limit to the completeness of the vindication afforded by the papers before us, it may be proper to add that there are some points in the administration of Warren Hastings which are neither illustrated in the *Selections* nor explained in the Introduction. Such are the vigorous but unconstitutional suspension of the Governor of Madras in 1780, and the proceedings relative to the alleged vacancy of the office of Governor-General, with its consequent assumption by General Clavering in 1777. There is also little bearing on the relations between Hastings and the Supreme Court, or on his private life and character. But enough has been published to justify the opinion expressed in the Introduction that "his fair fame will not suffer from an examination still more rigid and dispassionate."

Of the manner in which Prof. Forrest has performed his editorial functions little more need be said. The work has evidently been a labour of love, and one notes with pleasure the evident satisfaction which the editor has derived from the result. One or two minor errors may be pardonably noticed. The officer sent into Central India in 1780 was not Major "Carnac," as stated on p. 55; his name was Camac, as may be seen by



referring to papers beginning II. 705. The name of the Mahratta chief against whom this officer was then employed was not "Mahadjie," but Mádhu Ji. But these are probably mere *coquilles*, due to inadvertence in proof-reading, from which few authors, it is to be feared, are entirely safe. The Selections, it must be repeated, are a most precious contribution to a highly important chapter in the history of the empire.

H. G. KEENE.

*History of Sligo, County and Town, 1603-1688.* By W. G. Wood-Martin. (Dublin: Hodges, Figgis & Co.)

THIS continuation of Col. Wood-Martin's history of Sligo, from the earliest ages to the close of the reign of Queen Elizabeth, is, like its predecessor, a volume of considerable interest and importance; but more, I must confess, from the documents contained in the Appendix than from the text itself, which is in many places written in a very slovenly and unequal fashion. The documents to which I particularly allude as more than counterbalancing the defects of the book, and to which students of Irish history will turn with the greatest interest, are the extracts from Hart. MS., 2,048, relating to the rentals of the estates of the landed proprietors in county Sligo in and about the year 1634, and the Depositions relating to the massacres of 1641 from MS. F. 3.2, Trinity College, Dublin. It is chiefly to these documents that I wish to direct attention in the following remarks.

Unlike the three other provinces, Connaught had enjoyed a comparative immunity, during the reigns of Elizabeth and James I., from those plantation schemes which were to regenerate Ireland and to transform the island into a peaceful and prosperous country, but which in effect only served to make confusion worse confounded, and to raise up a mass of discontent that contributed in no small measure to the outbreak of the great Irish Rebellion. The effect of this immunity was apparent in the comparative tranquillity of the province at a time when Ulster and Munster were disturbed by foreign invasions and domestic insurrections. The settlement arrived at in 1585, notwithstanding some rumours of a plantation in James's reign, continued to hold good till the advent of Wentworth in 1633. It was Wentworth—whose prime object it was to increase the crown revenues of Ireland, and who, to attain his end, stickled at nothing which could by any possible means develop the resources of the country—that sowed the first seeds of discord in the western province. The arrangement of 1585, although confirmed by James, was by him set aside as being illegal and invalid, and a great scheme of plantation, which was to increase the revenues of the Crown by at least £5,000 annually, set on foot. To this end a survey of the entire province was instituted. Unfortunately the maps and documents relating to this survey were almost entirely destroyed in the fire of 1711; and although there is reason to suspect that contemporary transcripts of portions relating to the properties of individual

owners may still be in existence, nothing has as yet come to light. Col. Wood-Martin's discovery of a MS. in the British Museum bearing directly on this survey is therefore a matter for sincere congratulation. The survey in question embraces the greater part of the counties of Sligo, Mayo, and Roscommon. It appears to have been compiled at different times, and without any regard for uniformity, between 1632 and 1634. Much of it has also, it is to be regretted, suffered from damp and other causes. Perhaps the most valuable part of it is that which refers to the county of Sligo, an abridgement of which Col. Wood-Martin prints in his Appendix. But the MS. is worth printing in its entirety, and it is to be hoped that someone may be found able and willing to undertake the editing of it. Meanwhile, Col. Wood-Martin's transcript, into which I notice that a few not unimportant errors, due either to the copyist or printer, have slipped, furnishes us with some valuable details as to the names and estates of the landed gentry of Sligo on the eve of the Great Rebellion.

Passing now to the documents relating to the outrages and murders committed in the county and town of Sligo during the outbreak of the Rebellion, we are indebted to Col. Wood-Martin for printing the Depositions in their entirety, and thus enabling us to test the credibility not only of his own narrative but also of the Depositions themselves. For his own part, Col. Wood-Martin has no hesitation in accepting the Depositions as substantially, if not indeed as literally, true. But he passes the limits of credulity when he ventures, for the sake of darkening the shades in a picture already too sombre, to add details for which the Depositions furnish him no authority. With the Depositions before him, it is greatly to be regretted that he has not studied them in a more critical and impartial spirit. Take, for example, his account of the massacre in Sligo gaol on the night of the 13th of January, 1642. That a number of Protestants, or, more correctly, persons of British descent, inhabitants of Sligo, were then cruelly murdered is a fact unfortunately beyond dispute. But some doubt, from which the witnesses themselves were not free, exists as to the number of those who then perished. "Thirty-eight or thereabouts"; "thirty-six or thirty-seven"; "above thirty," are the estimates variously formed by those witnesses who directly testified to the event. Miss Hickson—who cannot be regarded as a witness prejudiced in favour of the Irish rebels and who, though she only prints one Deposition, that of William Walsh, may nevertheless he presumed to have read all the others—considers the number to have been considerably exaggerated, and conjectures that "only about a dozen perished there." Yet Col. Wood-Martin calmly asserts that on the morning after the massacre the corpses of "about forty" were carried out to be buried. This is, perhaps, a small matter; but it assumes another complexion when we find him altogether ignoring those circumstances which, while they can never excuse, may at least serve in a measure to explain the reason of this horrible crime.

The affair is somewhat shrouded in mystery, but it would appear from the Depositions that after the capture of Sligo some of the inhabitants, "being loth to leave their little goods," elected to remain in the town rather than migrate with the rest to Boyle. Anxious to ingratiate themselves with the dominant party, some of them renounced their religion and enrolled themselves in O'Connor Sligo's company of foot. For four or five weeks their lives and their goods were secure. But a rumour having been spread (apparently by design) that an English force was advancing to their relief, the leaders of the Irish held a meeting in the abbey, when it was decided, for greater security, to place the more active among them under lock and key in the town gaol, which then served the purposes of a guard-house. This decision appears, however, to have been distasteful to the two brothers of O'Connor Sligo, Charles and Hugh O'Connor, who urged the necessity of putting them to death. Being for the nonce foiled in their intention, they held a meeting of their supporters in Lady Jones's house, when they resolved to take the matter into their own hands. That the murders that followed were the work of a small and, but for their violence, an insignificant section of the rebels appears clearly from the Depositions, and from the fact that they were reprobated by the Irish generally and more than one attempt was made by them to bring the perpetrators of them to justice.

Such I say *appears* to be the truth about the massacre in the gaol, and Col. Wood-Martin would have displayed more impartiality had he sought to moderate rather than to exaggerate the language of the Depositions. For my own part, the more I study these Depositions the more I am impressed with their unreliableness as historical documents. To go no further afield than the present incident—the massacre in Sligo gaol—it is impossible to regard either the witnesses or their statements without a strong feeling of suspicion. Of the thirteen witnesses whose examinations are here printed, only three or four had any explicit information to give. First of all comes Edward Braxton, brother of William Braxton, one of the deceased, who swore that he heard the story of the massacre from a Mr. O'Callan who had heard it from Col. Owen O'Rorke "who was in the said town of Sligo that night when the said murder was committed." Some years afterwards, Col. O'Rorke being put on his oath, declared himself entirely ignorant of the fact. Another witness was William Walsh, Braxton's nephew, whose father also perished that night. He swore to overhearing the murderers, including the above mentioned Col. O'Rorke and his brother Brian Ballagh O'Rorke, planning the murder in Lady Jones's house. Col. O'Rorke, as we have seen, utterly denied the charge; and his brother Brian, on being examined, swore that he was not in the town that night, and was altogether ignorant that any such murder had been planned or was intended. Jane Stewart, wife of one of the murdered men, was one of the principal witnesses. She was herself ill in bed at the time, but was credibly informed by her son, who was found

next morning more dead than alive, that the principal murderers were "two butchers," James and Robert Bates, of Sligo. This same James Bates subsequently swore that he had no hand in the murders, but was at the time "in the upper room of the prison with one Henry Knott, who escaped after the murder was committed." Hugh Gaskein, a butcher in Bundoran, whose testimony is the more circumstantial by reason of his greater ignorance, swore that the murder was committed by Hugh and Charles O'Connor and their soldiers; and that Henry Knott's escape was due to the fact that his father owed a certain sum of money to one William O'Crean, who feared to forfeit the debt, and, therefore, preserved young Knott's life.

Of such a nature, then, are the inconsistencies that appear on the face of these Depositions. That it may be possible to compile a consistent narrative by basing it on any one of them and amplifying it with details from the others, as Col. Wood-Martin appears to have done, I do not deny; but whether we shall thereby have got at the truth of the matter may well be doubted. During the Rebellion, Sligo did not play a very important part; but Col. Wood-Martin's account of Hamilton's attack on it will be read with interest. It changed hands several times, and was one of the last places to capitulate to the army of the Parliament.

For the rest, there is nothing of special importance in Col. Wood-Martin's book to call for remark, the greater part of it having already appeared in his *Sligo and the Enniskilleners*.

ROBERT DUNLOP.

#### NEW NOVELS.

*A Village Hampden.* By Algernon Gissing. In 3 vols. (Hurst & Blackett.)

*Paul Nugent—Materialist.* By Helen F. Hetherington (Gullifer), and the Rev. H. Darwin Burton. In 2 vols. (Griffith, Farran & Co.)

*The Baffled Conspirators.* By W. E. Norris. (Spencer Blackett.)

*They Have Their Reward.* By Blanche Atkinson. (George Allen.)

*Miriam's Schooling, and other Papers.* By Mark Rutherford. (Kegan Paul & Co.)

*Three Notable Stories.* By the Marquis of Lorne, Mrs. Alexander, and Thomas Hardy. (Spencer Blackett.)

*The Haunted Organist of Hurly Burly, and other Stories.* By Rosa Mulholland. (Hutchinson.)

*Expiation.* By Octave Thanet. (Frederick Warne.)

*Two and Two: a Tale of Four.* By Elizabeth Glaister. (Bristol: Arrowsmith.)

AN author may no doubt stretch a point for the sake of a good title, but Mr. Algernon Gissing takes a somewhat daring liberty when he calls his Michael Wayfer a "Village Hampden." The name, however, may help to sell the book, while its inappropriateness does not mar the story. A reader would be hard to please who did not

enjoy this pleasant account of Gloucestershire village life, although the story records a good deal of suffering. The Rev. Mr. Bewglass was for many years vicar of Shipcombe, on the Cotswolds. He was beloved of his flock, upon whom he spent his substance as well as his strength; and when he died his widow was left unprovided for. But that was not all. The glebe consisted of Sedgcomb Farm, of which Jonathan Wayfer was tenant; and the farm buildings had fallen into decay for want of timely repairs. With the advent of a new vicar there was a claim for dilapidations. This is the central fact of the story, out of which most of its stirring events arise. Jonathan Wayfer, on his death-bed, confessed to the old vicar's son that a regular allowance for repairs had been made to him out of the rent, but he had put the money in his pocket instead of spending it on the buildings. He told his own son to make good the amount, and if Michael Wayfer had done as he was bidden, all would have been well. But he repudiated the obligation, and from that false beginning went from bad to worse. Fortunately for everybody concerned, the village possessed a good angel in the person of its schoolmistress. We see her first in waiting on the dying old farmer, who left her a legacy of two hundred pounds. She refused to take the money, and when it was paid to her she gave it to one of Wayfer's churlish daughters. But the legacy found its way back to Ruth Selby, and it afterwards plays an important part in righting various wrongs. Ruth is a young woman who says and does the right things in the most natural way. She shows to advantage by the side of the new vicar's daughter, whose interest in the affairs of the village is put on and off with the same ease. Gabriel Bewglass very nearly lost his head over one young lady before he woke to the true worth of the other. He and Michael Wayfer are fairly matched; each was pig-headed in his own way, though it happened that Gabriel's was the better way. The other people, even to their sophistications, are genuine village types—as Mr. Kimble, for instance, the prosperous farmer, who is lavish of personal help and gifts in kind, but "draws the line at cash." It is a common habit, no doubt, to draw the line at cash; but among the agricultural class, whom Mr. Gissing evidently knows, it is a habit not inconsistent with much generosity. As a rural picture, with a few tragic touches in the quaint comedy, the story seems a very true one.

The authors of *Paul Nugent, Materialist*, have essayed the difficult task of answering *Robert Elsmere*. Mrs. Ward's book, able though it is, does not by any means contain the best case that could be stated for Robert Elsmere's new convictions; but the writers of this supposed answer meet it with a case which is ludicrously weak and feebly argued. Paul Nugent is represented as being, in point of intellectual attainments and moral character, a very fine fellow. He has not ordered his life according to the express pattern of orthodox Christianity—he has kept clear of churches and dogmas—but he has lived a pure and high-minded life nevertheless. Well-born and sufficiently

well-off, he is tolerated in spite of the freedom of his opinions; but society avenges itself upon him by making the toleration felt. Not that Nugent minds it. He holds his own when a theological argument is thrust upon him, but he does not seek that kind of discussion. The atmosphere, however, is prepared for it. The book has been written to show how a strong mind can be brought down from its high vantage ground of intellectual conviction; and made to subscribe to the thirty-nine articles of belief. Much literary skill is shown in the writing, and perhaps that is the only thing which the literary critic should concern himself about; but when polemics are the chief matter of a book, the critic cannot ignore them. The polemics, unfortunately, spoil the tale. The process of Paul Nugent's recovery from scepticism has to begin somewhere; and the beginning is made when he hears a poor woman, in the midst of much suffering, express the hope that all will be made right hereafter. The hope was a perfectly natural one, and there was nothing in it that should not have excited Nugent's sympathy without unhinging his mind. But this touch of sentiment did not go far. It was not till Nugent was himself ill, and when his weakness of body probably affected his judgment, that the arguments of Lovell, the earnest curate, told upon him. Under no other conditions can one imagine him assenting to the view that, as "the existence of the Church itself surpasses all other miracles," the whole question of miracles ceases to be a perplexing one. But Nugent was rewarded for his capitulation by Maude Dashwood's acceptance of him; and it is, perhaps, enough that he was "happy ever after."

Mr. Norris always makes the best use of his materials, and in *The Baffled Conspirators* he tells a good story with characteristic brightness and effect. The conspirators are four highly marriageable men, who mutually agree that if any one of them should fall in love he should avoid the object of his affections for six months. If at the end of that time he was still in love, the vote of his friends was to be taken upon his choice, and if that were favourable he might propose. Such a plot, in the hands of Mr. Norris, obviously admits of very happy treatment. It is only necessary that there should be a fascinating woman at hand; and here she is, with all manner of charms and winsome ways, in the person of Lady Belvoir. The arch-conspirator, the organiser of the anti-proposal plot, is the first to succumb, and a like calamity overtakes two of the others. If Mr. Norris had so chosen, Lady Belvoir and her victims would have carried him well through three volumes.

Miss Blanche Atkinson does not permit the deserving people in her story to "have their reward" until the chance of their getting it seems to be altogether lost. But readers who like an involved tale, of which the tangled threads are not collected till the last chapter, can desire nothing better than *They Have Their Reward*. It is a little difficult to justify the theory of the title. Joanna, no doubt, had her reward, notwithstanding that she let her half-million

legacy pass to her little step-sister. Mrs. North, too, had her reward in the natural outcome of goodness. But the rascal Myers fares too well, unless it may be taken that he got what he deserved when he married Lillian Pryde. The story is very brightly written, and there is a good deal of sound thinking in it. Perhaps it is a fault, though a venial one, that every woman is beautiful and every man either an Apollo or a villain.

*Miriam's Schooling* is refreshingly natural. At the first dip into the story one meets with a delightfully minute description of an old-fashioned watchmaker's shop. The watchmaker was Miriam's father. Her mother had died, and she brought herself up not exactly in the way the neighbours thought would have been best. When she heard that her father was going to marry again, she and her brother escaped to London, both hoping to realise that golden something which is thought to be only attainable in some other place than that in which one's lot is cast. Their London life was a very sad experience, and Miriam's schooling at this time included all the hard lessons of poverty. But her strong character sustained her; and in due time she found herself back in her native village, at the bottom of her school, and learning to question her own judgments and to give more heed to those of others. It is a simple story, told with a freshness of style that gives it an unmistakable charm.

Why *Three Notable Stories* should be so called it would be difficult to say. The first of the three is only notable, if at all, as being a Canadian story by the Marquis of Lorne, a late Governor-General of the Dominion. But neither its distinguished authorship, nor its pretty Indian heroine, saves it from being rather dull. Mr. Hardy's story is the last of the three, and is as melancholy as its title. This is not a defect, however, for a story ought to answer to its name. Mrs. Alexander writes the middle story; and this is a decidedly pretty one, with an amusing complication, in which an offer of marriage is supposed to come from one man when it really comes from another, and the refusal, meant for the wrong man, reaches the right.

The cluster of stories in Miss Mulholland's book are pleasant reading. But it is fitting that they should belong to the "Idle Hour Series," for the thrilling and sometimes weird interest they excite is so keen that the reader will have to shake himself, when he puts the book down, before returning to less unreal life.

*Expiation* contains enough bloodthirstiness to satiate Mr. Hall Caine. But it is a capital story of life in the Southern States after the war. The movements of the time, and the odd mingling of strong characters—black and white—lend themselves to graphic description, while a thread of love-making runs through the tale and completes its charm.

The remarkable coincidences in *Two and Two*, and the personal histories of the two wives, have been skilfully made the most of. The reader who begins the story will find himself obliged to finish it before he puts it down.

GEORGE COTTERELL.

#### SOME THEOLOGICAL SERIAL PUBLICATIONS.

"MEN OF THE BIBLE."—*Isaac and Jacob: Their Lives and Times.* By George Rawlinson. (Nisbet.) It is distressing that a man of Canon Rawlinson's extensive learning should be willing to spend his time on such work as this. For 186 pages he bravely sticks to his task of assuming that the story of Isaac and Jacob as told in Genesis contains no difficulties or inconsistencies, without even telling us that any assumption has been made. It seems impossible that Canon Rawlinson should be unaware of the harm done to the cause he has most at heart by this proceeding. The clever youth or curious artisan who has peeped into the *Encyclopædia Britannica* at a public library cannot escape the conclusion that books like Canon Rawlinson's are merely dishonest. If the Canon fairly stated his assumption and referred, as he might, to his own Bampton Lectures in its support, less harm would be done; but he is persistently silent. In place of some serious discussion of the nature of the documents used, we get copious and sometimes interesting descriptions of scenery: "The general features of the scene would have been the same; grey rock would have predominated, &c."; and elaborate comments on the circumstances and state of mind of the persons of the narrative; "the first accouchement of a nonagenarian must have been recognised as hazardous, &c." Thus is the intelligent reader sacrificed to the supposed interests of the Sunday-school teacher. The author is doubtful whether the ages of the patriarchs before the flood are to be taken as accurate; he is doubtful whether the patriarchs themselves were men or nations—this doubt influences his attitude towards the story of Isaac. Was Sarah really a nonagenarian, and did Abimelech, King of Gerar, in chap. xx. fall in love with the nonagenarian of chap. xvii.? And Ishmael, was he a baby or a youth in chap. xxi. These are the questions we should like Canon Rawlinson to answer. In place of his elaborate reflections on what Abraham thought and what Isaac thought and what the scenery was like when Isaac was about to be sacrificed, we should like some light to be thrown on the two important questions of fact and morality, which the story suggests to the intelligent. Was the occurrence connected with the prevalent child-worship? Could God order Abraham to murder his child? On these points Canon Rawlinson has nothing to say. In place of them we get suggestions that the troubles of Rachel and Leah are a warning against marrying a deceased wife's sister, and a serious citation of Gal. iv. 29 to prove the violently improbable hypothesis that Ishmael was permitted to seriously annoy Isaac. The ostrich with heroic persistency keeps his head in the sand from the beginning to the end of the treatise.

"MEN OF THE BIBLE."—*The Minor Prophets.* By Archdeacon Farrar. (Nisbet.) Dr. Farrar has added another to the few satisfactory volumes of the "Men of the Bible" series. His book is thoroughly candid and up to date, and may be safely used by the general reader as a fair account of the results attained by critics and scholars in their investigation of the many perplexing problems connected with the Minor Prophets. He has compressed into a small space, and arranged clearly and conveniently, a large mass of information. Four chapters on the general characteristics of Hebrew prophets and prophecy are followed by two chapters apiece on Amos, Hosea, Joel, and Micah; after which the eight remaining prophets are dealt with each in a single chapter, with the exception of Zechariah, whose prophecies Dr. Farrar attributes to three writers, treated of in three successive chapters. There are thus twenty-two chapters in all. Dr.

Farrar is anxious at the outset of his work to replace the narrow and false notion of the prophet as the foreteller of future events by a juster and wider conception. He remarks that what is called the "argument from prophecy" in support of the inspiration of Scripture "requires a careful restatement if it is to stand the light of modern criticism." In the writings of the prophets we find usually that "anything resembling that sort of minute and detailed description of future events, of which the Book of Daniel would be a specimen, if Daniel were its author, is conspicuous by its absence." Dr. Farrar, therefore, treats the prophecies as much as possible as being political and historical, rather than prophetic documents in the ordinary sense. He gives careful and clear summaries of all of them. Amos and Hosea are naturally treated at greatest length. In writing on Amos the tendency to conceive of him as a homely self-taught shepherd is not sufficiently restrained. The wide political and geographical knowledge displayed in his prophecy makes it difficult to believe that Amos was not a travelled man; and his minute acquaintance with the evils of the time are irreconcilable with the idea that he spent his life in the neighbourhood of Tekoah. The chapters on Hosea strike us as the best in the book. The vigorous comments on Hosea xi. 8-11—a passage which critics have found illogical—are in Dr. Farrar's best style:

"All that we are witnessing is the to-and-fro contending currents of a human soul, dilated and inspired by the love of God, and rising out of the pessimism naturally created by the contemplation of guilt and retribution, into that holy optimism which recognises, in spite of all, that God doeth all things well."

Dr. Farrar is disinclined to accept the Book of Jonah literally, and treats of it out of chronological order at the end of his volume. He evidently shares what he calls the "growing conviction that it was written after the Exile." We are glad to see that he notices with respect the opinion that Matt. xii. 40 is a gloss.

"MEN OF THE BIBLE."—*St. Paul: His Life and Times.* By James Iverach. (Nisbet.) Prof. Iverach has written a careful monograph on St. Paul. He has studied exhaustively the literature of the subject, and formed clear and independent opinions on the many knotty points which meet him in the course of his investigation. Thorough and original work is always of value, and Prof. Iverach's book is valuable; but it has two serious faults. Its style is neither eloquent nor picturesque. Occasionally we come to a strong fluent passage, but too often the composition is clumsy and ill at ease. "I am specially indebted, though largely in the way of dissent, to Weizsäcker"; "the accusation was not so cunning as, though it was more honest, than those usually brought against Paul." The second of these sentences, when we correct the punctuation, is grammatically correct; but it is clumsy, and illustrates a sort of stiffness and awkwardness which makes Prof. Iverach hard to read. The second fault of the book is an occasional intemperance of statement. In treating of St. Paul's conversion, Prof. Iverach is anxious to insist upon "an objective Christophany." He consequently interprets the kicking against the pricks as baldly and unspiritually as possible, in opposition to Archdeacon Farrar, and proceeds—"we may say there is no evidence forthcoming that St. Paul felt any of the compunctions. . . which are so freely attributed to him." Again, Renan's idea that St. Paul was sickly "is hardly one that can be taken seriously"; and finally, "for the psychological imaginings of Pfeiderer and others, there is really no shred of evidence in the Epistles of Paul, nor in the Acts of the Apostles." The last sentence alludes to the

view that St. Paul's "visions and revelations" should be connected with the appearance on the way to Damascus. If Prof. Iverach disconnects them he discredits the visions to exalt the Christophany. Pfeiderer's theories are directly suggested by what he reads in St. Paul's own letters; to speak of them as supported by "no shred of evidence" is silly. It is equally absurd to ignore the evidence for St. Paul's weakly frame. Prof. Iverach should at least modify the positiveness of his language in these passages, which only injures the strength of his argument. The quotation from Coleridge on p. 71 requires correction, and surely the reading of Acts xi. 20 may be considered settled.

"THE ANCIENT AND MODERN LIBRARY OF THEOLOGICAL LITERATURE."—*The City of God*. By St. Augustine. In two vols. (Griffith Farran & Co.) The editor of this reprint tells us only that it was published in 1610, printed by George Eld, "Englished" from St. Augustine by J. H., and dedicated to William, Earl of Pembroke by Th. Th. This information is very scanty. Th. Th. is, of course, Thomas Thorpe, the publisher of Shakspeare's Sonnets, which George Eld printed for him in 1609. His dedication of *The City of God* to the Earl of Pembroke is a curious and interesting performance, which ought not to have been left out of the reprint. J. H. has been identified with John Healey, whose translation of the *Enchiridion* of Epictetus was published by Thorpe in 1610, with a characteristic dedication to John Florio. The 1610 translation of *The City of God* was followed in 1620 by a second edition, which describes itself as, "compared with the Latin Originall, and in very many places corrected and amended." It has a new dedication by William Crashaw, the father of the poet. The reprint ignores this corrected edition, modernises the spelling, and omits (silently) "the learned comments of Lodovicus Vives," translated at length in the early editions. Dr. Marcus Dods, the editor of the only other translation of the *De Civitate Dei* into English, speaks of Healey's work as "exceptionally bad, . . . inaccurate, . . . and frequently unintelligible"; but we are nevertheless very grateful for the reprint. We are doubtful of the wisdom of printing from the 1610 edition, and resent the silent omission of the comments of Vives; but so important a specimen of early seventeenth-century prose ought to be made accessible, and will be valued by all lovers of literature.

"THE ANCIENT AND MODERN LIBRARY OF THEOLOGICAL LITERATURE."—*The Life and Times of St. Cyprian*. By the Rev. G. A. Poole. (Griffith Farran & Co.) Canon Benham has done well in reprinting this volume. Like the works of Bishop Kaye, already included in this series, it is specially adapted to give the general reader, who is unable to read the Fathers in the original Greek and Latin, a real and valuable insight into their times and their thoughts. Poole's *St. Cyprian* was published in 1840, and we believe there has been no second edition; but his work, founded upon a close study of St. Cyprian's writings, and using them wherever possible, can scarcely be superseded. A reference to Archbishop Benson's article in the *Dictionary of Christian Biography* will enable the student to correct Poole's deficiencies, but will at the same time convince him of the permanent value of his work.

"CAMBRIDGE BIBLE FOR SCHOOLS AND COLLEGES."—*Malachi*. With Notes and Introduction. By Archdeacon Perowne. (Cambridge: University Press.) Archdeacon Perowne has already edited *Jonah* and *Zechariah* for this series. *Malachi* presents comparatively few difficulties, and the editor's treatment leaves nothing to be desired. His introduction is clear and scholarly, and his commentary sufficient.

We may instance the notes on ii. 15, and iv. 2, as examples of careful arrangement, clear exposition, and graceful expression.

#### SCANDINAVIAN BOOKS.

*Der Ariadnefaden für des Labyrinth der Edda oder Die Edda eine Tochter des Teutoburger Waldes*. G. Aug. B. Schierenberg. (Frankfurt.) In this little pamphlet, which contains his interpretation of "Grimnismal," "Völuspá," and "Grottalied," with considerations upon the Heroic Eddic Lays, Herr Schierenberg further develops his theories. That he is very possibly right in his identification of the place of Varus's defeat, and that he is entitled to the credit of having seen that Sigfred was a real person and of identifying him with Arminius one cheerfully allows; but one cannot follow him into the farther positions which he assumes—e.g., "dass in Brunhilde das Vaterland, in Kriemhilde . . . die Königsgewalt personificirt ist," and that "Völuspá," "Grimnismal," and "Wafthrudnismal," "im Anfang der 12 jhts in Island, im islandischen dialect, von einem Geistlichen Sächsischen Stammes gedichtet sind." One wishes that Herr Schierenberg, with his great local knowledge, would publish a clear handy map of the district he knows so well, marking levels and showing old earthworks, tracks, and remains. He would be doing a service to all who are interested in getting at the details of the battlefield where Varus fell. It is perhaps lawful to state in this connexion that there seems to be no corroboration whatever of Smith's theory that Arminius is a gentile name. It must, therefore, be taken as a parallel to Flaccus; and we may suppose the gens of both the young Cheruscan princes to have been Julia. Was the rare appellative "Arminius" given by reason of some accidental cause, or was it derived from some Roman tribune or legate who had charge of the barbarian wards? Some inscription may yet give an answer to the question.

*Völuspá*. Eine Untersuchung. Elard H. Meyer. (Berlin.) The writer's thesis, supported by a mass of learned matter (unindexed of course) is that "Völuspá" is the work of an erudite Icelander of the first quarter of the twelfth century. The essay—which includes a reconstructed text and full commentary, some 300 pages in all—is worth reading, but it does not carry conviction. That a vast quantity of interesting citations may be gathered to illustrate "Völuspá" is obvious; but it is a problem of exceeding difficulty to assign a definite origin or a definite influence to many of the curious legends that are to be found in early mediæval works. It is, in the absence of tangible proof, always more likely that a ninth or tenth century heathen lay should affect a twelfth century belief than that twelfth century beliefs should result in the forgery of a magnificent and beautiful poem—a poem so fine and impressive that it has attracted to itself more attention than any other relic of Teutonic heathen poetry. Whether Dr. Meyer will fail or not in gaining the suffrages of scholars to his bold thesis is not important. It is a good thing to have such theories ably brought forward; the fresh examination into facts which they provoke usually ends in an accession of knowledge. Dr. Meyer is also a more reputable antagonist to deal with than the average Baconian, and has at all events taken a good deal of trouble and pains to present his opinions worthily. He seems wholly to lack historic imagination and literary judgment; but this is a mere "subjective" opinion, as he would probably maintain.

*Studier over de nordiske Gudeog Heltesagne oprindelse*. Sophus Bugge. (Christiania.) In this stout volume Prof. Bugge brings to a close the first part of his new investigations

into the Old Northern mythology. Many of the seven fascicules of which it is composed have already received notice; and the theory upon which the whole investigation is conducted is sufficiently understood. Hence there is no need here to do more than explain that the latter part of the book is concerned with Woden on the gallows and with the Ash Ygg-drasill. The subjects are treated with all Prof. Bugge's wonted ingenuity and learning; and there are many noteworthy and suggestive passages, e.g., this reading for the headline of the Ruthwell cross:

"[ic ne]god mon mæ fah cþo,"

which is further compared with Gen. viii. 21, and interpreted *Jeg gud ødeløgger ikke herafter fiendlig Mennesket*. On the other hand, such an idea as that Saxo's Rostarus (which Bugge admits to be, as it is of course, a scribal error for Roftrarus = Hrofr = Hroprtr) could be also a corruption from some such form as "Crist" seems almost ludicrously far-fetched and absurd. Throughout the book the whole theory of Graeco-Latin and Judæo-Christian influences is pressed much too hard. One feels, after a careful perusal of it, much as one did after reading some of those wonderful works which have proposed to resolve the Etruscan inscriptions into Low-German or Plautus's Punic into Old Celtic. "Well, this book has, at least, convinced me of one thing, to wit, that the theory it so ably upholds is not the right one." In fact, the advocate has done his work admirably, but the cause he pleads is hopelessly unsound.

*Katalog over den Arna-Magnæanske Haandskrift samling*. II<sup>e</sup> Hfte. (Copenhagen.) The Arna-Magnæan trustees have completed in this part (which contains the quartos of their great collection) the first volume of their useful enterprise. It contains accounts of some 370 MSS. touching law, civil and ecclesiastic, and over 500 MSS. of Sagas of various scope. It will be useful to every student of Old Northern history or philology, and will take its place by Möbius's Catalogus, Lidderdale's British Museum list, and Prof. W. Fiske's bibliographies of Icelandic-printed books. Even a casual glance at its contents will show the immense debt the learned world owes to Arne Magnússon, but for whose intelligent exertions nearly every vellum, and all the best paper copies, in this magnificent library would ere this have perished ignobly without leaving a trace behind. It would be a good thing if the Trustees would complete their catalogue by an album of facsimiles of the more important vellums dated and undated, and of some half a dozen of the paper copies of the older copyists. Scholars could then judge for themselves whether the date ascribed (often as it would seem on very slight grounds) to important MSS. could be maintained, and it would be possible to make a systematic study of old Icelandic palæography. Dr. Kålund, who is responsible for the present volume, might well carry out such a scheme for the trustees.

PROF. WILLARD FISKE, of Florence, has lately issued, as number five of his admirable "Bibliographical Notices," a third and final supplement to Lidderdale's *Catalogue of the Books printed in Iceland from 1578 to 1880 in the Library of the British Museum* (1885). The present supplement—which, like the others, stops with the year 1844—enumerates 145 publications, to every one of which a bibliographical note is appended. It is especially rich in Rímur, or modern rhymed romances, the issue of which is actively continued to the present day; and in *Alþingisbækur*, or collections of laws and ordinances promulgated by the authorities of the island. Readers of Mr. Hall Caine's recent novel, *The Bondman*, may be interested to know that it also contains three



very rare contemporary broadsides relating to the Jørgensen revolution of 1809. These are two proclamations, in which Jørgen Jørgensen declares the independence of Iceland and his own assumption of power; and the agreement between Captain Nott, of H.M. brig *Rover*, and Governor-General Trampe, which annulled all Jørgensen's acts and restored the authority of the Danish crown. In a prefatory note, Prof. Fiske gives a general description of his collection of Icelandic publications (including those relating to Iceland), which now consists of nearly 4000 titles. To give some idea of its richness, we may state that it lacks very few of the editions and translations of the Sagas, and still fewer of the strictly linguistic works; that it has all the impressions of the Icelandic Bible, or of its parts, excepting the rare New Testaments of 1540 and 1609; and that its series of Icelandic periodicals—whether printed in the island itself, in Denmark, or in Canada—is absolutely complete. We shall look forward with interest to number six of these "Bibliographical Notices," which is to be entitled *Studies in Icelandic Booklore*.

#### NOTES AND NEWS.

WE hear from Copenhagen that Prof. Söderberg, of Lund, has discovered in a museum at Florence the lost fragments of the Franks Casket, of which the remainder is among the most valued possessions of the British Museum. The casket is made of the bone of whales, carved with figures, and with Runic inscriptions of the eighth century, which Prof. Stephens attributes to the North of England. The newly found portions include a representation of a scene from the Sigurd myth, explained by Runic inscriptions.

A NEW edition of Mr. Coventry Patmore's masterpiece, *The Unknown Eros*, is about to be published by Messrs. George Bell & Son. The book will be uniform with the two-volume edition of Mr. Patmore's poetical works recently issued by the same publishers.

MESSRS. LONGMANS & Co. have in the press *Voces Populi*, by Mr. F. Anstey, reprinted from *Punch*, with illustrations by Mr. J. Bernard Partridge.

THE full title of Archdeacon Watkins's Bampton Lectures for this year, to be published by Mr. John Murray in October, will be *Modern Criticism considered in its relation to the Fourth Gospel*.

MESSRS. MACMILLAN will publish immediately a second and revised edition—the first appeared so long ago as 1878—of Mr. George Howell's *Conflicts of Capital and Labour*, which gives a history of the trade unions of Great Britain, in their political, social, economical, and industrial aspects.

MESSRS. BLACKWOOD announce a new novel by Mrs. Oliphant, in one volume, entitled *Sons and Daughters*.

THE Palestine Exploration Fund has now ready for issue the new map of Palestine, upon which Mr. George Armstrong, the assistant secretary, has long been engaged. It is on the scale of three-eighths of an inch to the mile; and it takes in both sides of the Jordan, extending to Baalbek and Damascus in the north, and to Kadesh Barnea in the south. All modern names are in black; over these are printed Old Testament and Apocrypha names in red, and New Testament, Josephus, and Talmudic names in blue, thus showing at a glance all the identifications of sites that have been ascertained. A companion map, showing the elevations by raised contour lines, is also approaching completion.

THE next volume of the "Badminton Library" will be *Riding*, by Mr. W. R. Weir,

the Earl of Suffolk and Berkshire, the Duke of Beaufort and Mr. A. E. T. Watson (the two editors of the series), with a special chapter on Polo, by Capt. Moray Brown.

A LADY, who wishes to remain anonymous, has offered the sum of £30 annually for three years to the committee of the Incorporated Society of Authors, to be expended at their discretion in the general interests of literature.

THE September number of the *Newbury House Magazine* will contain a review of "Paul Nugent—Materialist," which, we are informed, will express Mr. Gladstone's opinion of that orthodox reply to "Robert Elsmere."

MR. STANLEY's book, *In Darkest Africa*, is published in America at seven and a-half dollars (say, 30s.). But it differs from the English edition—for the worse—in having only one index instead of two, and in a less happy reproduction of the portraits; and—for the better—in having the maps in a pocket instead of being bound up in the body of the work.

THE Rev. Augustus George Legge, vicar of North Elmham, Norfolk, proposes to print a transcript of the oldest churchwardens' accounts of his parish, from 1539 to 1577, including the most important period in English ecclesiastical history, when the vestments, liturgical books, &c., were disposed of in 1550. The various entries will be illustrated with notes; and an introduction will give a brief history of the church, a list of the vicars, an account of the lands held by the churchwardens, &c. The book will be handsomely printed, and issued in a limited edition. The names of subscribers are received by Mr. Agas H. Goose, Rampant Horse-street, Norwich.

The next volume in the "Camelot" series will be Landor's *Pericles and Aspasia*, edited by Mr. Havelock Ellis.

MESSRS. CROSBY LOCKWOOD & SON are about to issue the fifty-first edition of Dr. De Fivas's *Grammar of French Grammars*. Though the price is reduced, no alteration will be made in the contents or outward appearance of the book, which comprises the author's latest corrections and additions.

MR. L. POEHLMANN, of 27, Lonsdale-square, will shortly publish a pamphlet on "The Natural Way of Learning a Foreign Language," written by himself.

A NEW weekly paper is announced, entitled *Romance*, of which the first number will appear on Monday, August 18. As its name indicates, it will make fiction its chief feature. There are to be four or five complete novelettes every week, besides a serial, called, "The Queen's Secret: A Tale of the Present Reign." Some space will also be given to fashion and general chit chat. The editor is Mr. Harry Blyth.

WE are asked to state that the library of Trinity College, Dublin, will be closed from August 18 to 30 inclusive.

THE results of the L.L.A. Examination for the present year have just been issued by the University of St. Andrews. It appears that 607 candidates entered for examination at 31 centres, as compared with 536 in 1889 at 26 centres. Of these 244 entered for the first time. The centres for examination were Aberdeen, Bedford, Birmingham, Bristol, Cardiff, Cheltenham, Cork, Dresden, Dublin, Dumfries, Dunrossness, Edinburgh, Inverness, Kirkwall, Leeds, Liverpool, London, Londonderry, Loughborough, Manchester, Newcastle-on-Tyne, Paisley, Pietermaritzburg, St. Andrews, St. Malo, Scarborough, Shanklin, Stellenbosch, Stromness, Truro, and Wolfenbüttel. Taking a joint view of all the subjects in which candidates entered, passes were obtained in 596 instances and honours in 219; 90 candidates,

having passed in the full number of subjects, are entitled to receive the L.L.A. diploma. From the commencement of the scheme in 1877, 2112 candidates in all have entered for this examination, and of these 914 have obtained the title.

IT is worthy of note that five natives were among the successful candidates in the recent examination for the Indian civil service: Satis Chanda Mukerjee (10); Aravinda Akroyd Ghose (11); Govind Dinanath Madgarkar (42); Mohammad Yussuf (43); and Mohimahan Ghose (45). A sixth, Joseph Aloysius Ezechiel (33), had also been educated at Poona.

THE eleventh annual meeting of the American Library Association will be held this year at the Fabyan House, in the White Mountains—which sounds like an attractive locality—from September 9 to 13. Among the papers to be read are "The Public Library and the Public School," by Dr. W. T. Harris, U.S., commissioner of education, and "The Essential and the Desirable in a Public Library from the User's point of view," by Prof. J. K. Hosmer, of Washington, and Mr. Paul L. Ford.

THE latest venture in cheap publishing is the "Japanese Library" of Messrs. Cassell—so-called, apparently, from the designs in water-colour on the covers, which vary for each volume. The first peculiarity that strikes the eye is that they are printed on paper so thin as to require to be doubled in order that the ink may not show through. The result is that the volumes are perfectly limp and may be rolled up and otherwise maltreated without suffering—an advantage for travellers. Another peculiarity is that they are published at a nett price, which allows no margin to the discount booksellers. Some dozen volumes have already appeared in this series, among which we may mention *Ivanhoe*, *Oliver Twist*, *Handy Andy*, and *The Ingoldsby Legends*.

WE have received from Mr. Quaritch, in a very handsome volume, the priced catalogue of the romances of chivalry which he has for sale. To those who are acquainted with Mr. Quaritch's other catalogues, it will hardly be necessary to add that it contains a great deal more than the priced catalogues of other booksellers. Not only is the heading wisely extended so as to include almost the entire field of secular literature during the middle ages, but also, partly in the introduction (pp. 2 to 11) and partly in the notes appended to the more important lots, we are presented with a critical bibliography of the subject. The MS. upon which Mr. Quaritch himself sets the most store is the illuminated Chronicle of the Dukes of Normandy, which fetched 53,000 francs at the Didot Sale in 1878. Next—*Sed longo intervallo*—come the Roman de la Rose formerly in the Perkins collection; the Hungerfield Psalter of the twelfth century, which was sold by auction in London only a month or two ago; and a Grand Costumier of Normandy. Among the printed books we must be content to mention only Wynkyn de Worde's edition of Raoul le Fevre, concerning which Mr. Quaritch tells a romantic story. Under another title he records that the famous Talbot prayer-book, which has been since 1879 perhaps the most cherished treasure in his possession, was disposed of to a French collector in February of the present year. Appended to the catalogue proper are nineteen facsimiles of illuminations, &c., representative of the series of 100 plates which Mr. Quaritch is now publishing, under the title of "Facsimiles of Choice Examples selected from Illuminated MSS., Unpublished Drawings, and Illustrated Books of Early Date." They have been executed by Mr. Griggs, with extraordinary fidelity and brilliance. Altogether, this volume is equally attractive for its substance and for its form—always excepting the annoy-



ing blunder in the Index, which is duly apologised for.

The tenth volume in the new edition of De Quincey's Collected Writings (Edinburgh: A. & C. Black) is the first of two specially sub-entitled by the editor "Literary Theory and Criticism." In addition to the well-known Letters to a Young Man whose Education has been Neglected, and the papers on Rhetoric, Style, Language, and Conversation, we have here for the first time reprinted "A Brief Appraisal of the Greek Literature in its Foremost Pretensions," summing up the various hard sayings about the poets, historians, orators, and philosophers of ancient Greece which the author has scattered throughout his other writings. Whatever effect a perusal of it may leave on the mind, we have no hesitation in saying that Prof. Masson was entirely justified in not omitting it from his "édition définitif."

# TRANSLATION.

## AFTER THE DANISH OF INGEMANN.

God's mighty throng of witnesses,  
They stand before His throne;  
And he who faces death for Him  
Shall glorified go home.  
Unto the martyr's shining crown  
I may not lift my eyes,  
Yet I bear a cross on the road of life,  
And God knows where it lies.  
O God, if in life and in death,  
Thy Kingdom still I own,  
The love that I bear to Thee  
Shall in sorrow and trials be shown.  
You watch each little sorrow,  
The strife that no one saw,  
You see if I patiently suffer,  
And struggle on once more.  
Lord! if the strife is hard,  
And my grief is heavy to bear,  
Be Thou near me in the battle,  
For I am friendless there.  
If no human soul should my sorrow know,  
If their hate should be as a burning fire,  
Yet to see Thy Heaven opened  
And Thy glory is my desire.

K. F. AND F. P.

# MAGAZINES AND REVIEWS.

THE *Expositor* for August contains an interesting "postscript," by Canon Hicks, called forth by Prof. Ramsay's somewhat "perfidious" criticisms and remarks on his paper on "Demetrius the Silversmith," in the *Expositor* for June. Canon Hicks shows an excellent disposition to avoid dogmatizing where future discoveries may yet clear up uncertainties. "I should like," he says, "to see and handle some specimens of metal shrines of Artemis discovered at Ephesus; so far as I am aware, none are as yet to be produced." Several serial discussions are continued in this number, which also contains a survey of recent English books on the New Testament, by Prof. Marcus Dods, distinguished by kindness and judgment, but condescending, perhaps rather too much, to the "weak brethren."

THE *Jewish Quarterly Review* for July well represents some of the leading schools of Judaism, and is hospitable to more than one Christian scholar. Dr. Friedländer's sketch of the late Chief Rabbi, and Prof. Kaufmann's of the late Franz Delitzsch, give finely contrasting portraits. Prof. Sayce throws light on the dangers of Hellenising tendencies in Egyptian Judaism from some ostraka of the Ptolemaic period found at Karnak. Dr. Hirsch gives a study of the Sibylline oracles: he deeply regrets that Jews should have been guilty of "deception" equally with Christians. All students of the Bible will thank Mr. Montefiore for his survey of recent theories on the date and significance

of the Book of Proverbs. Mr. Herford gives a helpful examination of the apparent inconsistencies of the Talmudic doctrine of God. Prof. Bacher relates the history of the Sabbatarians of Eastern Europe, who "offer the only instance of a religious community spontaneously and from profound religious motives going over to the Jewish persuasion." Mr. Jacobs's discourse on Jewish Ideals, delivered before the Ethical Society, contains much with which patriots of all creeds will earnestly sympathise. Prof. Driver has found a promising disciple in Mr. Abrahams, who speaks at length on the Oxford professor's philological commentary on the text of Samuel. Mr. Simmons comments on the Septuagint rendering of Hos. xiv. 8. Mr. Schechter, Dr. Neubauer, and Prof. Gottheil of New York, have also contributed to this number.

THE *Theologisch Tijdschrift* for July contains the first part of a re-examination of the historical origin and meaning of the Book of Hosea, by Prof. Oort; a study of the difficulties connected with the account of the Tree of Life in Gen. iii., by Dr. Malthes; and an article on the origin of the Reformation, suggested by recent historical works, by Dr. F. Pijper. Among the notices of books may be mentioned that of Wundt's *System der Philosophie*, by Dr. A. Bruining.

# SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BEITRÄGE zur Kenntniss d. Russischen Reiches. 3. Folge. 7. Bd. Reisen u. Aufenthalt in Kamtschatka in den J. 1851-5. Von K. v. Dittmar. 1. Thl. Leipzig: Voss. 19 M.  
BUGNOTTET, G., et A. N. de SAUVIGNY, Etudes administratives et judiciaires sur Londres et l'Angleterre. T. 2. Paris: Durand. 12 fr.  
CLARETIE, Jules. Puyjoli. Paris: Dentu. 3 fr. 50 c.  
FICKER, J. Die altchristlichen Bildwerke im christlichen Museum d. Laterans, untersucht u. beschrieben. Leipzig: Seemann. 6 M.  
HIRTH, F. Chinesische Studien. 1. Bd. München: Hirth. 15 M.  
KULKE, E. Richard Wagner u. Friedrich Nietzsche. Leipzig: Reissner. 1 M. 50 Pf.  
LORCK, G. Die Homiliesammlung d. Paulus Diakons, die unmittelbare Vorlage d. Otridischen Evangelienbuchs. Leipzig: Fock. 1 M. 50 Pf.  
MÉNÈS, Catulle. Lila et Colette. Paris: Victor-Havard. 3 fr. 50 c.  
OHLE, R. Shakespeares Cymbeline u. seine romanischen Vorläufer. Berlin: Mayer & Müller. 2 M.  
SOCIN, A. Kurdische Sammlungen. 2. Abt. Erzählungen u. Lieder im Dialekte v. Bohtan. Leipzig: Voss. 8 M. 60 Pf.  
STEINHÄUSER, P. Wernhers Marienleben in seinem Verhältnisse zum "Liber de infantia sanctae Marise et Christi salvatoris." Berlin: Mayer & Müller. 1 M. 20 Pf.  
WERTENHOLZ, F. v. Ueb. Byrons historische Dramen. Stuttgart: Frommann. 1 M. 20 Pf.

## HISTORY, LAW, ETC.

- ANTONIADIS, B. Die Staatslehre d. Thomas ab Aquino. Leipzig: Robolsky. 2 M. 50 Pf.  
CARTULAIRE de l'abbaye de Notre-Dame de la Trappe. Paris: Champion. 10 fr.  
CONRAT, M. Geschichte der Quellen u. Literatur d. römischen Rechts im früheren Mittelalter. 1. Bd. 3. Abt. Leipzig: Hinrichs. 10 M. 60 Pf.  
GALLARD-MAGNAN, le Marquis de. Compte rendu des séances de l'administration provinciale d'Auch (1787). Paris: Champion. 10 fr.  
GORTESCHRIFTEN, neue. Nr. 1. Leipzig: Rauert. 1 M. 50 Pf.  
PHILIPPI, F. Die ältesten Osnabrückischen Gildesurkunden (bis 1500). Osnabrück: Rackhorst. 2 M. 50 Pf.  
SCRIPTORES rerum germanicarum in usum scholarum ex monumentis Germaniae historicae recusi. Regionis abbatu Prumiensis chronicon. Recognovit F. Kurze. Hannover: Hahn. 2 M. 40 Pf.  
WÜSTENFELD, H. Der Imām el-Schāfi', seine Schüler u. Anhänger bis zum J. 300 d. H. Göttingen: Dieterich. 5 M.

## PHYSICAL SCIENCE.

- LENDENFELD, R. v. Die Gattung Stelletta. Berlin: Reimer. 8 M.

## PHILOLOGY.

- HYMNUS homericus in Mercurium ab A. Ludwig editus, adiectis animadversionibus criticis in Phlegontis oracula Sibyllina. Königsberg: Koch. 2 M.  
KLOTZ, M. Der talmudische Tractat Ebel rabbathi od. Smachoth, nach Handschriften u. Parallelstellen bearb., übers. u. s. v. Königsberg: Koch. 1 M. 20 Pf.  
MOSCHOPULI in Batrachomyomachiam eorum natarum pars 1. ed. A. Ludwig. Königsberg: Koch. 60 Pf.  
SCHMIDT, A. M. A. Ueb. der Homerische in Sophokles' Aias. Leipzig: Fock. 1 M. 80 Pf.

# CORRESPONDENCE.

## WYNKYN DE WORDE'S "MORTE DARTHUR."

Philadelphia, U.S.A.: July 15, 1890.

Mr. Oskar Sommer, in his edition of *Le Morte Darthur* (vol. ii., p. 4), mentions two editions of the *Morte Darthur* printed by Wynkyn de Worde, one in 1498, and one in 1529. He says:

"Only two copies of his impressions are known to exist, fortunately one of each edition. That of 1498 is in Earl Spencer's library, No. 907, and that of 1529 in the Grenville Collection of the British Museum."

This first copy, he continues, lacks ten leaves, and thirteen others are partly injured.

I would add that I saw two leaves of the edition of 1498 while studying Arthurian literature in the Bodleian last summer. They are in Douce Fragments, 10. The leaves contain a part of book ix., the end of chap. xxii., the whole of chap. xxiii. and chap. xxiv., and the beginning of chap. xxv. The headings of the three latter are as follows:

"How a damoyzell sought helpe to help syr Lañcelot ayenst xxx knyghtes, and how sir Trystram fought with them."

"How syr Trystram and syr Dinadan came to a lodgyng where they muste Juste with two knyghtes."

"How syr Trystram justed with syr Kay and syr Sagamor le desyrus and how syr Gawayne torned syr Trystram for Morgan le fay."

My notes being brief, I cannot even surmise at this distance whether these are two of the missing leaves, or a part of another copy; but, in any case, they are of interest in connexion with Dr. Sommer's valuable work.

ANNA ROBERTSON BROWN.

## OLD FRENCH "ENCREMENT"—"LA GOULE D'Aoust."

Oxford: July 26, 1890.

Mr. Paget Toynbee's notes on matters connected with Old French literature and philology are always valuable and interesting.

1. His explanation of the difficult word *encrement* in the "Livre des Rois" as representing a Vulgar Latin *acrimente* is very tempting and plausible so far as the sense is concerned; but it is one that I am afraid cannot be accepted, as, on the phonological side, it has no sure analogy in its favour. Latin *acr* became in Old French *aigr*, so *acrem* became *aigre*, and *macrum* became *maigre*. It is, of course, quite out of the question to get *encrement* out of *aigre*. And in reply to this objection, it cannot be urged that *encre* may be due directly to the learned form *acre*, for *encrement* on Mr. Toynbee's hypothesis would necessarily be a word of popular origin, the suffix, of course, proving this.

2. In illustration of the intrusion of a nasal in Old French words, Mr. Toynbee cites *convoiter* as the phonetic equivalent of a Vulgar Latin *cupitäre*. This is surely an impossible equation. The Latin type required is certainly *cupid(i)täre*, the diphthong *oi* of the French word representing the tonic *i*, and the *t* remaining in consequence of its having been once immediately preceded by a consonant, just as we have *douter* = Latin *dub(i)täre* (see Schwan's Old French Grammar, § 160).

3. I do not think there need be any difficulty about "Saint Pierre la noele." The Latin name of the festival on August 1 was "Natale S. Petri ad Vincula" (see Dict. of Christian Antiquities, p. 1627). In ancient calendars the festivals of the Apostles were noted as "Natale" (i.e., Birthday), (see Ducange, s.v. "Natalis").

4. What is the etymology of *goule* in the term "la Goule d'Aoust"? It is generally explained as meaning the beginning of the month (see Godefroy, and Ducange, s.v. "gula"). Surely this is extremely improbable. For if this were

the meaning, how is it that the word *goule* only occurs in connexion with the month of August? how is it that we never hear of the *goule* of May or of November, in connexion with the festivals of SS. Philip and James and of All Saints? It is perhaps to the purpose to note that the phrase, "*la Goule d'Aoust*," is peculiar to Anglo-French texts. Is it possible that *goule* is the same word as Yule, Middle English *goule*, *zowle*, *zole*, *zol*, Old English *geol*, Icelandic *jöl*? Antiquaries often mysteriously refer to "the Yule of August" as an English term for Lammas Day (see quotation from Blount in Brand's *Pop. Antiq.*). Halliwell tells us that Gule is a name for Lammas Day (but, query, in what text or dialect?). Was August 1 ever called in English "the Yule of August" by any people except imaginative antiquaries?

A. L. MAYHEW.

P.S.—Since writing the above I have had the advantage of consulting the Hibbert Lectures of Prof. Rhys, where I have found much valuable information about the term "*Gula Augusti*." In Lecture V., in the section on the widely-spread cult of Lug (pp. 409-424), the learned professor has a great deal to say on the great Celtic festival celebrated at the beginning of August, called by the Irish "*Lugnassad*," and later by the Welsh "*Gwyl Awst*." Prof. Rhys says that the Welsh term in the form of "*Gula Augusti*" passed into the Latin of the Chroniclers (e.g., *Annales Cambrie*, Rolls ed., p. 109, *ann.* 1287), and even into a statute of Edward III. (a. 31, c. 14); he refers also to Thos. Hearne's note in his edition of *Robert of Glouster* (p. 679). If this account is correct, the Anglo-French *goule* is of Welsh origin, and "the Yule of August" is a figment of the pseudo-learned antiquary.

A. L. M.

"OTAMÁN," "ATAMÁN," "HETMAN," AND  
"HAUPTMANN."

British Museum: July 28, 1890.

Mr. Krebs's letter in defence of the connexion between *Hetman* and *Hauptmann* (ACADEMY, July 26) leaves me unconvinced. He defends that connexion (1) because three eminent Slavonic philologists do not deny it; (2) because it is not to be found in Old Slavonic, but only occurs in modern Slavonic dialects; (3) because the close connexion and union between Austria and Poland, especially under Stephen Bathory, makes *Hetman* a probable German derivative; and (4) because *Hauptmann* has more than one meaning.

Let us take these points seriatim.

(1) It is quite true that Linde, Jungmann, and Miklosich do not deny the connexion; but neither do they affirm it. (2) Of course the word *Hetman* was unknown to the old Slavonic language. To expect to find it there would be about as reasonable as to look for the word "torpedo" in Anglo-Saxon. The dignity of *Hetman* did not exist till long after Slavonic had ceased to be a living tongue. Its occurrence in most of the modern Slavonic dialects certainly points to a comparatively modern but not necessarily a German origin. (3) Mr. Krebs's third point is fatal to his own contention.

"Considering," he says, "the close military connexion and political union between Austria and Poland, especially . . . when Stephen Bathory, crowned king of Poland . . . 1576, granted the Cossacks . . . the privilege of choosing a *Hetman* (or chieftain) out of their own people, there seems little reason to reject the supposition that *Hetman* may be a German loan-word," &c.

By Austria, Mr. Krebs must, of course, mean the House of Austria, for the so-called Austrian Empire was then non-existent. Now, so far from there being any union whatever between the Poles and the Hapsburgs, the relations between

the two were marked from first to last by the most uncompromising hostility, which reached its climax when the Hungarian Bathory (whom Mr. Krebs evidently regards as a German) was elected king of Poland chiefly on account of his notorious Teutonic antipathies. (4) Point 4 has no bearing whatever on the subject. We all know what *Hauptmann* means; where the Cossack *Hetman* came from is the question.

But where then did this interesting changeling come from? I should look for it in the East rather than in the West of Europe. At all events, there is much more to be said for its Ruthenian than its German origin; and if Ruthenian, *Otamán* would be the original form (Zhelkovsky: *Malorusko-nimetsky Slovar*), and both *Atamán* and *Hetman* derivatives. Indeed, Zdanowicz (*Slovník jazyka polskiego*) expressly, and Dal (*Tolkovy Slovar zhivago Velikorusskago yazyka*) by implication, derive *Ataman-Hetman* from the Ruthenian language. Nevertheless, it is dangerous to dogmatize on so recondite a matter, for we must recollect (1) that *Hetman* and *Ataman* are distinct words, existing side by side in the Russian, Ruthenian, and Polish vocabularies; (2) that the Polish *Hetman* is sometimes even used in contradistinction to the Ruthenian *Atamán* by Polish scholars; and (3) that the Bohemian *Heytman* differs from both, and may even perhaps actually have a German origin. All I contend for is that the title of the Cossack chieftain (whether *Otamán*, *Atamán*, or *Hetman*) has no necessary connexion with the German *Hauptmann*; and I am inclined to think that here we have one of those cases of accidental resemblance which have so often proved very mischievous to science by luring too confiding philologists away from solid facts into the quagmires of fanciful speculation.

Where the Ruthenians got the word from is a still more obscure question. A Tatar prototype seems to me to be more probable than a Lithuanian, on historical grounds. Perhaps some of the readers of the ACADEMY may throw a little light on the subject?

R. NISBET BAIN.

"COCKNEY."

Dorking: July 27, 1890.

Prof. Max Müller's obliging mention of the *cack-ei* of his nursery days seems to clinch the supposition that Florio's *cockanegg*, together with the earlier *cockenay*, were analogous appellations of an egg in the English nursery. The amplification of the word in the English forms, by the insertion of an unmeaning *an* or *en*, may be compared with the modification seen in "Jackanapes" for "Jack-ape," a monkey. Chaucer, in the Nun's Priests' Tale, uses the syllables "cok! cok!" to represent the frightened notes of Chaunteclere on seeing the fox in the yard.

H. WEDGWOOD.

THE SAGAS.

Hawthorns, near Kerwick: July 28, 1890.

We shall no doubt be happy to accept Mr. Stefánsson as the literary spokesman of Iceland when the place is vacant, but for the time being it is still occupied by Vigfusson; and this is the classification which that scholar made of the chief branches of Icelandic literature:

- A. Poetry (on which the Sagas are mostly based), Mythical, Heroical, and Historical, e.g., Poetical Edda, Erik's Lay, Hornklofi's verses.
- B. Laws (of Iceland), Grágás (of Norway), Norges gamle Love.
- C. Mythical Histories, e.g., Snorri's Edda, Volsung Saga.

D. Icelandic Sagas, or Histories referring to Icelandic history.

(1) Sagas of the General History, e.g., Landnámabók.

(2) Sagas of Men and Families, e.g., Njála.

(3) Sagas of Bishops—Annals, &c.

E. Kings' Sagas, or Lives of Princes of Foreign Countries, e.g., Heimskringla, the Orkney Saga, &c.

Thus it will appear that the Sagas are historical, heroical, mythical, and chiefly based on ancient poetry, and that the Volsung Saga is a fiction.

HALL CAINE.

## SCIENCE.

*Pure Logic, and other Minor Works.* By W. Stanley Jevons. Edited by Prof. Adamson and Harriet A. Jevons; with a Preface by Prof. Adamson. (Macmillan.)

THIS latest addition to the posthumous collection of Jevons's Works contains his earliest studies on the theory of logic and the examination of Mill's philosophy which he left unfinished. The writings of the former class have been before the public for many years; and their substance was embodied in the author's mature work on the Principles of Science. A minute analysis of the Pure Logic and the Substitution of Similars will not be expected here. We need not describe the logical machine, or discuss the treatment of propositions as equations. It will suffice to refer those who require a summary view of Jevons's logical theory to the Preface, in which Prof. Adamson brings out very clearly the chief points of the Jevonsian system in contrast to that of Mill:

"All reasoning or, more exactly, all proof is deductive in character, and involves general propositions of absolute certainty. . . . The generality of the principle involved in any proof is not to be construed after the concrete fashion, as an assertion found to hold good about a number of concrete, and possibly not exhausted, particulars. . . . The range of assured knowledge is thus of narrow extent as compared with the indefinite expanse of concrete existence. . . . Within the region of concrete existence reasoning, in the strict sense, is impossible. But, in Mill's view . . . within the realm of concrete existence lay the province and process of reasoning."

Prof. Adamson indicates the difference between the two logicians, without expressing a preference. He imitates the admirable impartiality which characterised the report of a recent Commission, with possibly the similar result that partisans on both sides will be confirmed in their respective convictions. There is one at least among Prof. Adamson's readers who is hardened in the belief that the true type of empirical logic is afforded by what has been well called the "Brown-Herschel-Mill view" of causation, and that the attempt to identify inductive and formal logic is futile.

The principal addition which is made in this volume to the polemic against Mill consists of an hitherto unpublished fragment on the Method of Difference. The writer renews the complaints expressed in the published articles against "the astonishing conclusion that a general law of nature may be founded upon the observation of two

instances." The fragment does not assist us in understanding how such astonishment could be expressed by one who must have been perfectly aware that one or two experiments in a chemical laboratory often suffice to establish a new law. Of course this experiment must be backed by previous experience relating to experimentation in *pari materia*. This connexion of particular observations with previous inductions by the concatenation of deductive reasoning is by some regarded as the principal invention or discovery of the modern logicians who have methodised empirical philosophy. But Jevons seems never to have recognised the principle, which Mill in his discussion of the Laws of Nature has explained with tolerable clearness, that "all inductions which can be connected by ratiocination are confirmatory of one another." The consideration of this principle might have removed the difficulty which is urged by Jevons in reiterated passages like the following:

"The four great pillars of Mill's logical edifice rest then upon the universal law of causation. Upon what does this law rest? An ancient system of cosmogony represented the world as resting on an elephant, and the elephant on a tortoise; we want something to correspond to the tortoise."

"Now we are in a perfect vicious circle. Causation is proved only by the method of difference. That method derives its validity from the universality of the law of causation."

But what if the analogue of the inductive system is not "an ancient system of cosmogony," but the formation of worlds which modern science reveals—portions of matter coming together and thereby acquiring consistence without anything on which to "rest"? What if the apparently "vicious circle" is an arch composed of mutually sustaining parts? But it is not our part to advance a defence of Mill, which it would be impossible within our narrow limits to maintain. It is more becoming to adopt the judicial impartiality of Prof. Adamson's verdict:

"The investigation of the fundamental principles of reasoning is a problem of such subtlety and complexity that exhaustive criticism of one distinguished logician by another must always be hailed with satisfaction."

Turning from logic to moral philosophy, we find in Prof. Adamson's interesting description of the manuscripts left by Jevons a notice of a fragment on Free Will and Necessity directed against Mill's theory on that subject. But no considerable addition is made to the published article on Mill's *Utilitarianism*. The brunt of the attack is there directed against the position inconsistently taken up by Mill, that pleasures differ in kind. Jevons is not the less powerful assailant because he is not the first. When Homer makes Patroclus fall, he does not allow, even to Hector, the undivided glory of prevailing over the friend of Achilles. The Greek hero is first stunned by Apollo, then wounded by a Trojan of inferior note, before he receives his death-blow from the great Hector. It is thus that Dr. Sidgwick and others less well-known had anticipated Jevons's attack. "Thus by a mortal and immortal hand wounded," as Pope translates, the Utili-

tarian chief succumbs to the blow of his last and not least formidable assailant. Turning the weapon in the wound, Jevons insists: "There is much nobleness and elevation of thought. But where is the logic?" Another weak point seems to be hit in the following passage:—

"The whole tone of Mill's moral and political writings is totally opposed to the teaching of Darwin and Spencer, Tylor and Maine. Mill's idea of human nature was that we came into the world like lumps of soft clay, to be shaped by the accidents of life or the care of those who educate us."

Referring to a phrase employed by Mill and Austin, "the extraordinary pliability of human nature," Jevons continues:—

"No phrase could better express the misapprehensions of human nature, which, it is to be hoped, will cease for ever with the last generation of writers. Human nature is one of the last things which can be called 'pliable'; granite rocks can be more easily moulded than the poor savages that hide among them."

That the complaints of Jevons against Mill, however regrettable their tone, have some substantial ground, probably no one is concerned to deny. Still, as we read the deeply interesting passages in which Jevons intimates his own belief about the duties and destinies of man, we feel how true of himself is what he said of Cairnes, that his own opinions were much more valuable than his criticism of other people's opinions.

F. Y. EDGEWORTH.

#### RECENT BOTANICAL LITERATURE.

*History of Botany (1530-1860)*. By Julius von Sachs. Translated by H. E. F. Garnsey. Revised by I. B. Balfour. (Oxford: Clarendon Press.) Prof. Sachs's *Geschichte der Botanik*, originally published in 1875, brought down the history only to 1860; and now, after the lapse of another period of fifteen years, we have an English translation of the German work. It suffers, therefore, under a double disadvantage. Firstly, as a translation of a continental work, we may expect to find the labours of English workers comparatively neglected; and secondly, a history of a science in which such enormous advances have been made in recent years as that of botany, and which is brought down only to about the date of the publication of the *Origin of Species*, reminds one, it must be confessed, somewhat of the play of Hamlet with the part of Hamlet left out. To illustrate the first defect, Prof. Lindley is referred to only as the author of a system of classification of which some hard things are said. No one would suppose, from the pages of this history, that he has done more by his *Elements of Botany*, *School Botany*, and other works, to popularise the study of botany in this country than any other English writer; while again, his *Theory of Horticulture* is not even mentioned, although occupying a position in botanical literature from which it has not been deposed during the half-century that has elapsed since its publication. With regard to the second point, a History of Botany published in 1890, in which the names of the two Hookers and of Mr. G. Bentham do not occur, and that of Mr. Berkeley only once, possesses an interest which is largely antiquarian. Prof. Sachs admits, moreover, in his preface to the English translation, that his views on the value and importance of earlier researches have undergone material modifications on some points since 1870. The translator and reviser might have been well entrusted

with the task of bringing down the History of Botany, at least in its broad outlines, to more recent times; but, granting that this was not the object which the delegates of the Clarendon Press had in view, they have produced a very satisfactory piece of work. The History is divided into three books: a History of Morphology and Classification, a History of Vegetable Anatomy, and a History of Vegetable Physiology. Under each of these heads the researches of the earlier workers are described lucidly and in an interesting manner, though not always with a due sense of proportion; and a very good idea is to be obtained of the progress of scientific botany up to a period when the microscope had attained nothing like its present state of perfectness, and when the modern physiological school had not arisen.

*Physiological Botany*. By G. L. Goodale. (Macmillan.) Although several text-books on physiological botany have recently appeared in the English language, this work, by the accomplished professor of botany at Harvard University, will be a welcome addition to the library shelves of the botanical student. Covering considerably larger ground than Vines's *Lectures on the Physiology of Plants*, it includes also the outcome of more recent researches than Prof. Marshall Ward's translation of Sachs's lectures on the same subject. Indeed, as a compendium of the present state of our knowledge on the histology of flowering plants and on vegetable physiology it is invaluable. In one section only could we have wished for fuller and more detailed treatment—viz., in that relating to reproduction, where, as is also the case in both the works named above, the treatment is far less ample than in the sections devoted to the vegetative processes of life, the phenomena of reproduction in all the lower forms of life being relegated altogether to a foot-note. The wood-block illustrations are abundant and exceedingly good. To the eye of the English botanist, wearied with the iteration of the same figures in book after book, it is refreshing to meet with novelties in this way.

*Introduction to Freshwater Algae*. With an Enumeration of all the British Species. By M. C. Cooke. With 13 plates. (Kegan Paul & Co.) A handbook for collectors of freshwater algae was very much needed. The present volume—which is, to a large extent, compiled from the author's *British Freshwater Algae*, published in two volumes, with coloured plates—fills a distinct vacuum in botanical literature. Every known British species is described, and an illustration given of a single species in each genus. With these helps the young collector will, at all events, be able to determine without much difficulty to what genus any of his "finds" belong; the identification of the species will, in many cases, be much more difficult. More than half the volume is occupied by introductory chapters on the life-history and classification of algae, with instructions as to their collection and preservation. No one interested in this class of plants will be without it.

"ENCYKLOPÄDIE DER WISSENSCHAFTEN."—Schenk's *Handbuch der Botanik*. Lief. 64 and 65. (Breslau: Trewendt.) These two parts complete Prof. Zopf's Treatise on Fungi, and the fourth volume of the Handbook of Botany. The author's name is in itself a guarantee that the subject is treated in the most exhaustive manner, and fully abreast of all the most recent discoveries and investigations. An especially large portion is devoted to the *Saccharomycetes*, or yeast-fungi, the various species or forms being described in great detail and separately figured. The woodcut illustrations throughout this volume are exceedingly good and very numerous.

## CORRESPONDENCE.

## HEBREW INSCRIPTIONS OF THE PRE-EXILIC EPOCH.

Queen's College, Oxford: July 26, 1890.

A fixed starting-point in date can at last be assigned to the few pre-exilic Hebrew inscriptions which are at present known to us. Mr. Clark, of Jerusalem, possesses a seal which bears upon it the following inscription:

לְאִישָׁמָע  
בֶּן־מֶמֶךְ

"Belonging to Elishama' the son of the king." Now this Elishama' is evidently the Jewish prince who is mentioned in Jer. xli. 1 as of "the seed royal" and grandfather of Ishmael, the contemporary of Zedekiah. He would, therefore, have flourished about B.C. 650, and the forms of the characters used in his inscription become a subject of epigraphic interest. Three of them are specially distinctive—Aleph, Mēm, and Kaph. Of these Aleph and Mēm have precisely the same forms as in the Siloam inscription. On the other hand, the Kaph is less archaic than in the Siloam text. The latter must consequently be somewhat older than the seal of Elishama'; and the general opinion is thus justified which refers the tunnel and inscription of Siloam to the reign of either Ahaz or Hezekiah.

Last spring Dr. Chaplin was fortunate enough to secure on the site of Samaria a small haematite weight, resembling a barrel or sling-bullet in shape, which has a beautifully executed inscription on either side. It reads:

רַב־עֲשָׂל  
רַב־עֲצָנָא

Dr. Neubauer has suggested that this should be interpreted "a quarter of a quarter of a *natsag*." If this is right, the genitival *ש* will be used as in Canticles (iii. 7), and will have to be regarded as a characteristic of northern Israelitish Hebrew. The *natsag* will be the name of a weight connected with *נָטַע*, "to stand." Mr. Petrie informs me that the weight exactly corresponds with the sixteenth part of an Asiatic standard of 640 grains, which he believes to be Hittite. The forms of the letters on the weight resemble those of the Moabite stone or of the Aramaic dockets on Assyrian tablets of the eighth century B.C., not the southern Canaanite forms of the Siloam inscription. The latter, on the other hand, are reproduced in a short inscription (*lê-Samek*, "belonging to Samech") discovered by Mr. Petrie at Tel-el-Hesi, except that the Samech in this inscription is of a peculiar form, more archaic than any hitherto met with in Semitic epigraphy.

A. H. SAYCE.

## SCIENCE NOTES.

THE August number of the *Journal* of the Anthropological Institute opens with an interesting article by Mr. T. W. Shore, of the Hartley Institution at Southampton, on "Characteristic Survivals of the Celts in Hampshire." The greater part of the number, however, is occupied by an elaborate paper sent from Victoria by Mr. A. W. Howitt, containing a full and lucid description of the manners and customs of the Dieri and kindred tribes in Central Australia. Their position is in the very heart of the continent, near Lake Eyre; and the student of anthropology will find much of interest in Mr. Howitt's account of their tribal organisation, systems of relationship, laws of marriage, and initiation ceremonies.

## PHILOLOGY NOTES.

THE Cambridge University Press has ready for issue a volume of papers on the Comparative Grammar of Hebrew, Syriac, and Arabic, by the late Prof. William Wright, consisting of the elementary lectures which that lamented scholar delivered to students for the Semitic languages tripos at various times since 1877. Besides special discussions of the pronouns, the noun, and the verb, the introductory chapters deal with such general questions as the original home of the Semites, the relation of the Semitic languages to the Indo-European and to Egyptian, and the oldest monuments of Semitic writing. The volume has been edited by Dr. Wright's successor in the chair of Arabic at Cambridge, Prof. W. Robertson Smith; and is further enriched with notes by the foremost living representative of Semitic philology, Prof. Th. Nöldeke, of Strassburg.

DR. PLEYTE, conservator of the imperial museum of antiquities at Leiden, is about to bring out a German adaptation, by Prof. Abel, of his treatise on the Origin of Hieroglyphic Writing, which first appeared in the *Maandblad voor het onderwijs*. The book will be published next month by Mr. W. Friedrich, court publisher at Leipsig.

PROF. ABEL is himself now printing in the *Proceedings of the Freie Deutsche Hochstift* at Frankfurt a lecture recently delivered at that institute on "The Relations between Egyptian and Indo-germanic Etymology," to appear in the course of August.

THE *Revue Critique* of July 28 contains a highly-favourable review, by Prof. Victor Henry, of Dr. Herbert Weir Smyth's elaborate paper on "The Vowel System of the Ionic Dialect," reprinted from the *Transactions* of the American Philological Association.

## FINE ART.

## SOME BOOKS ON ART AND ARCHAEOLOGY.

IN THE ACADEMY of February 1 (p. 87), a short notice appeared of the publication, under the auspices of the Maharaja of Jaypur, of a series of Portfolios of architectural details from Indian buildings in Rajputana. These beautiful and valuable drawings are prepared under the supervision of Col. S. S. Jacob, the Jaypur State engineer. The second Portfolio promised, containing "Pillars—Caps and Bases," on seventy-nine large atlas plates, has now been completed by Mr. W. Griggs, of Peckham. These drawings are produced in excellent photolithography, giving the every touch of the draftsman, and in point of execution are equal to any copperplate work of the kind executed during the first half of this century, showing, in an interesting way, the great aptitude of young Hindu draftsmen for this sort of work. Many of these large plates contain two, three, and even four drawings, all to large scales, and the examples are selected from a wide area. Ajmer inlaid doors were admirably illustrated in the Portfolio previously noticed. In this there is much less from Ajmer and Jaypur, and more from Udaypur, Dehli, and Agra; not that Ajmer and other places in the same State do not furnish abundant examples of beautiful pillars, but probably because Col. Jacob's men had brought him more from Dehli, &c. The variety presented, however, is great; and in such a collection it is difficult to select what most deserves mention in a brief note. One must be struck by the excellent designs of the many examples of balusters given in plates 5, 7, 8, 9, 18, 34, 36, 39, 41, 48, and 49, whether single or coupled. They are largely used as

pillars, and the elegance of form and proportion given to them may well commend these examples to the study of all designers. In the earlier sheets we have some very characteristic examples of purely Hindu work, as for example on plates 2, 3, 4, and 10—those on the last two being of an early type; while in others we have manifest Hindu feeling, but under Musalman control as to ornament, as in the second examples on plates 4 and 11. In plates 16 and 17, from the Arhaidin ka Jhonprā at Ajmer, we have several good examples of how the early Musalman conquerors used the materials of the Hindu temples they destroyed in constructing their mosques, piling shaft over shaft to attain the height of roof they desired—three shafts in these—and cutting or adding as required; the first example here shows a piece of the neck of a column, put in below the upper shaft to make out the required height. The first nineteen plates are from Rajputana, and are as interesting as they are varied. Plates 20 to 33 are from Fathpur Sikri, and contain beautiful examples; but there is so much resemblance in the designs of many of these as to produce a feeling of sameness, and the last twenty plates from the Purana Kila at Dehli give a like impression. In the case of the first group this might have been avoided by giving fewer entire examples of such as are alike except in ornamentation, and presenting the details of the others on a larger scale. This, however, if at all a fault, is on the right side; better a little in excess than in defect. Plates 34 to 59 are varied and admirable, including some beautiful bases on plates 51, 52, &c. There is no accompanying letterpress as yet. This is most desirable in several ways; and no doubt it will be supplied with the next Portfolio, now in preparation, containing thirty-four plates of details of Copings, which is to form the first of the series. Everyone, whether familiar with India personally or not, wishes to know something of the character and date of the buildings from which these artistic details have been taken; more at least than is conveyed in the brief titles on the plates. These titles, by-the-by, are apparently the handiwork of the draftsmen, and are hardly satisfactory, being spelt in various ways. Thus we have "Bakhtawar Singh's Cenotaph at Alwar" on plate 13, while on plate 34, to another pillar from the same monument, we find "Baktawar" and "Uwar"; "Suraj Pole Bowri, Udaipur" is meant for Suraj-pol (Sun-gate) Bāorā, at Udaypur—the word for "gate" being pronounced more like the English *poll* than *pole*; "Bindra Bun" (pl. 36) is made into two, as if we should write "Liver Pool"; "Sawan Badhu" (pl. 40) is for Sāwan-Bhādon (August); "Summum Burj" (pl. 39) must be for Musamman Burj in the Lal Kila at Dehli; "Khan-Khana" (pl. 47, 56, 58) is intended for Khan Khanan's tomb; and Queen Jodhābāi is made into a male "Jodha Bhai." These are slight slips, which doubtless will all be put right in the letterpress, and do not detract from the artistic merits of this otherwise admirable collection of architectural details.

*Leonardo da Vinci e le Alpi*. By G. Uzielli (Italian Alpine Club). This pamphlet, apparently consisting of an article from the *Bollettino del CAI* printed separately, essays to prove that Leonardo da Vinci ascended one of the peaks of Monte Rosa. There is a well-known passage in one of his writings in which he refers to observations made when he went up Monboso, a snow mountain, whence he says flow the four great rivers of Europe. Mr. D. W. Freshfield suggested that by Monboso Monte Viso was intended (*Alpine Journal*, XII. 202). It now appears, however, that the name properly belongs, and in the Val Sesia is still applied, to Monte Rosa. Monboso was Latinised into Mons Boscus, which was improved into Mons Silvius, whence Monte Silvio, a name



which, after floating about the Monte Rosa chain, eventually settled down upon the Matterhorn, and was Frenched into Mont Cervin. The other ancient name of the Monte Rosa group was simply *der Gletscher*, which, being translated into the *patois* of the other side of the range, became *Monte della Roiza*, and was corrupted so far back as 1567 into *Mons Rosae*. It is clear from Leonardo's words that he ascended as far as some snow-field on Monboso. His natural line of approach would be by the Val Sesia to Alagna and then up to the Col d'Ollon, whence the glaciers are easily gained. It may be mentioned that a rock on the ridge above the Col d'Ollon, dividing the Embours from the Garstelet glacier, is inscribed ATN, 1615.

*Archäologisch-Epigraphische Mittheilungen aus Oesterreich-Ungarn*, xiii. 2. The last number of this periodical contains several good articles. Far the best is one by Prof. A. V. Domaszewski on the administrative divisions of Illyricum. Prof. Domaszewski has for some time been engaged in collecting material for the supplement to the third volume of the *Corpus Inscriptionum Latinarum*, and he here publishes in advance some of the conclusions to which his researches have led him. It appears that the boundaries of Dalmatia, Moesia, and Dacia, as given in our maps, are wrong. Ptolemy was right after all; and Dalmatia extended much further east than is usually allowed, including all western Serbia and stretching almost to Belgrade itself. Dacia, on the other hand, is made smaller. Previous mapmakers had included in it a part of the Banat—Mehadia and its vicinity—and also the whole of Roumania. Prof. Domaszewski shows that Mehadia belonged to the administration of Moesia, and that the eastern frontier of Dacia rested on the river Alt, the rest of Wallachia, so far as it was Roman, being governed from the south bank of the Danube. This does not quite agree with Ptolemy, and it is suggested that the province of Dacia was made smaller by Hadrian. The same theory, we may observe, was put forward by Mr. Haverfield in the *English Historical Review* three years ago (1887, p. 734-736), though only as a guess. The whole article is a most brilliant piece of epigraphic research, and a striking instance of the value of inscriptions. The incidental rehabilitation of Ptolemy is of interest to students of Roman history, as giving a fresh proof that this geographer was not really so hopelessly incapable. It is pleasant also to find a German scholar recognising the merits of Mr. Arthur Evans.

*Repertorium für Kunstwissenschaft*. XIII. This volume carries on the traditions of thoroughness in historical criticism for which the *Repertorium* has earned so conspicuous a name. It contains important articles by Dr. Thode on thirteenth-century Italian art; by Max Lehrs on early engravings; by Clemen on Carolingian art; and by Strzygowski on a fourteenth-century MS. of the Byzantine school. There are the usual full, if dull, reviews of current art-books of a solid character; and the customary lists of articles and publications still show the usual gaps in their information from England.

It is not always—we might say, it is not often—that we find in *L'Art* the record of research. There have been in the volume recently concluded many admirable papers on current exhibitions and music, and the usual number of effective illustrations; but little that demanded any special note. We have the more pleasure in calling attention to an interesting paper by the Abbé Requin (contained in No. 628 for July 16), which reveals the true author of the remarkable picture in the Museum at Villeneuve, which was long ascribed to King René, of whom the Abbé

well remarks that he is as unfortunate as an artist as he was as a prince. In his life he lost his kingdoms one by one, and now a pitiless criticism robs him of all his pictures. To Van Eyck also has this elaborate composition been ascribed, despite its date of 1453-4. But now the contract for its execution has come to light, which proves beyond any doubt that the artist was a Frenchman—one Enguerrand Charonton—and that it was painted for the church of the Chartreuse at Villeneuve on the commission of Messire Jean de Montagnac. It further appears that for this large and elaborate composition of the Virgin crowned by the Trinity, with its numerous figures of saints, angels, patriarchs, and devils, he was to receive the enormous sum of one hundred and twenty florins, at twenty-four sous to the florin.

#### THE DANSAERT REMBRANDT.

To the small but various and choice collection of works of art now on view at the Burlington Fine Arts Club have been added, for a few days, two of the recent acquisitions for the National Gallery of Ireland. One of these is the Van Harp, one of those choice examples of the less known artists of Holland which, under the guidance of the present director, are becoming a feature of the collection at Dublin. The other is one of the most important pictures yet purchased by Mr. Doyle—a very fine and perfectly preserved portrait by Rembrandt. The one was bought at a public auction, the other annexed by private treaty; and both are examples of that dexterous use of slender supplies by which Mr. Doyle has, in a few years, turned the National Gallery of Ireland into one of the most interesting of the minor public collections in Europe. To prefer a fine example of a lesser to a poor one of a greater artist—this is one of Mr. Doyle's secrets, of which the Van Harp is an illustration; to watch for and seize the rare opportunity of acquiring the works of the greater men at moderate prices, this is another—which is exemplified by the Dansaert Rembrandt.

Though new to England, this splendid portrait is not one of the "recently discovered" Rembrandts. Its existence has been known to connoisseurs since the year 1882, when it was lent to a collection exhibited for charitable purposes at Brussels. Its then possessor was M. Antoine Dansaert, in whose family it had remained since it was painted. Cut into an oval, and put into a French frame of the style of Louis XIV. or XV., the name of its painter was not suspected by the present generation of the Dansaerts. To them it was only a "family portrait," no more; supposed to represent one Louis Van der Linden, whose name appears on a branch of their family tree, where it is recorded that he was born in some unknown year of the seventeenth century. It had, however, only to be exhibited to declare its master's hand. Dr. Bredius, in an account of the exhibition, announced it as a Rembrandt; and the ascription has since been confirmed by other authorities, including Dr. Bode. But in truth there was never a picture which less needed a conference of experts to determine its author; and Mr. Doyle, who saw it in 1882 in the owner's house, then requested to have the refusal of it, in case it should ever be sold. At that time the family had no thought of parting with it; but they remembered his wish, and made a communication to him this year, which resulted in his purchasing it for £880, a sum much under that which might easily have been obtained for it.

The portrait is a half-length of a youth whose downy moustache is just long enough to be slightly twisted near the corners. The complexion is rich and ruddy, glowing with health;

the features bold and fleshy, but redeemed from heaviness by the laughter that lurks in the shadows of the full red lips and round deep-set eyes. He wears a black, round-topped hat, with broad brim upturned and peaked in front. His long auburn hair glows in rounded masses on each side of his face, and descends over his forehead almost to his eyebrows. His neck and shoulders are covered by a large collar of muslin, deeply fringed with heavy point lace. His body coat is of black, quilted, and is flecked down the centre with groups of little white bugle-like tags, which carry off the white mass of the collar. Considered only for its subject, the picture is of singular interest in relation to the master's work. It was seldom that he chose to infuse such gaiety and freshness into a youthful face. A certain depth and strength of character is visible enough, but yet it is evident that the possessor of this face is "game for anything."

The painting is throughout superb, exhibiting complete mastery of paint and pencil, with, in their use, a rare combination of firmness and freedom, of swiftness and certainty. Some of the passages in the flesh-painting are too subtle to have been produced except by the most dexterous fusion of wet tints. The colour is clear, rich, and luminous, the shadows warm and transparent, the impasto thick but little loaded and of a "fat" consistency.

The picture has no date or signature. It is more than probable that it was painted on a square panel, and has been cut into an oval to suit that fashionable French frame of the eighteenth century from which it has been rescued by Mr. Doyle. The straight line of the bevelling at top and bottom of the panel strongly support this view; and with the corners the signature and also the date may have disappeared. The latter is the more important of the two. As to this, there is room—though not very much room—for doubt. Everything points to an early date; not quite so early, perhaps, as the, in some respects, very similar portrait of a young man in the Peel collection which is dated 1635, but somewhere about that time, and before his own portrait of 1640. Both these pictures are in the National Gallery (Nos. 850 and 672).

COSMO MONKHOUSE.

#### CORRESPONDENCE.

##### BRITISH INSCRIPTIONS OF THE EMPEROR VICTORINUS.

Oxford: July 26, 1890.

Mr. Whitley Stokes, in his "Notes from Rennes," in the *ACADEMY* of July 26, 1890, mentions a stone inscribed in Roman capital letters of the third century of the Christian era in honour of the Emperor Piavvonius Victorinus, found last April in digging the foundation of the "Bazaar Parisien." This emperor was one of the thirty tyrants who was supposed to have been slain A.D. 268, who had reigned in Gaul, "and probably also in Britain," for somewhat more than a year; and it is added that the emperor's Gentile name is spelt with only one "v" on a Lincoln milestone (*Eph. Epigr.*, vii., No. 1097).

It is worthy of notice that there is also another inscription to the same emperor upon a military stone discovered by the late Mr. Grant Francis in Glamorganshire near Pyle, and deposited by him in the museum at the Royal Institution at Swansea, of which I published a drawing made from the rubbing by the discoverer in my *Lapidarium Walliae*, p. 41, pl. 27, f. 1. Here the inscription reads

IMP.  
M.C.PIA  
VONIO  
VICTOR.  
INO. AVG.

Another stone, which I found in a ditch at



Seethrog, also records the name of Victorinus with another name no longer legible—*Lap. Wall.*, pl. 32, f. 7.

I. O. WESTWOOD.

#### NOTES ON ART AND ARCHAEOLOGY.

THE Rev. Greville J. Chester is at present staying at Oxford, where he is engaged in cataloguing the fine collection of Hittite and Phoenician seals in the Ashmolean Museum.

THE Amorite, Phoenician, and Jewish pottery, casts of sculpture, &c., found by Mr. Flinders Petrie in the course of his recent excavation for the Palestine Exploration Fund on the site of Lachish, will be publicly exhibited with his Egyptian collections of this year at 6, Oxford Mansions, near Oxford Circus, from September 15 to October 11.

THE jury of the second annual art exhibition at Munich has just issued its awards. Of the British artists exhibiting Mr. James Guthrie, of Glasgow, receives a first medal for painting, and Mr. John Reid, Mr. Walton, also of Glasgow, and Mr. Lavery Crawhall, jun., second medals. Mr. Onslow Ford obtains a second medal for sculpture, while Mr. Waterhouse is awarded a first medal, and Mr. Anderson, of Edinburgh, a second, for architecture. Among the etchers, Mr. Axel Haig, Mr. Walker, Mr. Macbeth, and Mr. Wyllie receive second medals. M. Neuhuys, the Dutch painter, obtains a first medal; and M. Van Aken, of Antwerp, M. Struys, of Mechlin, M. de Bock, of the Hague, and M. Baertsoen, of Ghent, second medals for painting. M. Van der Stapper, the sculptor of Brussels, was awarded a first medal for his art.

THE collection of drawings and designs by Thomas Stothard, which Mr. Felix Joseph recently presented to the Castle Museum at Nottingham, are to be arranged in a special gallery, together with the works of other artists of the English school given by the same munificent donor. The Nottingham Museum has also been enriched lately by a gift of Roman antiquities from Lord Saville, formerly ambassador at the Italian court.

MESSRS. G. W. BACON & Co. have nearly ready "The Excelsior Graduated Drawing Charts," being a series of five sets of charts, for all the standards, designed by Messrs. Steeley & Trotman, of Birmingham.

THE following awards were made on Saturday last at the Crystal Palace school of art, the judges being Messrs. Edwin Long and Thomas Woolner:—The scholarship in art to Miss Edith Struben, a student from South Africa; for landscape and architectural painting, a silver medal to Miss A. M. Scrase; for oil painting, a silver medal to Lady Hume; for drawing from the life, a silver medal to Miss Fanny Way.

THE premier grand prix de Rome has been awarded to M. Devambez, a son of the engraver.

M. PAUL-FRANÇOIS FOUCART, director of the French School at Athens, has been raised to the rank of officer, and M. Siegfried Bing, editor of *l'Art Japonais*, has been appointed chevalier in the legion of honour.

WE quote from the *Lancing College Magazine* the following note on Roman remains in the neighbourhood:

"These are few and unimportant. The nearest was (it is now gone) a building 16 feet square, found in 1828 near Lancing Ring, with British and Roman pottery and coins—the latter dating down to 250 A.D. A curious trench running from the Ring westwards past Steepdown seems not to be Roman. In Worthing a few graves have been found, and others with traces of a dwelling-house

in the neighbourhood of Portslade Railway Station. Dwelling houses have also been—or alleged to have been—found at Wiston, Blatchington, Duncton, and at Springfield Road in Preston. Besides these remains, there are only a few coins—one dug up in Mr. Allum's cricket ground at Brighton—and some scattered graves. The Sussex antiquaries are fond of asserting that a Roman road ran from Chichester past Lancing or Bramber to Pevensey, and that a Roman fort called *Portus Adurni* lay somewhere in the Adur Valley. As a matter of fact, there is no real evidence for such a road or fort. The river name 'Adur' seems to have been invented by the poet Drayton in Elizabeth's reign, and not to be an ancient name at all."

#### THE STAGE.

"EMINENT ACTORS." — *William Charles Macready*. By William Archer. (Kegan Paul & Co.)

THIS is the first of what is intended to be a short series of small authoritative books on "Eminent Actors," and no doubt the public interest in the theatre justifies the experiment from one point of view. The fascination of the footlights—not only for the foolish, but for the genuinely imaginative—has resulted in the pouring out, upon the subject of the drama and its professors, of books which are neither on the one hand literature, nor on the other hand research. In England, of late years, a few of the contributions to one's theatrical library have been eminently serviceable; but, on the whole, the chaff has exceeded the wheat. It is time, undoubtedly, that we had such a series of volumes as the present proposes to be. The work will have utility, and ought to be acceptable. Yet it is fitting that I should point out the peculiar difficulty under which it has to be accomplished, if, in the case of the biography of each actor, it aims, as it should aim, to be something more than the record of historical fact and outward career. If it does not deal in aesthetic criticism, there can be little in it that can claim to be literature; for research is but the preparation of the writer's material, and when the research is all finished, the worker is but at the very beginning of his labour of art. Now the difficulty in aesthetic criticism of an actor of a bygone generation is that the critic can never have had the opportunity of witnessing the performance of which it is his business to convey some vivid impression; and, if I may be allowed a word of autobiographical detail, this fact formed one of the reasons which compelled me to decline the honour of contributing, as it was once announced that I should contribute, to the series whose first number gives the text for this theme. Your capacity to judge of any work of literature may be profoundly unsatisfactory and miserably incomplete, but at least the literature is visibly before you—you can utter, therefore, a personal opinion, and not a valueless, since academic, echo. Your proficiency in judging some work of painting may perhaps be nearly as questionable as if you were an elderly practising painter, with no sympathy for art beyond the range of your own studio, or as if you were an infallible though unrecognised youth, fresh from Jullien's *atelier*, and wholly unburdened with historical knowledge or with any experience of life; but still,

the picture is before your eyes, and what it really is has not to come to you through the traditions of the past, through the opinions of another. The biographer of Betterton and Kean and Garrick, and the present biographer of Macready, has no such reasonable privilege—no such desirable and, as I think, necessary foundation for his own superstructure. The men have departed; and you cannot, by any effort of imagination, or by any lavishness of labour in research, summon up for judgment the artistic achievements by which in the main they were interesting. It would be affectation to deny that this circumstance, which constitutes an incalculable disadvantage, almost a grave disability, has not told upon the quality of the volume which is before us. Mr. Archer has done much to reconstitute for us out of the past a Macready whom we shall really know. And—thanks in part to his own diaries and to the testimony of contemporaries—we do know something of the man. We know—thanks to the investigations of Mr. Archer—exactly where he was in June, 1826, and how often he played Richard in, say, November, 1833; but for what his Richard was, and what his Evelyn, and what his Hamlet, and what his Werner—well, for all that we must needs go to other people's impressions formed and recorded at the time, which Mr. Archer has carefully rescued, disinterred, and diligently reprinted.

All this means that the circumstances of the case have compelled this latest and most painstaking writer on Macready to be historian rather than aesthetic critic. And Mr. Archer's thoroughness and fairness of mind come out exceedingly well when it is as historian that he is chiefly engaged. One may very likely be much more absolutely contented with him when he is explaining, with judicial mind, the difficulties of Macready's management than when he is comparing "Judah" with "The Middleman"—one may be happier as a listener when the story of the Edwin Forrest riots is unravelled and narrated by him in a passage of enviable lucidity and comprehensiveness of statement than when he utters a verdict on the latest aspirant to the part of sentimental heroine, or recommends us (with a persistence of reverent affection which, as a moral quality, commands my esteem) to seek enlightenment in the more than suburban inspiration of Ibsen, in the plays which set forth the dull and *démodé*, though sometimes blameless, doctrines of a writer who to the clear-sighted and unprejudiced vision of one of his admirers seemed "more modern than Browning." Without going much into detail, it may be said that Mr. Archer's best qualities as student, chronicler, and judge are seen to extremest advantage in this generally readable volume, which his frankness and care have really raised above the level of the circulating library. He has given us a book of reference, terse and complete—complete, that is to say, so far as completeness was possible with the means at his disposal and at the period at which his work has been executed.

In just the concluding lines of a notice in which I feel myself bound to be brief, it will be unadvisable to express even a definite opinion—still less a certain con-

clusion — as to the merits of Macready as an artist. Théophile Gautier—with whom was the instinct of art criticism—saw great virtue in him. And so did half of the most eminent of Macready's fellow countrymen, during thirty years. Charlotte Brontë, in a passage that Mr. Archer does not quote, said that there could be "nothing more false and artificial, nothing less genuinely impressive, than his style." But was this much more than the self-satisfied violence of a certain type of Yorkshire-woman, unprovided with the material necessary for judgment? It would be, I may say, a natural tendency of enthusiastic admirers of the art he professed, to somewhat underrate the efforts of an actor who found in the practice of his art so little keen and permanent satisfaction as Macready did. Charlotte Brontë did not know this revealing and unfortunate circumstance, but we who can read Macready's diaries and letters must know it now. But here, in suggesting the restlessness and disappointment of this particular actor—who did infinite service to the stage, yet was a profound egotist with an actor-manager's worst faults—we are trenching upon the consideration of another question: What was Macready as a man? Certainly he was none the worse for being a good sound man of business, who, amid a thousand artistic distractions, kept carefully in view the very substantial cottage at Sherborne to which long before old age came upon him he was minded to retire. He was well-meaning, if severe, to his children; disagreeable to not a few of his brother professionals, yet rarely actually unfair to them. He was exacting, petulant, vain, and as morose almost, at times, as Thomas Carlyle. Yet so penetrating a genius as Dickens wrote of him and to him in terms of deep affection; and, though even people of genius like the likeable rather than the faultless, it is absolutely impossible that these terms of affection can have been entirely undeserved. He was a marvellously mixed character—a Jekyll who was wont to vanish without notice, leaving rampant a Mr. Hyde of not quite the worst type, but of a disagreeable one. A volume might be written about his variability, yet a sentence of Robert Browning enables us to hear the conclusion of the whole matter:—

"I found Macready as I left him—and, happily, after a long interval, resumed him, so to speak—one of the most admirable and, indeed, fascinating characters I have ever known; somewhat too sensitive for his own happiness, and much too impulsive for invariable consistency with his nobler moods."

FREDERICK WEDMORE.

## MUSIC.

### MUSICAL PUBLICATIONS.

*Musical Groundwork.* By Frederick J. Crowest. (Frederick Warne.)

THIS little work professes to be a manual of musical form and history, and the reader is requested to look upon it as "a sort of stepping-stone to larger musical treatises and histories." One must not, therefore, complain if the information given on any particular subject is not very full. But though everything is on a small scale, proper proportion ought to be preserved.

This is not the case in the "harmony" section, something might have been omitted under "ancient and early harmony" so as to have made the description of chords less meagre. Here the broad rule is given that "all discords, save the chord of the dominant seventh, must be prepared and resolved." It would have been better to say broadly that many discords need not be prepared. In his account of the German composers, the author gives eighteen lines to Haydn, eighteen to Mozart, sixteen to Spohr, but only fourteen to Beethoven. Here, too, no idea is given of the relative positions which these composers held. It is vague to say that Mozart was a "heaven-born genius who, whether in the composition of an opera, a symphony, or a requiem, rose to the summit of excellence." As a matter of fact, Mozart composed only one requiem and left that unfinished. But having said so much for Mozart, the author finds it difficult to describe Beethoven. He tells us that he "rose to be the brightest orb in the musical firmament." Mozart, as we have seen, was "heaven-born"; Beethoven as a symphonist, says Mr. Crowest, "towers above all composers." But Mozart reached the "summit of excellence." All this is extravagant and unprofitable verbiage.

But we have another and graver charge to bring against the work. It is inaccurate in its statements. Speaking of ancient tragedy, we are told (p. 21) that "the acts of these plays were usually five in number, as in the writings of Horace, Terence, and Seneca"! So much for tragedy. Let us now turn to matters purely musical and give a few examples. On p. 59

the Mordent is confused with the *Pralltriller*. Haydn's twelve London symphonies are not "a set," but two sets of six each. Mendelssohn's "Hymn of Praise" is not an oratorio. Wagner did not set himself the mission of "regenerating opera." In the birth and death dates our author apparently confuses Franco, of Cologne, with Franco, of Liège. Under the heading "Principal Events" we find the erroneous statement, "Bach's Well tempered Clavecin written in 1725"; and it is incorrect as well as absurd to write "Schubert's songs composed 1815."

There are some other curious things in the book. A three-part canon is given on p. 142, and we are told that King Henry VIII. used to sing it. On p. 167 we read "the bassoon frequently figures in Beethoven's symphonies, notably in the Finale of the Choral Symphony"; and not a word about the contrabass (although he mentions this instrument) being used in the same number of that work. On p. 198 we learn that "Haydn framed the symphony, and settled its form for all time." Again, on the same page we are told "Schubert approached Beethoven, his nine symphonies being masterpieces of orchestral power and capacity. Mendelssohn and Schumann contributed largely to the same repertoire." Under "Principal Events" we read "Fingering for the pianoforte settled 1753"; and, again, "The *Musical Standard* established 1852."

So we might go on. But enough has been said to show that Mr. Crowest's manual, although it contains much information, is scarcely a safe "stepping-stone."

J. S. SHEDLOCK.

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## LITERATURE.

*Thomas Davis: the Memoirs of an Irish Patriot. 1840—1846. By Sir Chas. Gavan Duffy, K.C.M.G. (Kegan Paul & Co.)*

SIR CHARLES DUFFY, after playing a very important part during a very important epoch of Irish history—he was the only Young Irelander, it is said, whom the Government really wished to hang—has written the history of that epoch in works as charming in style as they are instructive in substance. Thomas Davis is the central figure of *Young Ireland*, part i., as Smith O'Brien is the central figure of part ii., and, at first sight, it might seem as if a special biography of Davis could add but little of moment to the account of his character and career which is there given with so much insight and fulness. Nevertheless, the present work will be read with interest alike by those who have and who have not made Davis's acquaintance in the author's history of the political party with which both were associated. It is true that but little information has been added to the scanty details already published of Davis's early life. He was a shy, quiet, and even intellectually backward boy, who attracted no attention at school, and very little at the university, where, although a devourer of books of all kinds, he never read for honors. But the history of his public life, his correspondence, and his image as reflected in the minds of his friends, are here given in a manner which helps us to realise, as we could not before, the weight of the personal influence which he threw into politics, and to understand the sources of the transforming power which he wielded.

The qualities which made Davis so pre-eminent as he was among the men of intellect and character whom the Repeal agitation brought into public life are not, at first sight, very easy to recognise and define. He was a poet, but Mangan's poetic genius was of a decidedly rarer and higher order. His prose style was admirable for his purposes, but we cannot relish it for its own sake as we do the savage strength of Mitchel. As an orator it seems that he might have challenged any comparison, but he hated and eschewed the platform, speaking only when some public duty urgently demanded it. In historical knowledge, and, indeed, in learning generally, he far surpassed his colleagues; but he never wrote a book of any kind, nor signed his name to any article or poem. The secret of his influence is to be found, perhaps, mainly in a moral nature of rare loftiness and attraction. A spirit more true, tender, and ardent

never ennobled the records of any human cause, and its charm is felt in every line he wrote. Added to this, he possessed in a very rare degree the power of giving effect to his striking combination of natural gifts by a steadfast and punctual industry which is not usually recognised as a Celtic characteristic. His vitality was inexhaustible. He worked like a giant at play; and he pressed forward to his aim with a concentration of purpose and a sustained impetuosity, which distinguished him among his colleagues like the unswerving rush of a great steamer among a crowd of sailing vessels. And it must be remembered that he had to do what he did and to show what he was before his thirty-first year. Had he lived, he would doubtless have developed remarkable gifts of statesmanship. He did not, indeed, escape the delusion which possessed the whole party up to the date of the Clontarf meeting. Like his friends and colleagues, he believed that a policy of revolutionary menace, without the slightest preparation for revolutionary action, might win repeal, as it had, under very different conditions, won emancipation. But when that delusion was exploded, the rapidity with which he grasped the situation and discerned the true path for the future movement to pursue was very striking. The way, he now saw, would be long, the means practical and unostentatious—Parliamentary action (so far as that was available in days when only one in two hundred of the Irish people had a vote), education, and the conversion of the Irish Unionists. This was henceforth the policy of the Young Irelanders, until the desperation of the famine years and the excitement of the continental revolutions swept them into an insurrectionary movement which scarcely got beyond intention. Whether Davis could have resisted the influences of those times it is hard to say; but if he had elected to try insurrection he would assuredly have made it a serious and bloody business, unless, like his present biographer—the one other man who might have done the same—he had been laid in jail before the crisis.

A capital story was current in Dublin at the time of the foundation of the *Nation* newspaper by Duffy, Davis, and Dillon. Somebody asked a legal luminary of Unionist politics if he could tell him "what was the tone of this new journal?" "The tone of the *Nation*? Wolfe Tone, sir!" was the angry reply. Nothing could have been apter in substance as in form. Wolfe Tone, a man who deserves the title of an originator more perhaps than any other who ever influenced Irish history, was the precursor and inspirer of Thomas Davis. But the teachings of Wolfe Tone had been to a great extent washed out in the blood of '98, or obscured by the emancipation movement of O'Connell. An agitation of thirty years, for the object of gaining the Irish people entrance to the Imperial Parliament, was certainly not the best preparation for a propaganda which made it their grand object to get out of it. And the first business of Davis and his friends was to do that which it was not in O'Connell to do—to give the Repeal agitation an independent life of its own; to pervade it with their own ardour and sincerity,

to awaken a true sense of national life in Ireland which should recognise no distinction of creeds, classes or parties as approaching in importance to the great division which separated all Irishmen from all Englishmen. But in their devotion to the final goal of the movement they never forgot the priceless gains which might be picked up on the way to it. They saw in the struggle a great opportunity for the education of the Irish people—an education not merely in the history, the resources, the rights of Ireland, but in self-restraint, justice, manliness, veracity. What a world of significance lies in this comment of Davis, in the *Nation*, on a stupid insult which O'Connell had flung at the Duke of Wellington:—

"In reference to popular faults, we cannot help saying a word on the language applied to certain of the enemies' leaders, especially the Duke of Wellington. We dislike the whole system of false disparagement. The Irish people will never be led to act the manly part which liberty requires of them by being told that 'the Duke,' that gallant soldier and most able general, is a screaming coward and dotting corporal" (*Prose Writings of Davis, "Camelot Series,"* p. 259).

Take, also, this admirable observation on the policy of moral force—a policy which implied much more for him than the legality which O'Connell adored:

"Conciliation of all sects, classes, and parties who oppose us, or who still hesitate, is *essential* to moral force. For if, instead of leading a man to your opinion by substantial kindness, by zealous love, and by candid and wise teaching, you insult his tastes and his prejudices, and force him either to adopt your cause or to resist it; if, instead of slow persuasion, your weapons are bullying and intolerance, then your profession of moral force is a lie, and a lie which deceives no one, and your attacks will be promptly resisted by every man of spirit" (*Ib.*, p. 250).

The system of false encomium was not less repugnant to Davis than that of false disparagement:

"The writers of the *Nation* have never concealed the defects or flattered the good qualities of their countrymen. They have told them in good faith that they wanted many an attribute of a free people, and that the true way to command happiness and liberty was by learning the arts, and practising the culture that fitted men for their enjoyment. Nor was it until we saw them thus learning and thus practising that our faith became perfect, and that we felt entitled to say to all men, here is a strife in which it will be stainless glory to be even defeated" (*Ib.* p. 176).

Before Davis's death he had seen the fruit of this kind of teaching in the transformation of the Repeal movement. Not only had it gained enormously in volume and in enthusiasm, but it had attracted men of a very different stamp from the empty windbags, the unscrupulous hirelings and flatterers who composed O'Connell's "tail." O'Connell soon found himself possessed of a tail which was capable, on due occasion, of wagging the dog, and which wholly refused to be wagged by him when he at last abandoned his country's cause to fawn for patronage upon an English minister. Then came the dissolution of the party, and the wreck of the Repeal movement, already visibly impending in the lifetime of Davis.



This the young men were powerless to avert, but they did, at least, secure that the agitation should not perish without having left behind it some germs of national life which might survive to flourish in another day.

At first sight it might seem as if little of their work had endured, except the literary impulse, which has produced the poetry of Samuel Ferguson, and which is still at least living, if not growing. And no doubt in many respects the admirers of Davis must be content to wait for

"other days to prove  
How great a good was Luria having lived."

His policy of popular education is neglected, his policy of conciliation is abandoned for one of organised intimidation, his moral ideals are regarded as incompatible with practical politics. "Prose *plus* success," writes the chief organ of modern Irish nationalism, in graceful allusion to the last effort of the Young Ireland movement, "is better than poetry *plus* cabbage-garden." And though we have not yet seen the success, there can be no question that at present "prose" has all its own way with the methods of the agitation.

And yet, strange as it may seem, there is no name more honoured in Ireland to-day, no influence more inspiring, than that of Thomas Davis. The Irish movement still marches to his music, although it fights with weapons which he abhorred, and with foes of whom he sought to make allies. His teachings have coloured all Irish political aspiration; and although their observance is postponed—wrongly and unhappily, as I hold—during the present crisis, there is probably no Irish Nationalist who does not expect that his native Parliament, when he gets it, will make them the guiding lights of its policy. But it need not be reserved to that time for either English or Irish readers to value the record of an heroic life which the man of all others most competent to do it has laid before us in this book.

T. W. ROLLESTON.

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"Oh, thou art cold! In that high sphere  
Thou art a thing apart,  
Losing in saner happiness  
This madness of the heart."

"And yet, at times, thou still shalt feel  
A passing breath, a pain;  
Disturb'd, as though a door in heaven  
Had oped and closed again."

"And thou shalt shiver, while the hymns,  
The solemn hymns, shall cease;  
A moment half remember me:  
Then turn away to peace."

It would be invidious to institute critical comparisons between the styles of these four friends and their respective merits. It may, however, be remarked that Mr. Manmohan Ghose's work possesses a peculiar interest on account of its really notable command of the subtleties of English prosody and diction, combined with just a touch of foreign feeling. The artful employment of imperfect rhymes in "Raymond and Ida" illustrates what I mean. Occasionally, too, Mr. Ghose produces exactly the right phrase by means of a felicitous simplicity. Notice the line which I have italicised in the following stanza:

"In the deep West the heavens grow heavenlier,  
Eve after eve; and still  
The glorious stars remember to appear;  
The roses on the hill  
Are fragrant as before;  
Only thy face, of all that's dear,  
I shall see nevermore!"

Take, again, these two lines:

"Forget the shining of the stars, forget  
The vernal visitation of the rose."

There is but one piece of blank verse in the book. This prologue to "Orestes," by Mr. Stephen Phillips, has strength, is firm in outline, somewhat tardy in movement, fit for sonorous declamation. The gravity which I have indicated as a ruling quality of all these youthful compositions makes itself felt here in its proper place. We might have wished, perhaps, for more of joyous accent in the ode to "Youth," by Mr. Laurence Binyon, which dwells less on the rapture of youth than on its sadness—the melancholy of Theognis over youth's decay:

"O bright new-comer, filled with thoughts of joy,  
Joy to be thine amid these pleasant plains,  
Know'st thou not, child, what surely coming  
pains  
Await thee, for that eager heart's annoy?  
Misunderstanding, disappointment, tears,  
Wronged love, spoiled hope, mistrust and ageing  
fears,  
Eternal longing for one perfect friend,  
And unavailing wishes without end?"

Mr. Cripps alone permits his Muse a gravely jocund note in his "Seasons' Comfort." He, too, of the four fellow-versifiers shows the greater aptitude for

experiments, though it may perhaps be felt that his touch is nowhere quite so sure, nor his artistic feeling so direct as theirs.

It is difficult to lay the critic's hand lightly enough upon poems like these, or to make it clear what particular attraction they possess. With all the charm of rather spring-flowers, they suggest the possibilities of varied personality not yet accentuated in the authors. Let us hope that the four Muses of the four friends will not, like the primroses,

"die unmarried ere they can behold  
Bright Phoebus in his strength,"

but that we shall profit by their summer-songs, while ever remaining grateful for their *Primavera*.

JOHN ADDINGTON SYMONDS.

*Memorials of the Civil War in Cheshire.*

Edited by James Hall for the Record Society for the Publication of Original Documents relating to Lancashire and Cheshire.

THIS publication consists of two works of unequal length and value.

The first and shortest is Burghall's *Providence Improvisus*, consisting of the notes of a Puritan on events happening in his neighbourhood, in which great stress is laid on the providential deaths of persons who in various ways had been uncomely in their lives.

The second and more important is "A breefe and true relation," &c., by Thomas Malbon, giving his version of so much of the Civil War as could be described from Nantwich. Malbon was a strict Puritan, and it is from the Puritan point of view that everything is regarded. The entries are of various importance so far as public interest is concerned. At one time Rupert sweeps across the stage plundering vilely on his way to Marston Moor. At another time Cromwell appears dissolving the Long Parliament by force, taking with him "the mace and suche wrytinges as weire then in the House," a proceeding which fully accounts for the disappearance—so deeply lamented by historians—of Vane's Reform Bill.

Yet after all the best part of the book is that which is not concerned with matters of public interest. The small local skirmishes and plunderings which no historian will deign to note bring forcibly before the reader the misery of the times which afterwards led to so strong a reaction.

The strength of that reaction may be seen too in the notes by Cole, the antiquary, which were prepared for an imperfect edition, and which the present editor has wisely reprinted. The height of eighteenth-century anti-puritanism is probably reached when a learned clergyman, finding that a pair were compelled to do penance for being taken in adultery "upon the Sabbath day att tyme of Dyvyne servis," makes the following remark:—

"Could anything be said in defence of a crime so offensive to the laws of God and society, it would be this, that almost any offence would be lessened by not attending what they called Divine service, where rebellion and schism were sure to be the subject of his prayer and preaching."

Turning to an entry of Burghall's on March 16, 1661, we have a life-like illustration of the troubles of the followers of George Fox:—

"Two Quakers came to disturb me in the publick congregation. God so ordered my studies that the sermon was pat against them. They had liberty to speak, and were answered. At last, one of them denyed the S.S. to be the Word of God; whereupon they were, with shame, thrust out of the congregation."

Sometimes, no doubt, they were not even allowed "liberty to speak"; but that they should not have been treated better is not, after all, vory surprising.

SAMUEL R. GARDINER.

*Collation of Cod. Ev. 604, and Essays in New Testament Criticism.* By Herman C. Hoskier. (David Nutt.)

LET us say at once that Mr. Hoskier has done a piece of very honest, careful, and valuable work, which may be counted for the future among the really trustworthy materials for the criticism of the New Testament. He has given us an exhaustive collation and analysis of Egerton MS. 2610 in the British Museum, which is, unfortunately, variously designated Evan. 604 by Scrivener and 700 by Gregory. This is a MS. of the twelfth century, with a pretty full *apparatus* (Corp. Eus. t., κεφ. t., &c.) with good miniatures of the Four Evangelists, and with an interesting text, the salient features of which are excellently brought out by Mr. Hoskier. Indeed, his whole treatment of the MS. is such as to inspire a high degree of confidence in his accuracy.

The collation is followed by a number of Appendices, which are all stamped with the same character. The first of these is a collation of another MS. of the twelfth or thirteenth century in the author's own possession. Only two *desiderata* strike me in regard to this. I do not succeed in identifying the MS. with any either in Dr. Scrivener's list or in Dr. Gregory's. If it is to be found in these, it is a pity that no clearer indication was given; if it is not to be found, it is a pity that its existence should not have been made known to either of the two editors. Critics will not know by what number it should hereafter be designated. And, further, we are not told anything about the source from which it was obtained. Mr. Hoskier has been liberal in facsimiles, the photographs for which he appears to take himself. He has given us two of Cod. Evan. 604 (700), one of Cod. Paul, 247 (Scr. & Greg.), and one of Cod. Evan. 2 (Scr. & Greg.); but he has given us no facsimile of his own MS., which we should have been glad to compare with others.

The second and third Appendices are taken up with a closer collation of the different editions which may lay claim to contain the *textum ab omnibus receptum*: this chiefly for the satisfaction of our friends on the other side of the Atlantic. The next six Appendices contain new or corrected details in regard to MSS. at Paris, Cheltenham, Basle, Geneva, Harvard, or Andover, U.S.A.; in all cases derived from personal inspection.

Mr. Hoskier's stay in the different libraries does not appear to have been long, but he evidently made good use of his time. The last Appendix is a note on the reading of C in 1 Tim. iii. 16.

Mr. Hoskier was a friend of Dean Burgon's, to whose memory his book is dedicated, and who was the first to point out to him the value of the MS. from which it takes its title. He is naturally jealous for the reputation of his friend, which he thinks that time will fully vindicate. On this side the water, at least, his warm defence was hardly needed. Where the Dean was known his merits and the genuine work that he did were recognised, and his sallies were not taken amiss. They were part of the man, whom no one thought of judging like more commonplace individuals. Probably the victims themselves were much more amused than hurt by them; and so exuberant a nature could not be expected to treat even textual criticism by dry-as-dust methods. The memory of that quaint, attractive, warm-blooded figure has no bitterness in it and will not easily die away. It is a satisfaction not only to have Mr. Hoskier carrying on his work, but to hear that another of his friends, the Rev. E. Miller, Rector of Bucknell, is to edit his Remains.

Naturally, too, there is a good deal of brisk skirmishing throughout the book on the principles of textual criticism. Mr. Hoskier inherits something of his deceased friend's vivacity of style; and there is more than one racy saying, the justice of which I should be disposed to question. For instance, this—that "the would-be scientific exponents of textual criticism have proved themselves after all the narrowest, blindest partisans"; or again, the weighing of "real work against mere speculation, sincere investigation against imperfect and hasty conclusions." I have no idea to whom either of these sentences can be meant to apply. Certainly, nothing could be wider of the mark if it is aimed at the two great living exponents of a criticism which is really scientific, and which, whatever may be thought of its results, is at least not hasty, and not insincere, but implies work behind the scenes, far more than its censors imagine. At the end of his laborious and valuable digest of selected readings of Cod. 604 (700), Mr. Hoskier exclaims triumphantly:

"I defy anyone, after having carefully perused the foregoing texts, or after having noted the almost incomprehensible combinations and permutations of both the uncial and cursive manuscripts, to go back to the teaching of Dr. Hort with any degree of confidence. How useless and superfluous to talk of Evan. 604 having a large Western element, or of its siding in many places with the 'neutral text.' The whole question of families and divisions is thus brought prominently before the eye, and with space one could largely comment upon the deeply interesting combinations which present themselves to the critic. But do let us realise that we are in the infancy of this part of the science, and not imagine that we have successfully laid certain immutable foundation stones and can safely continue to build thereon. It is not so, and much, if not all, of these foundations must be demolished."

Space forbids me, too, to take up this challenge as I should like to do. It is not

"useless and superfluous" to say that Evan. 604 has a Western and a neutral element. It is just this combination which invests it with interest and value; and I fail to see that there is anything in the phenomena which conflicts with Dr. Hort's description of them.

Two methods of textual criticism are possible at the present day. One is to strike at the root of the divergent families of text, to trace them in their earliest stages, to recover partly through contemporary and partly through later attestation the lines of textual transmission in the early centuries, and to argue backwards along these lines to the original reading. If this method is followed, there may be differences in detail, but I doubt if there will be any wide differences in principle from the form in which it is presented by Drs. Westcott and Hort. Another method would be to break up the mass of cursive MSS. into groups, like the group 13—69—124—346—348—624 (Scrivener-Hoskier), which is enlarged to 13—69—124—346—543—788—826 (Gregory), with the tentative addition of 713—829. Of course, there will not be very many groups so clearly defined as this, but Dr. Gregory has already considerably added to their number, and further research will doubtless lead to new combinations. It will be possible to determine the readings of the archetypes of these groups, and then by comparing these archetypes to work the way backwards to the archetype of the archetypes, and so on from lower archetypes to higher, till the lines begin to converge and narrow and ultimately to approach to the original. Of course, this is an enormous programme, which will take generations to accomplish. But the world has time before it. There is no reason why the work should not be gone on with; and Mr. Hoskier has contributed materially to it. His comparison of 604—473 (=81 Hort, 565 Gregory) shows that in St. Mark, at least, their common element can be treated in the same manner. He needs, however, to be warned that Belsheim's collation of Cod. 473 is, it is to be feared, like all that scholar's work, exceedingly untrustworthy—so much so as to be useless for any practical purpose (see a note by O. von Gebhardt in *Theol. Literaturzeitung*, 1890, col. 231).

W. SANDAY.

*Liberty and a Living.* By Philip G. Hubert, jun. (G. P. Putnam's Sons.)

AN American journalist, who for several years past has been trying to simplify his mode of living, gives in this volume some interesting particulars of his, as he thinks, successful experiment. The book, he says, is "the record of an attempt to secure bread and butter, sunshine and content, by gardening, fishing, and hunting"; and he graces his title-page with an apt quotation from Thoreau, whose disciple he evidently is, even though, like many other disciples, he fails to apprehend fully the precepts and example of his master. For years Mr. Hubert worked hard in the city, and dreamed of the day when his bank account should be large enough to allow him at least a few months of the out-door occupations which

he loved; and at length it dawned upon him that perhaps he need not wait to enlarge his bank balance, but might earn, as he went along, at least a portion of his income in the country instead of in the city. "Life to the average man," he says, "means hard, anxious work, with disappointment at the end, whereas it ought to mean pleasant work, with plenty of time for books and talk." He did not follow in Thoreau's footsteps—build himself a hermitage on the estate of a friend and dwell there. In his case this was not practicable—he had a wife and family to provide for, and his notions of the necessities of life were not so simple as those of Thoreau. He wanted plenty of human companionship; he even wanted the city occasionally, for the sake of the opera. In general, however, country life suited his temperament better than city life, and he was quite willing to forego many conveniences of the latter for the sake of the possible freedom of the former.

Having succeeded in his purpose, it was kind of him to tell his story for the edification of others whom it might concern. Some there are, no doubt, blindly following the beaten track in ignorance that deliverance is possible, and they should receive with thankfulness this gospel of Mr. Hubert's. They must not, however, in their eagerness, deceive themselves with the notion that the country overflows with milk and honey,—

"... a land of pure delight  
Where omelettes grow on trees  
And roasted pigs go crying out,  
'O eat me, if you please.'"

It is nothing of the kind. Mr. Hubert is severe on commercial men, particularly severe, for some unexplained reason, on lard merchants; but the life of the average farmer, to say nothing of the farm labourer, is as monotonous and toilsome, and fraught with as much anxiety as any city life could be. Mr. Hubert did not exchange the drudgery of the town for the drudgery of the country. His country life was carefully adjusted to combine the maximum of liberty with the minimum of toil. Fishing, hunting, and gardening were, to him, at once business and pleasure. He exchanged occupation which did not suit him for occupation which did. Persons who desire to do as he did must be persons of kindred tastes. It does not suffice that they prefer the country to the city, they must also find pleasure and not pain in country labour. Mr. Hubert does not understand how anyone can find enjoyment in what he dislikes, or can dislike things which he enjoys. He is disposed to ascribe such differences of taste to invincible ignorance. Persons who do not appreciate his ways are narrow-minded and stupid; it never strikes him that in failing to understand their tastes he marks his own limitations. He says:

"I have tried by practical lessons to convince several city friends that there is a joy about scraping the bottom of the sea for oysters, beyond anything that they could have imagined. I induced a critical friend of mine to take off his coat and work the 'tongs.' The water was pretty rough, and he had to jump about a good deal on deck in order to keep his footing. I should say that in the half hour he played at oystering he brought up 30 or 40 oysters, and he smoked cigars and threw shells

into the water for the rest of the afternoon. When I met him, a month later, in the dusty, miserable city of New York, he said that he attributed queer pains in his back to that oystering experience. Some men are blind to the opportunities of this life" (pp. 38-9).

The tone of self-sufficiency prevails throughout the book. We are to take Mr. Hubert's word for it that his theory is good, not for himself alone, but for everybody else. He would have us trust his experience in preference to our own, like the amiable people who say onions and cabbage are wholesome, despite the testimony of our own stomachs and the bad odours which nature attached to those vegetables to warn men off. We may love the country as ardently as Mr. Hubert loves it, and, indeed, more consistently—for, like Lot's wife, he gives a backward glance of regret to the city—and yet find what he terms liberty is no liberty at all. For myself, while I gladly enjoy nature, wild or cultivated, I do not wish to be its valet. To prune a rose-tree may be tolerable, but to weed a garden-bed would be slavery. So, while Mr. Hubert may have done well and wisely in seeking "liberty and a living" where he did, persons differently constituted would find greater liberty in the very things which he rejected than in those which he has chosen. He would be a better apostle of the cause he advocates if he could understand this.

After all, Mr. Hubert has only just touched the great problem of labour. He has neither grappled with it nor suggested any adequate solution. The sum total of his argument is that less time should be given to mere toil and more to positive enjoyment, a proposition good as far as it goes. It may serve to awaken some men and women to the fact that the station in life in which they find themselves is not necessarily that to which God has called them, but may be a rut into which they themselves have slipped. Mr. Hubert draws no clear distinction between genuine and non-genuine work. Genuine work is that which is *in the direction of a man's life*. Mr. Hubert does not seem to perceive this. All he asks for himself, and suggests to others, is to get off as cheaply as possible. It does not occur to him that the work of the freeman, and not of the slave, is not task work, but itself pleasure—that the man of letters writing his books, the artist painting his pictures, the naturalist tending his plants, are thus essentially living their lives, even if incidentally they are thereby earning the wherewithal to exist. But the same offices, when performed by the mere writer and painter and gardener, partake of the nature of tasks, and are for gain, and not for growth. To a certain extent, Mr. Hubert did choose occupations which were in the direction of his life, if only in the slaughtering of birds and fishes, which so delighted him; but how little he perceives that this, if anything, is his justification, is shown when he says:

"There is no reason why other people who choose to cut loose from city life, having found its cost greater than its worth, should not employ a certain number of hours every day at the kind of work for which they happen to have a particular bent."

In other words, the kind of employment which is in the direction of their lives may, under Mr. Hubert's system, have a certain place allotted to it among the amusements and not at all in the business of life. In truth, the one serious business of life, as well as its pleasure, is this unfolding of character; and, if it were possible, men should so arrange their lives that all the hours would be thus employed. Life then would be made up, not of toil which wastes, and recreation, but of continuous and steady growth. No doubt it is difficult, and often impossible, even to approach any such unity. At best, the conscientious man has often to be contented to do honestly what he must do. While we divide not only the time of a man's work from the time of his enjoyment, but actually have a class of persons who absorb the leisure and are degraded for want of work, and another class who absorb the toil, and are degraded for want of joy, we seem far off indeed from the ideal state. And not legislation, nor trades' unionism, nor any arbitrary action will ever bring that ideal state to pass. It must come—as indeed all genuine reform does and always will come—from the effort of the individual. In our existing social state it cannot be universally, perhaps not even extensively applied. Yet even now there are not a few men and women who, if only they would set about it properly, with due perseverance and patience, might achieve, for themselves at least, the requisite conditions. Mr. Hubert was in a fair way toward achieving them if he had understood them thoroughly. As it is, his protest is against an all-absorbing interest in trade, which gives over life to the effort to provide the means of living, and leaves no time to live. He does not see that there is no more true living in casual pleasure than in unfitting toil. At the most, he relegates his living to the second place, and differs only in degree from those whom he condemns. He has changed his mode, not with a view to some truer development of his being, but in order to squeeze a little more comfort out of existence. The very man whom he despises because he knew the prices of lard in all the markets of the world, and who was really, no doubt, an enterprising and successful merchant, was probably, if Mr. Hubert could but see it, working more in the direction of his life than, even under the reformed conditions, Mr. Hubert is working himself.

A few considerations by the way which present themselves in connexion with Mr. Hubert's experiment deserve to be noted. Possibly if the country tasks which Mr. Hubert finds so much to his mind had been undertaken, not voluntarily, but under some such compulsion as aforetime held him to his city tasks, he would have found them not so sweet. In respect to these country tasks he thinks it much pleasanter, and tries to make out that it is much more virtuous, to do his own killing than to earn enough money in other ways "to buy blue fish for the whole summer." If a disagreeable task has to be done, it is not well to cast it upon another; but the source of Mr. Hubert's pride is not that he bravely takes the burden himself, but that it is one of the

pleasures of his life to perform that species of butchering which is termed hunting and fishing. He says, in effect, "Why should I pay another man to kill these birds, and animals, and fishes, when it is such enjoyment to me to kill them myself?" No doubt the social ethics on this point are a little mixed. The butcher in a blue frock, who, for pay, serves the community by doing its gruesome work in the slaughter-house, does not rank high in the social scale; while the butcher in a red or green jacket, who terms himself a huntsman and kills for the love of it, gets all the admiration. Mr. Hubert is severe on persons with a "vicious warp" who rob their neighbours "in the finesses of trade," but is wholly blind to the "vicious warp" of him who wantonly robs his humbler neighbours of their very lives. On the whole, Mr. Hubert's excessive self-satisfaction should make us cautious in accepting him as a guide. He is never quite free from the impression that what he does is at once meritorious and daring. He feels pride akin to that of members of Sunday Societies who, fancying they are bold and a little naughty, enjoy on Sunday entertainments which on any authorised day of the week they would despise.

WALTER LEWIN.

#### NEW NOVELS.

*An Australian Girl.* In 3 vols. (Bentley.)

*Recha.* By Dorothea Gerard. (Blackwood.)

*A South Sea Lover.* By Alfred St. Johnston. (Macmillan.)

*Princess Fedor's Pledge, and other Stories.* By G. Manville Fenn. (Hutchinson.)

*With Fire and Sword.* By Henrik Sienkiewicz. (Sampson Low.)

*The Odd Number.* Translated by Jonathan Sturges from Guy de Maupassant. (Harper's.)

*In God's Way.* By Björnsterne Björnson. (Heinemann.)

THE author of *An Australian Girl* has no need to shelter herself—for the book bears many signs of a woman's work—in anonymity. If it be her first literary venture, it may be said at once that she shows exceptional promise; the very crudeness of the way in which the story is piloted through perilous straits of speculative thought and out of morasses of intellectual padding has something fresh and interesting about it. Is it doing an injustice to the author, however, to hint that she had better work out a plot of her own than adopt with such liberal indifference to the proprieties that of another Australian writer? It is not long since I reviewed in the ACADEMY Tasma's latest novel, and it is difficult to believe that *An Australian Girl* is not markedly indebted to its rival. The resemblance between the stories is at times startling. Possibly both novelists may have been competing in a prize Temperance story; or both may have been nearly simultaneously inspired by the desire to paint the dark side of matrimony under the Southern Cross. But, indeed, the supremely civilised, intellectually *blase* young girl of the Antipodes, is beginning to pall upon one; and as for the young

male Australian of fiction, with his mind and soul centred upon horse-racing and split brandies-and-sodas, his appalling ignorance, vulgarity, and slang, he threatens to become as deadly a bore as one of Ouida's Antinous-like young men, or the three-volume Irish patriot. Australia is not wholly given over to male Vandals and female angels. It is even possible to be enthusiastic about the Melbourne Cup without gambling madly or getting drunk on the ground, to be an untravelled native of Victoria or New South Wales without such colossal ignorance as to think Rome a village somewhere in Italy, "the place d'ye know, where they race bare-backed horses through the streets." It is annoying in *An Australian Girl* to come across constant reminders of the scenes, episodes, and conversations in Tasma's novel. Why does not so clever a person as the author undoubtedly is attempt something outside the well-worn grooves? Her story is inordinately long, and all praise is due to it, therefore, that on the whole it is not dull. Most readers will skip about a third of the book. Their interest will be with the human beings whose passions and heroisms, vices and weaknesses, weave so complicated a web, not with the philosophical and religious imaginings of the heroine. People who delight in literature of the *Robert Elsmere* class may be recommended to the equally mild and sedately stimulative diet of the latest of the multitude of books, of which there is a common recipe: one-tenth genuine story, one-tenth genuine analysis of real human nature, two to three-tenths description, one-tenth quotation from and allusion to contemporary scientists and philosophers, and the remaining four or five-tenths diluted sentimentalism. *An Australian Girl* is not, however, exactly thus compounded. It has glaring faults of construction and style, a few of the usual slips when foreign authors are quoted or alluded to (e.g., "St. Beuve"), and a tiresome discursiveness. But the author has unmistakable literary faculty, dramatic insight, a quick eye for character, a wide and generous sympathy, and, above all, a really charming faculty of humour. It will probably, and in the main deservedly, be the most popular of the many Australian novels which have appeared recently.

The clever writer of *Orthodox* and joint author of *Reata* has occupied herself with one of the favourite themes of romancers since European fiction had its rise, that of the love of a Jewish maiden for a Gentile youth, crossed by the passionate avarice and yet more passionate racial fanaticism of a paternal Shylock. It is no exaggeration, however, to say that no one has more powerfully dealt with this worn tragic motive than Miss Gerard has done, with the single exception of the creator of the most typical Jew in literature. The drift of *Recha* may be gathered from the statement that it is a modern and adapted prose version of "The Merchant of Venice." Gedeile Wolf is a veritable Shylock, as merciless and cruel and fanatical, yet with as passionate a love for his beautiful daughter, Recha, as his prototype had for Jessica. The hero, Lieutenant Borkam, a young

officer in the Austrian army, is an admirably drawn character, though, perhaps, only those who have lived in Austria could understand the rigorous thralldom of social-military despotism. The story, as sombre and tragic as any could be, is told with remarkable power and dramatic vigour. The little Galician town of Horoweska is not once fully described, and yet is made real to the reader; and as for the three chief persons in the tragedy, Gedeile Wolf, Recha, and Theodor Borkam, they stand out startlingly human and actual. Recha is a Jewess almost without a sister in literature, for she is as distinct from Jessica of Venice as from Rebecca of England. She is as real, perhaps more real than they, though a rarer type. *Recha* is the strongest book Miss Dorothea Gerard has given us. It is, perhaps, the one work in the mass of contemporary fiction which Nathaniel Hawthorne might have written. The mysterious, unexplained end of Borkam, the wild madness of Recha, and the savage fury, sullen triumph, and consuming despair of Gedeile Wolf (vaguely indicated rather than expressed), are altogether in the vein of the greatest of American prose writers.

No greater contrast to the ordinary novel could be afforded than by the unconventional, picturesque, and charming romance of Polynesian love and adventure which Mr. Alfred St. Johnston has just published. There has been nothing of the kind for a moment comparable with it since the once widely and now too-little read Pacific romances of Herman Melville. It would naturally be expected that the author of *Camping among Cannibals* would give a vivid account of the remote lands he has the good fortune to know so well; but no amount of mere familiarity would have enabled him to write this moving romance, so touching in its pathos, so fine in its sentiment, so filled with the joy and beauty of life. At this time, when all of us who can are hurrying away to remote places by sea or mountain, there could be no better companion than this delightful story. It is itself a tonic, and one that may be enjoyed again and again, for there are many episodes and passages in the book which do not lose their freshness on perusal, but, like sprays of wild-gale, are likely to gain more and more in rare fragrance. The friendship, the blood-brotherhood of the Polynesian chief Soma and Christian North is one of those happy things in life which makes cynicism seem like miasma.

Mr. Manville Fenn is an accomplished story-teller, so it is hardly necessary to say that this second volume of the "Idle Hour" series affords ample pleasant material for whiling away an hour or so. Each of the eight tales in the collection is effectively told, though probably most readers will agree that the book was wisely named after the first, which is much the most thrilling. The *dénouement* is startling even to the wariest reader of stories of mysterious crime, though *Princess Fedor's Pledge* is not really strengthened by the supernatural episode which passes as a "warning."

There seems to be no end to the translations which publishers are now issuing—



Too large a proportion of these consists of books that are next to worthless in the original, and are quite worthless, or worse, in English dress. But we are all grateful, or pretend to be, for the Russian works which are now so common, and certainly all who are interested in Slavonic literature should read *With Fire and Sword*. This interminably long and confused story of the Russo-Polish wars is affirmed to be the masterpiece of Henryk Sienkiewicz, the foremost of contemporary Polish novelists. It is certainly instructive, and to many will be interesting; but the dull savagery of the countless incidents of war, brigandage, spoliation, cruelty, and rude vices, must pall even upon those who rejoice in bloodthirstiness at second hand. To the student of the history of Poland and of Slavonic evolution the work is really valuable.

The effect is extraordinary when one puts down *With Fire and Sword* (which is much cruder than *War and Peace*, or any other work by Tolstoi, with whom Sienkiewicz is favourably compared by his countrymen), and takes up the dainty volume of short tales translated by Mr. Jonathan Sturges from the French of Guy de Maupassant. One would think that if there were any French author whose works would defy adequate rendering in English it would be Guy de Maupassant; but Mr. Sturges, by sympathy and literary insight and a rare sense of style, has been able to produce a book which is quite a triumph of its kind. One may read the thirteen short tales comprised under the title given them on account of their number, and not only enjoy the fresh fruit, but almost, as with the Tangerine orange, the fragrance of the rind as well—in other words, Mr. Sturges has in some subtle way presented these tales anew, as M. Guy de Maupassant might do were he able to write with the same absolute craftsmanship in English as in French. This is high praise, but Mr. Sturges's charming volume deserves it; and thoroughly fine translations are even rarer than is commonly supposed.

Mr. Heinemann could scarcely have done better than begin his "International Library" with perhaps the most masterly work by the famous Norwegian novelist, Bjørnstjerne Bjørnson. In *God's Way* combines, as Mr. Gosse points out in his introductory note, the freshness and morning-glow of *Synnöve Solbakken* and *Arne*, with the searching thought and profound grasp of the deeper realities of life which characterise the author's later works. *Arne* has long had its place as a classic, even in this country: *In God's Way* should prove not less popular. With all due admiration for Dostoevsky and the ablest of his confrères among the pessimists, I cannot but think it would be a better sign if Bjørnstjerne Bjørnson were to become the vogue. It is not so much a question of optimism *versus* pessimism as of perfect sanity of mind and body as against baffling weariness, disease, and despair. We have much to learn from a writer like Dostoevsky: perhaps we have a really deeper and worthier lesson to learn from men like Bjørnson.

WILLIAM SHARP.

## NOTES AND NEWS.

MISS OLIVE SCHREINER'S book of allegories, entitled *Dreams*, will not, as it has been announced, be published by Messrs. Blackwood, but by Mr. Fisher Unwin. The volume will contain "Three Dreams in a Desert," "The Sunlight Lay Across My Bed," "The Lost Joy," "In a Far-off World," "The Artist's Secret," "In a Ruined Chapel," "The Hunter" (from *The Story of an African Farm*), and one or two others. Several of the allegories have never been printed.

WE are glad to learn that a fourth edition of Miss Blind's translation of *The Journal of Marie Bashkirtseff* will be ready in a few days.

THE first edition of Mr. Havelock Ellis's *New Spirit* is nearly exhausted, and the publisher, Mr. George Bell, will shortly issue the book in a cheap form.

THE next volume of the "Book Lover's Library," which is nearly ready for publication, will be by Mr. William C. Hazlitt, and will be entitled *Studies in Jocular Literature*.

AN article on *Johnson's Boswell* in the forthcoming number of the *Universal Review* will be illustrated by a reproduction of a sketch by Dr. Johnson, taken under interesting circumstances. It seems that at the age of seventy-five he paid a visit to his old friend Dr. Adams in Oxford. While there an artist brought home a portrait of Dr. Adams, and offered to give his daughter a sketch of anything she might wish. She asked for a portrait of Dr. Johnson, who agreed to sit; "but," cried he, "you must stand before me to make me look pleasant, for I am but a sour-looking old man."

MR. R. L. STEVENSON has reprinted, as a shilling pamphlet (Chatto & Windus), his letter to the Rev. Mr. Hyde, of Honolulu, which appeared in the *Scots Observer*. Mr. Stevenson, who is always inspiring, is singularly inspiring as a new Junius.

MESSRS. NEWCOME & Co's catalogue of Autograph Letters contains some very interesting extracts from letters by Disraeli, Coleridge, Carlyle, Burns, &c. Perhaps the most curious entries are the three letters of Disraeli to the son of Daniel O'Connell. "I fervently pray," says the furious writer, "that you or some one of his blood may attempt to avenge the unextinguishable hatred with which I shall pursue his existence."

THE ever-increasing appreciation of Charles Lamb and his works, so creditable to the taste of our generation, has led not only to the production of an admirable edition of what he did write, but also to attempts to foist on the public, as his, stuff—and very poor stuff too—which he did not write. The best way to stamp out such mercenary frauds is to collect and reprint as much of the genuine article as possible, and as few men wrote so little that deserved oblivion, it is pleasant to learn that a little collection of inedited pieces, well authenticated internally and externally, is in preparation. It is to be named, we believe, "Lamb's Fry," a title not perhaps inappropriate, but of the catch-penny order, which will only be excused for the sake of what it covers.

"THE death of Mr. J. W. Watson, author of 'Beautiful Snow,'" says the *New York Critic*, in its vivacious manner, "has reminded the public that the poem really had a bona-fide author. At one time it looked as if everybody had written it; everybody, or almost everybody, claimed to have done so; and though comparatively few proved their right to be considered its author, the popular mind was pretty badly muddled by their conflicting claims. Mr. Watson was buried on July 21 from the

undertaking rooms of W. H. Hawks, 8, Sixth-avenue."

THE fascinating subject of Virgil in the Middle Ages has just been dealt with, from a special standpoint by M. J. Stecher in his paper *La Légende de Virgile en Belgique*, published in the transactions of the Académie Royale of Belgium.

THE first edition of *Primavera*, the book of Oxford verses which we review this week, is already nearly exhausted. One is pleased to find that there is still some sale, once in a while, for something so quiet and unpretentious and really literary as this little book of mere poetry.

THE Rev. J. E. Stocks, formerly Vicar of Market Harborough, is editing the Market Harborough Parish Records, some of which are of considerable interest. The first volume, now ready, contains a topographical and historical introduction. The publisher is Mr. Elliot Stock.

IN *The Library* for August Mr. John Taylor concludes his paper on the Monastic Scriptorium, and Mr. W. E. A. Axon brings to an end his study of Thomas Taylor the Platonist, of whose publications he gives a bibliography. Is this bibliography quite complete? Mr. Charles Welch makes a contribution towards the history of the London civic guilds in his bibliography of the livery companies of London.

AN International Book Exhibition was opened at Anvers, the city of Plantin, on Sunday last, in connexion with the Conférence Internationale du Livre. The exhibits are divided into nine sections, and include books, types, printing and stereotyping machines; presses employed in lithography, engraving, and other methods of artistic reproduction; binding, ink, paper, and, in fact, everything connected with the making of books.

ANOTHER congress—that of the federated societies of History and Archaeology—was opened at Liège on August 3. There have been discussions on questions prehistoric, archaeological, historic, and artistic, and, after the manner of learned associations, delightful excursions to all the places of interest in the neighbourhood.

THE *Library Journal* of New York makes the sensible suggestion that librarians who take in the *New English Dictionary* in parts would do well to bind each volume, not in the covers supplied by the publisher, but in two separate parts. "If not divided, the volumes will not stand library use so well, they will be very tiring to use, and they can be used by only half as many persons at once."

WE have received the first number of a new series of *The British Bookmaker*, a trade periodical printed and published at Leicester. The number before us is extremely pleasant to look at and to handle, though we cannot say much for the literary value of its contents. But there is distinct merit in the reproduction of book-covers and book-illustrations, some of them done in colours. Not the least interesting part of the periodical consists in its prettily-printed advertisements of printers and binders. A portrait of Zaehnsdorf accompanies a brief article on the well-known binder.

THE Palestine Exploration Fund issues to its subscribers photographs of the Moabite Stone, the vase found in a crevice at the foundation of the south-east corner of the Temple area, and the tablet from Herod's Temple, with a facsimile of the Siloam inscription. All the inscriptions are accompanied by translations.

VISITORS to the Western Pyrenees from August 9 to 17 will have an opportunity of joining a series of literary festivals on the occasion of a visit of the Provençal *Cigaliers* and *Félibres* to their Gascon brethren. The



fêtes begin at Agen, August 9 and 10, with a commemoration of Jasmin and Cortète de Prades; continue on the 11th at Montauban; on the 12th, at Auch; on the 13th, at Tarbes and Bagnères de Bigorre; on the 14th at Argelès and St. Savin, in honour of D'Espourrins; on the 15th at Pau, where the prize poems will be recited; on the 16th at Oloron, where a bust of X. Navarrot will be inaugurated; and lastly at San Sebastian, on the 17th, where, among other entertainments, a bull fight will be given in welcome of the Cigaliers, Félibres, and their guests. It is singular that one of the truest of Gascon poets, Justin Larrebat, of Biarritz, is not mentioned on this list.

In the review of Mr. Thackeray's Translation from Prudentius, which appeared in the ACADEMY of August 2, the stanzas quoted from Cath. 1 were wrongly ascribed to Mr. Bridges. They are by Mr. Thackeray.

### ORIGINAL VERSE.

#### ANEMONES.

If anything be like to her  
Or unto her may likened be  
From all the book of nature, 'twere  
A frail anemone.

Which though it have no secret grace  
To charm its petals, as the rose,  
Hath yet, methinks, a sweeter face  
Than any flower that blows.

In April's rosy palms it shrinks,  
And still while skylarks newly sing  
It blooms and fades, and fondly thinks  
That Spring is ever Spring.

And who would ask to eke its days  
And mar its vernal happiness  
With hours adroop 'neath parching rays  
Or snowstorm pitiless?

And would I her lithe form should bide  
For crippled age, her balmy breath  
Know winter's chill, that so hath died  
Before a thought of death?

G. E. T.

### OBITUARY.

#### MADAME ACKERMANN.

THE death is announced, at the age of 73, of a French poetess, not very widely known to-day, either in this country or her own—Mme. Ackermann, née Louise Victorine Choquet, widow of Prof. Paul Ackermann, at one time the tutor of the Emperor Frederick. Mme. Ackermann was born at Paris, Nov. 13, 1813. Her father was a Voltairian, her mother a devout Catholic, and the girl passed through alternate periods of religious ecstasy and freethought. At school she wrote verses which were corrected by Victor Hugo. She learnt English and German, and studied Shakspeare and Byron, Goethe and Schiller, and, more especially, Schopenhauer, to whose influence may be attributed some of the pessimism which so strongly marks her work. In 1840 she met Paul Ackermann at Berlin. They were married, and lived at Berlin until Ackermann's death in 1846. After some years spent at Paris, where in 1855 she published a volume of *Contes*, Mme. Ackermann retired to Nice. While there she published, among other books, "*Poésies*," 1877; "*Pensées d'une solitaire, précédé d'une autobiographie*," 1883; and "*Ma Vie*," 1885. It was at Nice that she died. For a long time past she had written nothing. "*Le poète qu'on n'écoute pas finit par se taire*," was her bitter saying. Her audience, in truth, was never very large, but it was select; and she was honoured, in that select circle, as the most remarkable woman of letters since George Sand. Her poetry is not of the kind that can be popular; she was too deeply

moved against "*la caprice divine*" and its disarrangement of human things to write smoothly of smooth topics. Her poetry is the poetry of modern science and of modern despair.

### MAGAZINES AND REVIEWS.

IN the two quarterly numbers of the *Altpreussische Monatsschrift* for the present year (Bd. xxvii., Heft 1 and 2 and Heft 3 and 4), Dr. Krumboltz concludes his account of how Samagitia was lost to the Teutonic order through the energy of the Lithuanian prince Witold and of King Jagellon (1382-1422). J. Bolta communicates passages from three farces or interludes acted at Königsberg in 1644 to celebrate the first centenary of the university. These pieces, interesting both to the linguist and the sociologist (in Heft 1 and 2), are the subject of additional explanations from the pen of J. Sembrzycki, who also concludes his paper on the state of the Marienburg under Polish rule. From A. Treichel there are three papers: one (in Heft 1 and 2), to show that the pepper so often occurring as an item in the dues paid to mediaeval Prussian rulers was the black pepper, treated almost as a kind of money; another, giving rhymes and riddles in dialect from Ermeland; and a third, enumerating a few Prussian terms dating from the French occupation in the beginning of the present century. In the same number as these (Heft 3 and 4), H. Frischbier contributes a few legends from the folk-lore of East Prussia. Dr. E. Arnoldt discourses in both numbers on the origin, motives, and gradual growth of Kant's lectures on anthropology and physical geography. Starting from some remarks by B. Erdmann (in his Kant's *Reflexionen*), which, with native plainness of speech, he describes as "*partly false, partly groundless assertions*," he brings forward from the university archives a large amount of material for the history of Kant's career as a lecturer, and of his conception of anthropology as a sort of popular and practical introduction—an exoteric side—to philosophy. The numbers contain the usual complement of reviews, bibliography, and university notices: among the latter an abstract of the resolution awarding an Hon. Ph.D. to an old alumnus of Königsberg, Emin Pasha.

IT is to be feared that F. G. S. Trébutien is what M. Maurice Tournoux calls him in the opening article of *Le Livre Moderne* for July—an *érudit oublié*, yet it ought not to be difficult for any person really well acquainted with modern French literature to brush up some memory of him. He was the critical and erudite member of that small but remarkable Norman group (though "*group*" is too formal and connected a word for it) which includes the Guérins and the late M. Barbey d'Aurevilly. What else there is to say about him M. Tournoux has said; and the article is illustrated by a fine and decidedly formidable portrait, which might be that of an Inquisitor. The editor (we presume) follows with a lively but rather capricious *débinage* of certain recent *éditions de luxe*, and there is the usual amount of current news, including three necrological notes of interest on the critic Burty, the binder Cuzin, and the publisher Marpon.

### LETTERS, IN PART UNPUBLISHED, OF SAMUEL PEPYS.

I.

Oxford: July 25, 1890.

THE following letters are transcribed from the originals preserved in the Ballard and Tanner Collections of MSS. in the Bodleian Library. They have never been printed as a series, few have been printed as Pepys wrote them, and several have never been printed at all. They

throw some light on Oxford literary history at an interesting time, as well as on the tastes and pursuits of the great Diarist. They are in all cases holograph, and are taken from the copies actually received by Charlett, the Master of University, and Thomas Tanner, the famous antiquary, afterwards Bishop of St. Asaph.

C. E. DOBLE.

*Ballard Letters, Vol. I., fol. 133.*

SAMUEL PEPYS TO DR. CHARLETT.\*

Yorke-Buildings, Crast. Mich. 1693.

Sr,—I owne wth all the thankfulness I am able your Favours shew'n mee when here, & those you pursue them with from Oxford. Nor had I taken all this Time for doing soe, had I beene earlyer instructed how to direct my selfe to you in it; your being come to Oxford remaying uncertaine to mee, till you were pleased to tell it mee in yours of y<sup>e</sup> 28<sup>th</sup> curr<sup>t</sup>.

Your Heads, even to Mother George's,† are a very wellcome Addition to my Collection, & accordingly it must acknowledge you its Benefactor; but tis confident enough at y<sup>e</sup> same time to call you its Debtor too, for Dr. Hamond's, Dundee's, Dr. Fell, Allestry & Dolben's, & I thinke for Mr. Woods, & Dr. Pocock's. Forgive y<sup>e</sup> clammynesse of my Memory on this Occasion; for I can't help laying up every word y<sup>e</sup> sounds that Way, and much lesse can I forgett Names like these, y<sup>e</sup> want of which (if to bee had) were alone enough to blaste all I pretend to in it.

I cannot therefore bee ashamed to pray your ayde in reference to them, if within y<sup>e</sup> power; or direction, whither else I may apply my selfe for them, if they are not: For in all my Searches after this Commodity I doe not remember that any one of them ever occur'd to mee in this whole Towne; Nor of y<sup>e</sup> owne, neither, which I would lesse bee without then my owne; if your good Will to mankind has at any time beene strong enough to obtaigne of you a Graving of it.

I haue a particular sett of thanks to pay you for y<sup>e</sup> Vniversity Prints, I meane, those of Loggan's Worke, not to bee found in y<sup>e</sup> Ordinary Volume of them; wherinto I haue therefore caused them to bee inserted, & thereby through your Kindnesse rendered it much more valuable to mee.

Your late Publique Exercises‡ are what I haue last to give you my acknowledgem<sup>ts</sup> for, and that you thinke soe much more gently of my Gusto towards them, then that of our excellent Capitaine Hatton's. In which nevertheless I shall adventure upon disappointing you soe farr, as to respite y<sup>e</sup> giving you any Ayme at my Thoughts of them, till I can at y<sup>e</sup> same time entertainge you with his too.

The Account you give mee of Mr. Wood's Noe-Mortification, & the further Kicke hee meanes to expose his Teeth to from y<sup>e</sup> Heels of Truth, makes mee yet more Covetous of his Picture, if it bee to bee had. For hee is in more senses then one An Original, but such a One, as I can much better beare the being without, then y<sup>e</sup> copy.

I would to God your next would tell mee of something this Towne could enable mee to furnish you with, in exchange for all or any part of this; & beshrew your good Nature if you know what, & doe not. For you will force me elee to what of most earthly things I would least willingly doe, I meane, unbespeake y<sup>e</sup> continuance of a Kindnesse I cannot repay. . . . I haue recover'd my Mistake, since I made it, in applying Loggan's Name to y<sup>e</sup> Workes of Burgher; for w<sup>ch</sup> I pray your pardon. . . .

FOL. 137.—THE SAME TO THE SAME.

Oct. 21, 1693.

Sr,—You haue noe lesse surpris'd, then oblig'd mee, by y<sup>e</sup> account of y<sup>e</sup> Torquils spoken of in y<sup>e</sup> most courteous Lett<sup>r</sup> of Yesterday. Indeed it is a great Rarity; & great pity it is, that it carrys noe stricter Marks of its Age and Origine. I haue noe where mett with anything antique of y<sup>e</sup> Kinde,

\* An imperfect draft of this letter is printed in Pepys' *Diary and Corresp.* (ed. Warne), p. 662.

† See *Oxoniana*, i. 111.

‡ See *Diary and Corresp.*, pp. 661 sq.

nor am on y<sup>e</sup> suddaine præpared for makeing any warrantable guesse concerning it; y<sup>e</sup> most ancient & most akin to it of all that I haue seen being a Chaine of y<sup>e</sup> same metall of abt 600 Yeare old, taken out of Edw<sup>d</sup> y<sup>e</sup> Confess<sup>r</sup>'s Monum<sup>t</sup> at Westminster by a Workeman, at y<sup>e</sup> cleanseing it against K. James my unhappy Maister's Coronation. Who was pleased to shew it mee afterw<sup>d</sup>, with y<sup>e</sup> Veneration given to Reliques, & a Relique of some kinde or other it carry'd with it in a small gold Box in forme of a Crucifix pendulous to it. Virgil's Words seeme as apposite, as had they beene wrott on purpose; but halfe their Number inscrib'd upon y<sup>e</sup> thing it selfe, or even their Initiaill Letters only, might haue stood us in more stedd towards its true History, then as many more soe taken upp. If y<sup>e</sup> Vniversity bee not a customer for it (which I could heartily wish it were) Wee shall probably heare of it at London, where I will not bee long without seeing it, and bewaile this Double-Taxeing that won't lett mee doe more towards it.

For god's sake forgive my betraying my selfe beyond that degree of freedome with you as to pursue you in y<sup>e</sup> Matter of y<sup>e</sup> Prints soe farr beyond what in good Manners I ought or would haue done, had I not thought they had beene entirely in y<sup>e</sup> owne Power. The best amends I can offer you is, my Thankes for those you haue found for mee, & in peticular for the 2 you now send mee of Dundee & Mr Wood (both which I should otherwise, I doubt, haue wanted) & your Quietus against any further Claimes from mee, as hoping (now you haue given mee the sent) to hunt out y<sup>e</sup> rest my selfe, either with Widdow Loggan, or where else they may bee lesse expected.

Because 'tis possible (& that's all) that you may bee in earnest about my Booke,\* I shan't contend, but obey you soone in it; in hopes of haueing something (one of these Days) that may better justify my offering to y<sup>e</sup> Library [without] askeing, then this with it. . . . If y<sup>e</sup> Bargaine does not goe on with y<sup>e</sup> Vniversity, pray give mee y<sup>e</sup> opinion of y<sup>e</sup> Value of it, & y<sup>e</sup> lowest Termes you might haue had it at; this Age not being very prolifique of Custom<sup>s</sup> for such a Comodity, not in England at least.

FOL. 140.—THE SAME TO THE SAME.†

Yorke-Buildings: Aug. 4, 1694.

Sr,—Would you haue my acknowledgem<sup>t</sup>s rise thicker, you must bee contented to sow y<sup>e</sup> Favours thinner. For it is to that alone you owe your haueing noe sooner had my thankes, First, for y<sup>e</sup> Poems brought mee by Dr Lloyd, & my like Returne to y<sup>e</sup> Gentleman your robb'd of them, to whom both in Memory of his learned Father (my honour'd friend) & for his owne virtues, I am, as I ought to bee, a most humble Servant.

Your Specimen of Musick-Characters‡ (wh<sup>ch</sup> I should alsoe haue long since thank'd you for) is very agreeable, y<sup>e</sup> Notes cleane, and what must appeare Gracefull, when y<sup>e</sup> Word-Part shall bee added in a Letter suitable. Whereof if you chance to make a Prooffe, before you enter (for good & all) upon your design'd volume of Church-Musick, pray pleasure mee with y<sup>e</sup> sight of it. And in y<sup>e</sup> meane time, lett this serve mee to ground a Question upon; Whither Mr ViceChancellr (whose Honor I truly am) or You, haue ever seene (for I never had, nor heard of, but for our Poore Small-Cole Man§) I meane, the Mother Canon establish'd by K. Edw<sup>d</sup> 6<sup>th</sup> for answering the Rubricks in our Liturgie, where some parts of the Offices are left to y<sup>e</sup> Priest's Elec<sup>c</sup>ion, whither to bee Sayd or Sung. If not; there is a decent and not unharmonick playnesse in it, what would not displease you. But I haue never mett w<sup>th</sup> any of our Cathedrall-Men, even y<sup>e</sup> oldest among them, Dr. Child, Gibbons, or other, that could tell mee

any thing of it, though they owe theyr dayly Bread to it.

Mr Gibson\* speakes too well of my usage of him; hee haueing a Right of his owne to much better; besides the Over-Measure your Name entitles him to, & not him only, but all that doe mee the Honor of using it to mee.

Among the many Mortifications deriv'd on mee from my Sin of Jacobitisme, it is noe little one to haue had the handling of soe great a Curiosity as y<sup>e</sup> Torquis, without capacity of bidding (as Time was, I should haue done) for y<sup>e</sup> Propriety of it.

Cap<sup>t</sup> Hattont† haue honor'd mee with his Visitt; & the Delivery of y<sup>e</sup> last obligeing Letter & y<sup>e</sup> Print accompanying it. It joyes mee to see anything of that Aspect going on. God encrease them.

I learne from him how oppressively good you are to mee, while to y<sup>e</sup> Debt you haue already drawne mee into to your selfe, you goe on to render it yet lesse superable, by running mee upon a new Score in Mr ViceChancellr's Bookes; the Captaine telling mee how much I am oweing by y<sup>e</sup> meanes for Civilitys even there, where I durst not before haue reckon'd my selfe soe much as knowne. Pray give the Vicechancellr my most sensible acknowledgem<sup>t</sup>s for them, and an Assurance of my being his most obed<sup>t</sup> Servant. But for any other Stile of Payment, you must answer for mee to him y<sup>e</sup> selfe; for you know, I can't.

Now for y<sup>e</sup> noble Worke you Virtuosi of Oxford are upon, of enriching our English World with y<sup>e</sup> knowledge of a Wealth it is it selfe Mr of, & does not yet know it, I meane, it's Manuscripts;‡ I doe entirely subscribe to you, as to y<sup>e</sup> Dignity & Importance of y<sup>e</sup> Undertakeing, making it my every-Day's Duty to propagate y<sup>e</sup> Opinion of it, & am most ready to contribute whatever (if any thing) I haue, worthy of a place in it. I say, if any thing; because from the excesse of Expectations you seeme to haue from mee, I hold it but necessary to sett you right in them, by observeing to you; That being (God knows) not only noe praetender to, much lesse Professor of, any of the learned Facultys, but on y<sup>e</sup> Contrary, a Person knowne to haue pass'd y<sup>e</sup> greater & more docible part of my Life, in one unintermitted Cours, or rather Tumult of Businesse, I haue had very little Selfe-Leasure to read, & as few Temptations therefore, as Opportunities of lookeing-out for Curiosities on any other Head, then that whereto I haue thus singly beene given-up, I meane y<sup>e</sup> Sea; i.e., for soe much of it as may bee thought to haue beene of use to mee in the Service of my Royall Maisters & Country, namely, y<sup>e</sup> History, Laws, & Economy of its Navy. And a just Reproach I should thinke it of to mee, to haue one Hole found unsearcht by mee, or knowingly to haue fayl'd of rendering my selfe Maister of any one written Sheete, that either Paines or Price could helpe mee to, on that Subject. But how farr a Masse of Papers, for y<sup>e</sup> most part unconnected, & those out of any of y<sup>e</sup> trodden Roads of common Reading, can bee thought convertible to publick use, I must acknowledge I cannot see, nor consequently (as numerous as theyr Volumes are) how any thing can bee added by them to y<sup>e</sup> Weight, whatever they may doe to y<sup>e</sup> Number, of y<sup>e</sup> Collection.

Nevertheless, that you may not suspect y<sup>e</sup> simplicity of my meaning herein; I shall within a little Time, finde Leasure to digest and communicate to you, a just Catalogue of what I haue; in confidence of your not exposing it elsewhere, till by y<sup>e</sup> Returne of it with y<sup>e</sup> Remarques what thereof (if ought) you judge proper for your Presse, you give mee opportunity of reviewing it.

But for Com'on-Good, I must in the meane time lodge with you, what I too frequently finde throwne in my way, & (if not removed) may I doubt in many places prævayle to y<sup>e</sup> injury of y<sup>e</sup> Vnder-takeing. Namely, y<sup>e</sup> Burthen that ('tis apprehend'd)

\* Edmund Gibson, afterwards Bishop of Lincoln and London: *Diary and Corresp.*, 675, &c.

† Well known among the nonjurors. See *Hattont Corresp.* (Camden Soc., 1878), i. 60 and *passim*.

‡ The reference is of course to that great work, *Catalogi librorum manuscriptorum Angliæ et Hiberniæ in unum collecti* (Oxford, 1697, folio). Cf. *Macray's Annals of the Bodleian Library* (1868), p. 117; and *The Cataloguing of MSS. in the Bodleian Library*, A Letter, by the outgoing junior proctor (Oxford, 1890).

will arise from it, to those Gentlemen alone & Societys, whose more forward Affections for Learning shall prompt them to y<sup>e</sup> exposing of theyr Catalogues, through y<sup>e</sup> Vnreasonable Importunitys (& Interruptions too, where a Man is his owne only Library-Keeper) it must subject them to, from Persons, who by concealing theyr owne, shall stopp all expectations of amends for y<sup>e</sup> trouble they give us for Ours, by any reciprocall Use of Theyrs.

This I finde sticking with many Gentlemen, who I am sure are noe worse affected to y<sup>e</sup> Designe then our selves. Wherefore, You who haue employ'd most Thoughts upon this matter, & can best instruct mee to remove it, pray doe. For till you furnish mee with a better; the best expedient Expedient [sic] I can thinke of is, The haueing some more solemne Notification made of what's a doing, then y<sup>e</sup> World seemes to haue yet had of it. And that done; I shall (as to my particular) thinke my selfe absolv'd from any obligation of communicateing ought of y<sup>e</sup> Little I am likely to bee found Maister of, upon any other Condition, then that of y<sup>e</sup> Demandant's accomodateing mee with what I shall aske as an Equivalent, either out of his owne, or (by his procurement) out of any other of y<sup>e</sup> Catalogues contain'd in y<sup>e</sup> Collection. I most respectfully kisse y<sup>e</sup> hands, & am [&c.] I minde y<sup>e</sup> Question touching my Friend M<sup>r</sup> Evelyn's Stock, & S<sup>r</sup> R<sup>d</sup> Brown's.

FOL. 144.—THE SAME TO THE SAME.

Octobr 27, 1694.

Sr,—I haue had y<sup>e</sup> Hon<sup>r</sup> of yours of y<sup>e</sup> 23<sup>d</sup>, & full glad it made mee; as being a pleasure, I haue beene long without, saving what I tooke-up in y<sup>e</sup> roome of it, I meane, my Hope, that this Sum<sup>r</sup>'s Recess might bee of benefit to you, & consequently to your friends, all the Yeare round; & I should bee at a yett greater ease, to heare it confirm'd from y<sup>e</sup> selfe.

I did in y<sup>e</sup> absence communicate to Mr. Gibson my pittance of Manuscripts, & because you will still haue it soe, shall cause a copy to bee out of hand transcrib'd, & send it you. But yet under not one jott lesse Caution, then what I first sayd; of your not permitting it to goe out of y<sup>e</sup> owne hand, till you haue return'd it back into mine, with y<sup>e</sup> politicall as well as philologicall Expurgations; that I may my selfe see it haue y<sup>e</sup> benefit of them, & by it alsoe make you a sharer with mee in y<sup>e</sup> Reproaches it may meet with, before I give it you for good and all. But I had hoped, that Mr. Gibson would haue cured you of these præpossessiones concerning it; soe as to haue prevented y<sup>e</sup> enquiring any more after it. For that was y<sup>e</sup> use I propos'd to my selfe in calling him to y<sup>e</sup> over-lookeing it.

I like mightily y<sup>e</sup> setting y<sup>e</sup> Burin\* to worke within y<sup>e</sup> selves, y<sup>e</sup> Prooffe you haue sent mee of its first Essays, shewing mee sufficiently, how well it meritts y<sup>e</sup> Cultivateing. And there is nothing I can thinke of, capable of rendering you more delight, as well as solid Service (I could almost say, Printing it selfe) then the haueing a Hand of your owne at all times ready to answer y<sup>e</sup> occasions, which a Body of Literatj like yours must bee thought now & then to haue for that Toole. And next to this (but yet, after it) your Fount for Musick, which I am pleas'd with y<sup>e</sup> fore-speakeing soe well of.

The 'Samples you send mee of y<sup>e</sup> MSS.-Catalogues I haue disposed of, as directed; & could with more satisfaccion tell you how well I like them, & the care taken in theyr Impression; were it not for y<sup>e</sup> Injury I (by y<sup>e</sup> meanes) am otherwise in Danger of doing them.

Our honor'd friend Captaine Hattont has this day done mee the Honor of dincing with mee, where (you know) Rising with an Appetite is y<sup>e</sup> surest part and Burthen of the Entertainment, & where our only Excedings now, was y<sup>e</sup> Glasse that bore y<sup>e</sup> Health, & y<sup>e</sup> gratefull Discourses attending it; for which I am to thanke you, & remayne [&c.].

FOL. 147.—THE SAME TO THE SAME.

Nov. 20, 1694.

Hon<sup>d</sup> Sr,—Your Reprehension (for ought you yet Know) is just, and therefore I beare it; as I

\* Does this allude to the settlement of Michael Burghers in Oxford?

\* *Memoires relating to the State of the Royal Navy of England, for Ten Years, Determin'd December 1688* (London: 1690). Many copies contain corrections by Pepys's own hand.

† Draft printed in *Athenæum*, No. 3266, pp. 704 sq.

‡ See *Specimen of the Several Sorts of Letter given to the University by Dr. John Fell* (Oxford, 1695). The matrices are still preserved at the University Press.

§ Tho. Britton [MS. note]; see *Dict. of Nat. Biog.*

haue since done a Sharper from Mr. Evelin,\* wh you shall haue y<sup>e</sup> pleasure herewith of seeing, as I prophesy I shall of being aequally justify'd by you, as I haue this very day bene by him, upon my communicating to him that List of y<sup>e</sup> things you aske after, which I shall now doe very soone to You, rather then lett you lye longer under your Doubts concerning mee; y<sup>e</sup> reasons of my Backwardnesse not being soe fitt for Paper, as Discours. Which Mr. Gibson had given some hopes I should haue ere this (or at least before Christmas) had y<sup>e</sup> satisfaction of, with you, here.

The Hon<sup>r</sup> Mr Vicechancell<sup>r</sup> intends mee I pay you my humble thanks for; & will endeavour to waite on him, assoone as I heare of his arrivall in Towne.

I haue this evening caused Mr. Evelin's corrected Paper to bee delivered & carriage paid to y<sup>o</sup>r Carrier, who goes hence tow<sup>ds</sup> you to morrow from Holborne Bridge. . . . I was bredd of a Child to Kisse y<sup>e</sup> Rodd that chastis'd mee; & for y<sup>e</sup> same reason must desire you to lay-up this lett<sup>r</sup> of Mr. Evelin's, that I may haue it agayne.

FOL. 149.—THE SAME TO THE SAME.

Jan. 10, 1694.5.

S<sup>r</sup>,—I must begg you to thinke it Victory enough for once, that I am contented to reffer it, & if you please, Cap<sup>t</sup> Hatton shall bee the Man, & to his decision I will without more adoe submit; as I allsoe would without it to you, had I you here to communicate my Difficultys to (as to 3 or 4 Particulars) which are not soe easy or proper for controverting at this distance. This I hope will appease you, & in confidence of it, will looke for y<sup>e</sup> Paper againe at your leasure (I havinge noe perfect Copy of it) in order to my returning it you (since it must bee at all) without delay.

I suspect Mr. Boyle is in y<sup>e</sup> right, for our Friend's Learning (which indeed I haue great value for) wants a little filing; & I doubt not, but a few such stroakes as this of Mr. Boyl's† will doe it & him good. And soe would Dr. South's to our Auctionist, were not the Barbarity actually done, that would bee praventd by it.

I will with all y<sup>e</sup> speed I can, enable my selfe to say something to you ab<sup>t</sup> our Gravery, takinge y<sup>e</sup> opinion of Mr. Gibson along with my owne in it. Of wh<sup>ch</sup> you shall not long want some Account from us.

When you thinke it time for it, I shall most willingly exert all the supposed power I haue or can procure with Mr. Tanner, to the pravyling with him to undertake what wee soe much concur in y<sup>e</sup> desire of.†

I haue sent Cap<sup>t</sup> Hatton his Share of your late learned Present, and returne you my most humble thanks for mine. Indeed it is a rarity, and carries a Double Value with it, for y<sup>e</sup> honourable Name it beares (to which I am a most humble Servant) as well as for y<sup>e</sup> excellency of y<sup>e</sup> Performance. I repay you with usury y<sup>o</sup>r kinde Wishes of y<sup>e</sup> Season, & am &c.

# AN ITALIAN TRANSLATION FROM TENNYSON.

THE *Nuova Antologia* for July 16 has an interesting article by Sig. F. Rodriguez on "Lord Tennyson: some of his Minor Poems." The fame of Tennyson, he tells us, is widely spread in Italy, but the poems themselves are very imperfectly known, as few read English, and there are not many translations. A little volume, containing somewhat diffuse versions of poems and fragments of poems, has indeed been published by Sig. Giovanni Faccioli, and there are one or two translations of "Enoch Arden," and three of "Dora." Sig. Rodriguez has turned into Italian verse nearly the whole of "The Brook," most of "Rizpah," a section of "The Defence of Lucknow," and, finally, "Crossing the Bar," that wonderful

\* In Evelyn's letter of November 18, printed in *Diary and Corresp.*, p. 669.

† Boyle's ed. of *Phalaris*, containing the famous reference to Bentley's *singularis humanitas*, appeared in January 1695.

‡ See next letter.

lyric in which the octogenarian poet has proved that he can compete with his own finest successes. It may interest English readers to see how the poem looks in Italian verse:

"LA DIGA ESTREMA.

"Il sol cade; la stella del crepuscolo  
m'accenna—partirò!  
purchè alla diga estrema il mar non mormori  
quand' io lo varcherò

"e un largo fiotto senza spume e sonito,  
che il calmo aer sopi,  
riconda all' abisso immisurabile  
quel che ne assurse un dì.

"E sera, squilla la campana a vespero;  
la notte ecco venir!  
purchè di tristi addii, di gemiti  
non suoni il mio partir.

"Nel mar ch' è senza tempo e senza limite  
l' onda mi porterà,  
ma il suo Pilota faccia a faccia scorgere  
l' anima al fin potrà."

## SELECTED FOREIGN BOOKS.

### GENERAL LITERATURE.

- BESSON, P. *Etude sur Jean Fischart*. Paris: Hachette. 5 fr.  
DREYER, F. *Die Tripoli v. Caltanisetta (Steinbruch Gessung)* auf Sizilien. Jena: Fischer. 7 M.  
HANDZEICHNUNGEN, ausgewählte, älterer Meister aus der Sammlung Edward Habich zu Cassel. Hrg. v. O. Eisenmann. 2. Lfg. Lübeck: Röhning. 20 M.  
JUNG, le Général. *Stratégie tactique et politique*. Paris: Charpentier. 3 fr. 50 c.  
KANELLAKIS, K. *Χρονὸς Ἀνάλεκτα*. Athens: Beck. 7 fr.  
LASTYRIE, R. de. *Album archéologique des musées de province*. 1re Livr. Paris: Leroux. 12 fr.  
LÖRRALT, W. *Baltenhetze. Die Verfolgung v. Glauben, Sprache u. Recht in den Ostseeprovinzen Russlands*. Leipzig: Duncker & Humblot. 3 M.  
ORCHELIAEUS, A. v. *Der Bilderkreis zum Wälschen Gaste d. Thomasin v. Zerclaere*. Heidelberg: Koester. 15 M.  
OLDENBERG, K. *Studien zur rheinisch-westfälischen Bergarbeiterbewegung*. Leipzig: Duncker & Humblot. 2 M. 80 Pf.  
ROCAFORT, J. *Les doctrines littéraires de l'encyclopédie*. Paris: Hachette. 7 fr. 50 c.  
SCHNEIDERWIN, M. *Die Horazische Lebensweisheit*. Hannover: Hahn. 1 M.  
SORREL, A. *Madame de Staël*. Paris: Hachette. 2 fr.  
VOTSCH, Ulrich v. *Hutten, nach seinem Leben u. seinen Schriften geschildert*. Hannover: Hahn. 1 M. 20 Pf.

### THEOLOGY.

- STEINMEYER, F. L. *Beiträge zum Verständniss d. Johanneischen Evangeliums*. V. Berlin: Wiegandt. 1 M. 80 Pf.

### HISTORY, ETC.

- BRUTAILS, J. A. *Documents des archives de la chambre des comptes de Navarre (1196–1384)*. Paris: Bouillon. 6 fr.  
DE MACRES DE MALARTIE, le Comte. *Journal des campagnes au Canada de 1755 à 1760*. Dijon: Damidot. 8 fr.  
DRENIER, W. *Mythologische Beiträge*. 1. Hft. *Der Cultus der ägypt. Gottheiten in den Donauländern*. Leipzig: Teubner. 4 M. 40 Pf.  
MITTHEIMENGEN zur vaterländischen Geschichte. XXIV. 3. Folge. IV. *Walahfridi vita beati Galli, Vadianische Briefsammlung*. I. 1508–1518. St. Gallen: Huber. 6 M.

### PHYSICAL SCIENCE, ETC.

- CARUS, J. V. *Prodromus faunae mediterraneae*. Vol. II. pars 2. Stuttgart: Schweizerbart. 10 M.  
DINGELDEY, F. *Topologische Studien üb. die aus ringförmig geschlossenen Bändern durch gewisse Schnitte erzeugbaren Gebilde*. Leipzig: Teubner. 2 M. 40 Pf.  
HILDEBRANDSSON, H. H. W. *KÖPTEN u. G. NEUMAYER. Wolken-Atlas*. Hamburg: Seitz. 12 M.  
JOHNS, F. *Die phanerogamen Schmarotzerpflanzen*. Berlin: Friedländer. 1 M. 50 Pf.  
RAWITZ, B. *Der Mantelrand der Acephalen*. 2. Thl. Jena: Fischer. 6 M.  
WESTERGAARD, H. *Die Grundzüge der Theorie der Statistik*. Jena: Fischer. 6 M. 50 Pf.

### PHILOLOGY, ETC.

- AMÉLINEAU, E. *Les actes des martyrs de l'église copte*. Paris: Leroux. 10 fr.  
FLEISCHLE, J. *Ueb. Nachahmungen d. Demosthenes, Thucydides u. Xenophon in den Reden der römischen Archäologie d. Dionysius v. Halicarnass*. Leipzig: Fock. 1 M. 20 Pf.  
FELD, R. A. *Beth Aharon. Responsa atque adnotationes in plerosque talmudi babilonici tractatus, Aruch, Tischbi, Meturgeman etc. Ediderunt filii auctoris*. Frankfurt-a.-M.: Kauffmann. 6 M.  
LEDERER, S. *Is. Vergil der Verfasser v. Culex u. Ciris?* Leipzig: Fock. 1 M.  
MERCIANT, F. J. *De Ciceronis partitionibus oratoris commentatio*. Berlin: Heinrich. 1 M. 50 Pf.  
MUELLER, L. *De Horatii epistularum II., 1, 50–62 disputatio*. Berlin: Calvary. 1 M. 20 Pf.  
OTTO, A. *Die Sprichwörter u. sprichwörtlichen Redensarten der Römer*. Leipzig: Teubner. 10 M.  
PORPHYRII quaestionum homeriarum ad Odysseam pertinentium reliquias collegit, disposuit, edidit H. Schrader. Leipzig: Teubner. 10 M.

- PLAUTI, T. M., comoediae. Tomi IV. fasc. 1. *Cusina*, rec. F. Schoell. Leipzig: Teubner. 5 M. 70 Pf.  
PULVERMACHEN, N. *De Georgicis a Vergilio retractatis*. Berlin: Heinrich. 2 M.  
VAN EYS, W. J. *Les verbes auxiliaires dans le Nouveau Testament de Liqarrague*. The Hague: Nijhoff. 4 fr.

## CORRESPONDENCE.

### THE FRANKS CASKET.

Cambridge: August 2, 1890.

The discovery of the lost parts of the Franks Casket is, indeed, welcome news, and the details are specially interesting to those who have for some years past maintained the Saga interpretation of some of the sculptures on Anglian stones. The combination of Sigurd and Völund on the casket is yet another argument for the interpretation I suggested some years ago for two of the panels on the Cross in the Parish Church, Leeds. One of these shows—I should think I may fairly say now beyond effective dispute—Völund carrying off Bódvild, and thus is an exact parallel to the Franks Casket, which shows Bódvild in Völund's smithy. The panel opposite to this, I suggested in a cautious manner, as became a pioneer, might represent Sigurd Fafnesbane. There is the warrior with his strong double-edged sword for thrusting upwards, the eagle speaking at his ear, and—damaged by a fracture of the stone—under his sword hand a knot of what I take to have been a dead "worm." Since I made this suggestion the arguments in favour of Sigurd have been growing in strength, and I regard this latest evidence as strongly corroborative.

My chief object in writing to the ACADEMY is to point out that the new discovery may have some bearing on the place and date of the Casket. In dealing with the historical aspect of the Leeds Cross, I gave reasons for suggesting the possibility that King Anlaf, whose name was found in bold runes on one of the stones taken out of the walls of Leeds Old Church, claimed descent from these two heroes, and on that account the representations of them were placed upon the great Cross, in company with the Evangelists. This same unusual combination of Sigurd and Völund on the Franks Casket may point to Northumbria as the place of its birth—a view which Prof. Stephens has always held strongly—and to a date somewhat later than that (700–800) which Prof. Stephens suggests in his great work on the Runic monuments. I see that he marks his suggested date with a query.

G. F. BROWNE.

## "HETMAN" AND "HAUPTMANN."

Oxford: August 4, 1890.

Without desiring to tire your readers' forbearance too much, I trust the Austrian Hauptmann may be granted a word in self defence.

(1) It seems improbable that the Magyar King of Poland, Stephen Báthory, should have been so blinded by national hatred as to ignore his family relation to the Austro-German dynasty, founded by "Rudolf von Habsburg" since 1273, and to choose for the chieftain of the Cossacks, who were subject to his sovereignty, a proper title from the obscure language of a Tatar or Mongol tribe rather than a well-known name like "Hauptmann" or "Hetman" in Polish. Why seek so far after light, if it is near?

(2) Again, it seems improbable that the Polish aristocracy, towards the end of the sixteenth century, when they elected Stephen Báthory, the Hungarian nobleman, king of Poland, should have been filled with such an antipathy and hostile spirit against the Austrian monarchy, if we consider that, about one century afterwards, the very same Poles, led by their heroic king Jan Sobieski, united as

brethren in faith with the other auxiliary forces of the Austro-German empire, and saved its capital as well as the whole of Christian and civilised Europe from the barbarous hordes of Turkey.

(3) Lastly, is it not a fact and matter of course that such military titles as "Lieutenant" and several others which originated with France, the chief military power of Western Europe, as far back as the fourteenth century, were naturally transplanted and early adopted, after having been modified in form or pronunciation, both in Germany (Leutenant), Italy (Luogotenente), Spain (Lugarteniente) and Great Britain? Why should we deny an analogy with regard to our case?

H. KREBS.

THE FRAGMENT OF WYNKYN DE WORDE'S  
"LE MORTE DARTIUR."

London: Aug. 2, 1890.

I read with great pleasure the letter of Miss Anna Robertson Brown, of Philadelphia, U.S.A., July 15, 1890, in No. 952 of the ACADEMY, concerning the fragment of Wynkyn de Worde's edition (1498) of Sir Thomas Malory's "Le Morte Darthur" in No. 10 of the Douce Fragments in the Bodleian Library, Oxford. It shows how carefully Miss Robertson Brown has studied Arthurian literature, how much interest is given to this subject, and that my humble work is appreciated in America.

With regard to the Douce Fragment, I beg to state, that owing to the careful researches of my friend, E. Gordon Duff, it did not escape my notice, but I did not mention it in my introductory chapter (vol. ii., p. 4) because there exists no relation whatever between the two leaves in the Douce Fragments and the copy of Wynkyn de Worde's edition of 1498 in Lord Spencer's library at Althorp, and also because I did not attach the same importance to a fragment of Wynkyn de Worde's books as to one of the books produced by William Caxton, England's first printer.

H. OSKAR SOMMER.

THE ETYMOLOGY OF "INVEIGLE."

Cambridge: Aug. 2, 1890.

It is a matter of history that the etymology of "inveigle," from the A.F. *enveoglier*, "to blind," was first pointed out by me in a paper read at the Philological Society, November 6, 1885. The A.F. verb is so scarce that it does not appear in any French dictionary, not even in Godefroy. I found it in l. 10639 of William of Wadynghton's *Manuel des Peches*, ed. Furnivall. Later on, in 1888, I gave another reference. The past tense *enveogly* occurs in *Le Livre des Reis de Britannie*, ed. Glover, 1865. And now two more examples have turned up, in P. Meyer's edition of Nicole Bozon, Paris, 1889. The pp. *enveogli*, "blinded," occurs at p. 127, and the third per. pres. sing. *enveogle*, "blinds," at p. 104. The latter is from the infin. *enveogler*. Strictly speaking, it is a false form, due to putting *en-* for *a-* in the older word *aveogler*, as I have shown. These four quotations, all from A.F. Texts, fully establish the form.

WALTER W. SKEAT.

THE SUBSTANTIVE "LOUKE" IN CHAUCER.

Cornell University, July 24, 1890.

Prof. Skeat, in his interesting letter upon *louke* in Chaucer (ACADEMY, July 12), says in one place: "I can see no reason at all for separating the A.S. *lūcan*, to pull, pt. t. *\*lēac*, p.p. *\*lōcen*, from the A.S. *lūcan*, to lock, with the same pt. t. and p.p."

Perhaps I misunderstand Prof. Skeat's use of the *\** before *lēac* and *lōcen*. To me the sign means a form that is not actually

found but only conjectured. If so, let me hasten to state that at least the p.p. *lōcen* does exist in the desired sense of pulling or drawing. Thus: "Gif se wytruma þære halgan gesege of his heortan biþ *alocen* 7 onweg anumen," *Blickl. Horn*. 55.7, rendered by Morris "pulled up." To this add: "and he waes fram him *alocen* swa mycel swa is anes stances wyrt," *Luke* xxii. 41 (Corpus M.S.), used to render "avulsus est ab eis." Furthermore, *evulsum* (abscisum) = *utalocene Haupt. Gl.* 474 a/36. It is clear, therefore, that the verb *lūcan*, to pull, is conjugated strong, and I, for one, do not hesitate to follow Prof. Skeat in his merging *lūcan* to pull and *lūcan* to lock, in A.S., into one and the same verb. But I hesitate as to German *locken*, to entice, being cognate. The German *ck* (*kk*) is to be accounted for only on the gemination theory, *kk < gn*, see Laistner, *Zs. f. deut. Altertum* xxxii. 148, who derives *locken* from *\*lugn' + lēogn*, forms of *leogan*, lügen.

J. M. HART.

SCIENCE.

*Manuel de Paléographie, et Dictionnaire des Abréviations.* Par Maurice Prou. (Paris: Picard.)

No satisfactory manual of Latin palaeography has hitherto been written. Wattenbach's *Anleitung* is nearly faultless as far as it goes; but it does not profess to be exhaustive, extending only to ninety pages. Mr. E. Maunde Thompson's article on "Palaeography," in the *Encyclopædia Britannica*, is the best English treatise we possess; but, like Wattenbach's, it is too brief. What is wanted is a book on the same scale as Gardhausen's *Griechische Palaeographie*, an excellent book, in spite of some faults. For English palaeography there is nothing better than Wright's *Court Hand Restored*, which is out of date. For Latin epigraphy we are at last well provided, Cagnat's *Cours d'épigraphie Latine*, recently reviewed in the ACADEMY (March 22), giving nearly everything that the student can reasonably require.

M. Prou has set himself to supply an acknowledged want. He does not lack external qualifications for his task. He describes himself on his title-page as "Archiviste paléographe, Ancien membre de l'Ecole française de Rome, Sous-bibliothécaire à la Bibliothèque Nationale." His scheme is sufficiently extensive, the plan is good, there is a great deal of useful matter in the book, and, if certain deficiencies are supplied in a future edition, his work may possibly take rank as the standard treatise on the subject. It may therefore be well, instead of dwelling on the merits of the book, which are obvious, to point out some of the defects which require to be remedied.

M. Prou begins with a bibliography of his subject, fairly sufficient, but by no means exhaustive. He then briefly describes the various mediaeval scripts, dwelling at disproportionate length on the French schools, but paying too little attention, on the one hand, to the old Roman cursive which had such an important bearing on mediaeval scripts, and on the other to the Irish semiuncial, which influenced the Caroline minuscule to a much greater extent than M. Prou is willing to admit. The English scripts, especially those of the Angevin

charters, are inadequately treated, a defect which greatly detracts from the usefulness of the book for English students. M. Prou then proceeds to deal briefly with ligatures, abbreviations, punctuation, numerals, musical notation, and writing materials, and the rest of the volume is occupied with a dictionary of abbreviations. There is no index.

One of M. Prou's chief defects is a want of appreciation of the importance of the historical evolution of alphabetic forms, and of the evolution of conventional abbreviations from earlier ligatures. He usually gives the needful information as to the forms themselves, but does not always enable us to understand how the forms arose. Thus he should have explained that the circumflex as well as the superscript bar which is so universal as the sign of an omitted *m*, and afterwards of other letters, which we still use in arithmetic as the abbreviation for minus, were in their origin, usually, if not invariably, only the superscript *m*, just as the two dots which represent the German *umlaut* arose out of the superscript *e* of the German cursive.

The account of the various scripts is defective, and occasionally erroneous. Thus, no distinction is drawn between Rustic and Roman capitals, and M. Prou does not seem to be aware that some of the peculiarities in the forms of the letters which distinguish uncials from capitals can be traced to the old Roman cursive. He informs us that the semiuncial has forms which were derived from the minuscule, whereas, in most cases, they are with more probability to be referred to the cursive. He also repeats the usual assertion that the Irish semiuncial is essentially distinguished from other national scripts in not having been affected by the Roman cursive, whereas, in fact, its most characteristic forms can only be explained from the very source by which he thinks it was wholly unaffected.

The table of Arabic numerals professes to be a reproduction of that given in Wattenbach's *Anleitung*. It is, however, a very imperfect reproduction; a large number of important transitional forms, chiefly those belonging to the twelfth and fourteenth centuries, being omitted. Wattenbach gives 108 forms, of which M. Prou selects only forty, not always the most important. His second column, which corresponds to the fifth in Wattenbach, consists chiefly of abnormal forms, important in their way, but which, given as they are as the normal forms of the thirteenth century, obscure rather than elucidate the historical evolution.

The difficulty in deciphering mediaeval MSS. arises largely from the contractions, ligatures, and abbreviations, which were employed to economise labour and parchment. M. Prou, therefore, rightly devotes nearly half of his volume to a Dictionary of Abbreviations. This, which might have been the most valuable feature of the work, is defective rather than erroneous. It is little more than a reprint of the Latin abbreviations given in Walther's *Lexicon Diplomaticum*, published in 1747; and, for French documents, of those contained in Le Moine's *Diplomatique Pratique* (1765). It is undeniably useful to



have these ancient lists made more accessible to students, but they are far from being exhaustive, and should have been brought up to the standard of our present knowledge. Moreover, they are nearly useless for the purpose for which English students would be likely in the first instance to turn to them—namely, for the interpretation of the Latin charters of our Norman and Angevin kings. Thus M. Prou omits the current abbreviations used in England for Willelmus, Henricus, Stephanus, and Ricardus, as well as the customary abbreviations in their styles as sovereigns of Normandy, England, Ireland, Anjou, and Aquitaine, and he gives very imperfectly or not at all the abbreviations used in the standard formulae of address—*Archiepiscopis, Episcopis, Abbatibus, Comitibus, Baronibus, Justiciariis, Vicecomitibus et Ministris, et omnibus fidelibus*. Interpreting the charters of our Norman kings by the aid only of M. Prou's lists, the student might suppose that they arrogated to themselves the title of Kings of the Angels (*Angelorum*), instead of designating themselves as Kings of the English (*Anglorum*). Nor will M. Prou's lists suffice for the interpretation of the Pipe Rolls, or of the Inquisitions; and they are of hardly any use for Domesday, the most important of early English documents. As a rough test of the sufficiency of his Dictionary, I have taken fifty-four abbreviations which occur in about a page of Domesday, and I find that of these he gives only twelve correctly, the rest being for the most part omitted, or occasionally interpreted according to continental usage. For example, the perpetually recurring abbreviations for *bovatne* and *bovatns* would have to be read as *Baptista* or *benedictionem*.

But even for MSS. of continental origin the practical value of the dictionary is seriously diminished by the want of any indication of the scripts in which the various abbreviations are found, or of the dates at which they were severally employed. M. Prou tabulates more than 5,000 abbreviations of Latin words, his lists ranging over twelve centuries, from the fifth to the seventeenth, and including various palaeographic schools, Uncial, Semi-uncial, Merovingian, Visigothic, Lombardic, and Caroline, as well as the styles of the Papal and Imperial Chanceries. The forms and significations of the customary abbreviations varied at different periods and in different schools; but M. Prou lumps them all together in alphabetical order, without any indications of usage or date. Thus he gives six abbreviations which at various times were used for *quoniam*, the student being left to discover for himself the period and the class of MS. in which they were severally employed. For instance, *quō*, which is employed in Merovingian MSS. for *quoniam*, was used to denote *quo modo* at a later period, when *qm̄*, which in Visigothic MSS. denotes *quum*, had come to be employed as the regular sign for *quoniam*. M. Prou catalogues these and several other signs for *quoniam* and *quo modo*, but leaves the student to discover for himself as best he may the particular usage in the text he is trying to decipher, while the peculiar Visigothic sign for *quum* is not even men-

tioned. Again, he gives four abbreviations which are used for *quod*, but omits three others which are also found; and he does not state that one of those which he gives may in certain cases denote *quondam*. He does not note that *q*, one of the abbreviations which he gives for *quae*, is also used in certain scripts for *quis* and *que*. He gives correctly the usual sign for *pro*, but omits to note that in Visigothic, and occasionally in Merovingian MSS., it may denote *per*, and that in the ninth century it was used in England for *pro*.

He does not inform us that one of the signs which he gives for *modo* also denotes *monachus*, and occasionally *modum*. He gives *n̄* as the sign for *non*, *nobis*, and *noster*, but does not tell us how they are to be distinguished. He gives *n̄* for *enim*, but does not give the date at which this abbreviation came into use, and he omits the three earlier forms. Out of the seven signs which are used for *esse* he gives six, but does not inform us that one of them is only found in the very earliest MSS., and that another was not employed before the fifteenth century. He gives ten conventional signs for *et*, but without any indication of the dates at which they were severally employed.

It will be seen from the foregoing examples that M. Prou's sins are mainly sins of omission rather than of commission, and are capable of correction in any future edition of his work.

It may be added that the book is got up in the French style, with every advantage of paper and typography, and that there are twenty-three facsimiles in phototype, well executed, and mostly well chosen, so as to illustrate the more important scripts, with the notable exception of the English and Irish schools, to which little attention has been paid. M. Prou's very slight acquaintance with our insular concerns is evidenced by his acceptance (p. 42), without a shade of hesitation, of the pseudo-Ingulphus as an unimpeachable historical authority.

ISAAC TAYLOR.

#### SOME BOOKS ON CHEMISTRY.

*A Dictionary of Applied Chemistry.* By T. E. Thorpe. Vol. I. (Longmans.) This work, the completion of which in three volumes is promised, corresponds in form with the new edition of Watts's *Dictionary of Chemistry*, by Messrs. Forster Morley, and Pattison Muir. In the latter work the applications of chemistry to arts and manufactures are not discussed. The volume before us contains contributions by no less than thirty different chemists, besides the editor. It extends to 715 pages of double columns, and concludes with an important article on dyeing, by Mr. Hummel, of the Yorkshire College. The number of considerable contributions to the work is so great, and their excellence so general, that we feel some hesitation in singling out any for especial commendation. But some idea of the scope of the work may be formed by naming, among the accounts of particular importance, those which treat of alkalimetry, alcohol, aspirators, aniline and its derivatives, ammonia, azo-colouring matters, the balance, brewing, candles, cellulose, cements, carbohydrates, chlorine, cyanides, disinfectants, and distillation. The plan followed in the descriptions of materials and processes is much more easily apprehended than that

adopted in the new edition of Watts's Dictionary, and offers indeed no difficulties to the student. We have no doubt that Dr. Thorpe's Dictionary will furnish, when complete, an adequate and trustworthy guide to chemical technology.

*Text-Book of Physiological and Pathological Chemistry.* By Dr. G. Bunge. Translated by (the late) R. C. Wooldridge. (Kegan Paul & Co.) The twenty-one lectures "for physicians and students" here presented in an English dress are the work of the professor of physiological chemistry at Bale. The title of the volume gives too comprehensive an idea of its scope—the chemistry of plants being practically ignored. But the book is, notwithstanding, one of considerable value and interest. It contains an excellent summary of the present state of animal chemistry, and is enriched with numerous references to original memoirs. The author's own researches form an important feature of the work. Dr. Bunge is thoroughly conversant with the latest developments of chemical theory, and has made large use of them in his discussion of physiological problems. We commend the volume to all students of medicine. The accounts here given of the materials and method of digestion, of the blood, and of the functions of the liver and kidneys are most instructive. The final chapter, on *Diabetes mellitus*, describes with admirable clearness and freshness—so far at least as is at present possible—the physiological chemistry of that mysterious malady. This translation of Dr. Bunge's text-book, commenced by Dr. Wooldridge and completed by his widow with the aid of her father, Sir Edward Sieveking, represents with accuracy the original German text.

*Handwörterbuch der Chemie.* Herausgegeben von Dr. A. Ladenburg. (Breslau: Trewendt.) Last year the seventh volume of this Dictionary of Chemistry was completed. We have now to record the appearance of two instalments of the eighth volume, comprising 272 pages, and carrying down to "nitro-compounds" the discussion of the subject. The parts before us are 36 and 37. In them the following important articles will be found:—sodium, nickel, nitriles, nitroso-compounds, nitro-compounds. It is to be regretted that the work is not carried on with greater rapidity; for it was commenced no less than eight years ago, and some sections of the earlier volumes are already out of date.

#### CORRESPONDENCE.

##### "SATELLITE."

Barton-on-Humber: July 28, 1890.

I notice that Mr. E. R. Wharton (*Etyma Latina*, p. 46) agrees that *idus* is derived from the Etruscan *itus* (vide my letter in the ACADEMY, March 10, 1888, p. 173); and another interesting Etruscan derivation which he accepts is that of "satellite." Of this word Prof. Skeat remarks "root uncertain"; and other authorities content themselves with referring to the Latin *satelles*, which Mr. Wharton, following Prof. Bugge (vide Bezzenberger's *Beiträge*, xi. 1), derives from the Etruscan *zatlās*, an "attendant," "a bodyguard of satellites," having been "first introduced by Tarquinius Superbus, an Etruscan by origin" (*Etyma Latina*, p. 90). What, then, is the meaning of *zatlās*?

The familiar Akkadian word which appears in the cuneiform as the ideograph of a mouth, and the primary meaning of which is "mouth," has, among others, the phonetic values *zu* and *za*. This word is easily traceable in various kindred dialects, reappearing in the Finnic and Estonian *suu*, "mouth"; Votic *su*, "das dursten"; Lapponic *c'o-d*, *cuv*, "throat"; Tcheremiss *šut*, "aperture"; Zyrianian *tsu-s*, "snout"; Vogul *tu-s* and Ostiak *tu-t*, "mouth"; Magyar *száj*, "mouth," *szád*, "mouth-of-a-

river" (*vide* Budenz, *Magyar-Ugor Öss. Szótár*, pp. 266-7), &c. The Magyar *szól* = the Etruscan *zat*. The Etruscan *la* = "belonging-to" (*vide* Sayce, "Etruscan Notes," in the *ACADEMY*, September 7, 1878), and *θ* is "the abstract suffix" (*vide* *ACADEMY*, April 26, 1890, p. 290). Therefore the Etruscan *zat-la-θ* = "mouth" + "belonging-to" + abstract suffix = one specially belonging to the mouth = an attendant, i.e., a person who is present for the purpose of doing what he is told.

ROBERT BROWN, JUN.

#### SCIENCE NOTES.

MORE than five thousand medical men—some of them from Mexico, from China, from Australia—are at present in Berlin, on the occasion of the Medical Congress. It is curious that quite a tenth of the number come from the United States. The proceedings were opened by Prof. Virchow. A medical exhibition has been organised in connexion with the Congress.

*L'Anthropologie* for July-August contains an article by Dr. J. Popovski, on "The Muscles of the Face in an Achanti Negro," the result of studies made in 1888 at the anatomic theatre of the university of Kiev on the corpse of a negro of about twenty. Dr. Popovski's book, *Otcherk Sraznitelnoi*, &c. (*Sketch of the Comparative Anatomy of the Muscles of the Face in Man and the Animals*), is the latest and best work on the general subject, and his new article is an interesting contribution to a special branch of that subject. The genesis of the facial muscles, both among men and animals, being more or less ascertained, the study of those muscles among the lower races promises important results.

#### PHILOLOGY NOTES.

*Geschichte der Griechischen Literatur bis auf die Zeit Justinians*. Von W. Christ. (München: Beck.) The first edition of this book was briefly noticed in the *ACADEMY*, but it may not be amiss to remind English scholars of its appearance in a second edition, revised throughout, and augmented from 660 to 760 pages. The work has not the genius of Bernhardt or the originality of Mahaffy; but it is for the most part extremely well done, clearly arranged, and well indexed, and it has the great advantage of containing all Greek literature down to the era of Justinian. Why the book should stop at Justinian is not very apparent, any more than why Dr. Martin Schanz's companion *History of Roman Literature* should do so; but it is not much use to quarrel with the author for this. The series to which the two books belong, Dr. Iwan v. Müller's "Handbuch der klassischen Altertumswissenschaft," is a most useful one throughout, particularly for the isolated student, who cannot run daily to the Bodleian or the British Museum. But, for general usefulness, Prof. Christ's volume seems to us almost the best in the whole series. Of the "classical writers" Homer is perhaps most adequately treated. The Attic literature has been so thoroughly criticised in England by Jebb, Symonds, Mahaffy, and others, that Prof. Christ's work does not impress one as very extraordinary; but it is solid and good, while, for the post-Alexandrine period, the book is, so far as we know, without a rival in England.

*Poesía Fossil—Estudios etimológicos*. By Dr. José Balari y Jovany. Pp. viii., 146. (Barcelona.) This pretty little book, a credit to the Barcelona press, with its graceful dedication to an Oxford student, a pupil of the author's, deals with the etymology of some eighty place-names of the Peninsula and the South of France, in the form of a set of little essays or articles on words connected chiefly with petro-

graphy. Such names as Serra de Avellano, Valdecantos, Caldas de Malavella, Villa Iobar, Montcanut, Canepost, Malatosquer, are explained, and a series of terms much used in nomenclature are fully illustrated, e.g., *mata*, Latin *comata[silva]*, scrub; *tosca*, Low-Latin *tesqua*, tufa; *canet*, Latin *canetum*, canebrake; *montcada*, Low-Latin *mous scatanus*, spring-hill; *cana*, Latin *cana[petra]*, hoar-stone; *canto*, Latin *canutus*, hoar-rock; *guija*, Spanish *grija*, Low-Latin *grisca petra*, grey-stone; *cantalucia*, Latin *lutea[petra]*, yellow-stone; *berruoco*, Latin *verruca*, granite; *luparia*, Latin *lupa*, granite; *cantalupos*, grey granite (whence our family name Cantelupe); *galga*, Latin *calculus*, pebble; *arellana*, Low-Latin *apiliana[petra]*, pumice; *gallucantos*, grey pebbles. The names of this class recall the Burnt-scrub, Yellowstone, Black-rock of the United States. It is to be hoped that Prof. Balari will give us a complete treatise upon Peninsular place-names, a task for which he seems to possess every qualification. One might expect that no little light would be thrown by such a work upon history, while it would form an important addition to a department of philology which is perhaps too little studied at present.

#### FINE ART.

##### ITALIAN WORKS ON MAIOLICA.\*

ABOUT ten years since, Carlo Malagola, a young "Dottore" of Faenza—not quite adequately informed as regards the literature of the subject on which he wrote, and having, perhaps, still less knowledge of the contents of public museums and private collections in Europe, where examples of the various *fabriques* of maiolica and enamelled pottery are enshrined; consequently, and by his own confession, inexperienced in the observation of those nice differences and distinctive characters by which the practised eye can recognise the work of one or other *maestro* and *boteqa*—published a volume entitled *Memorie Storiche sulle Maioliche di Faenza* (Bologna, 1880).

Desirous of emulating the work of such trained investigators as Frati, Pungileoni, Raffaelli, Campori, &c., he dived into the archives of his native city, determined to uphold its glory, as one of the earliest and greatest of the producers of the highest artistic examples of that interesting ware. He succeeded in bringing to light many documents of considerable interest to the subject, and has assured us that no others having reference thereto exist in the archives of Faenza.

His great discovery was a record deemed by him of singular importance—which it certainly would be, could the evidence he brings forward be sufficient to convince more experienced investigators than himself. It is a document to show that "un Gaspar olim alterius Gasparis de Fasolis Beccarius" was connected with ceramic production in 1539, and that others of the same family had dwelt in Faenza. He therefore jumps at the conclusion that all those pieces of enamelled pottery, hitherto believed to have been produced at the Tuscan Castello of Cafaggiuolo, were really Faentine, and made at the Ca(sa) Faggioli, thus proved to have long existed at Faenza.

Dr. Malagola's book, which made some sensation at the time, refers to a few of the previous writers on the subject, not too correctly quoting, though blaming, M. Demmin's *trascuretezza*. But he takes no notice, and was evidently ignorant, of the existence of the large Catalogue of the maiolica in the South

Kensington Museum,\* published in 1872, referring only, in his list of authorities, to the 1s. 6d. Handbook compiled therefrom for popular use; nor does he seem to have been acquainted with Delange's folio work. He goes extensively and unnecessarily into the general subject, and specially into the names of Faentine *maestri* and the references to them in existing documents. In this last point the chief merit of his volume lies; for, in his "Introduzione" (pp. ix, x), he admits his small practical knowledge of specimens and their artistic characteristics, a knowledge absolutely requisite for correct inference.

It is not, however, the object of this notice to criticise Dr. Malagola's book. It has been sufficiently analysed and answered by that erudite investigator of all that relates to the history and distinctive characters of these wares, Dr. Luigi Frati, in his *opuscolo* which first appeared in the *Nuova Antologia* of October 1, 1880, and afterwards in separate form. He disagrees with Malagola's conclusion, while praising his useful research, and refers, in too complimentary terms, to what had been previously stated in the South Kensington Catalogue.

The great object of the book by Prof. Argnani, now under consideration, is to support the theory propounded by Dr. Malagola and his glorification of the Faentine potters, by reference to a few additional records and by a considerable number of well executed coloured representations of various *boccali*, dishes, cups, and plates, and fragments of such-like vessels, which have been found in Faenza and its neighbourhood. These serve to prove the extreme antiquity, superior quality, and large production of various highly artistic wares at Faenza—all which was well known and admitted—and also that the discovery of the stanniferous enamel is due to her potters; further, to show that the Casa Faggioli of that city was the real producer of all those grand pieces hitherto ascribed to Cafaggiuolo in Tuscany, the claims of which the author flatters himself to have crushed for ever.

His first victim, however—who, were he living, might well defend himself against so impetuous and weakly-armed an adversary—is the late estimable M. Al. Jacquemart, against whom he lets loose every stone of his catapult. Had that enthusiastic writer, who sometimes perhaps was *un peu rêveur*, been the originator of the idea that the Tuscan Cafaggiuolo was the producer of those fine works—knowing, at the same time, that their parentage was with the Faggioli family, and that he alone had wilfully robbed them of their inheritance of glory—such repeated vituperation might have been deserved. But when we know that the belief, founded upon the marks, inscription, and characteristics of the pieces themselves was, at that time, shared with M. Jacquemart by Delange, Piot Marryat, Darcel, Riocreux, A. Castellani, Franks, Robinson, and many other mature students of Italian ceramics, and that M. Jacquemart is no longer here to defend his opinion, such harsh denunciation is unjust, and is in worse than questionable taste; and we cannot but regret that the literature of the subject should have been so blotted by an Italian pen.

That a private *fabrique*, at or near the Tuscan Castello, existed, and was in full activity in 1521—the year of Leo X.'s death—is proved by a document discovered by Gaetano Milanese, and printed by Malagola (p. 307); that it derived its inspiration and methods from Faenza is generally believed, and is further confirmed by the matter of Prof. Argnani's new work. But the sweeping conclusion of that

\* *Le Ceramiche e Maioliche Faentine*. Prof. Federico Argnani. Con xx Tavole 4to. (Faenza, 1889.)

\* A copy of that work was in the public library at Bologna, and well known to Dr. Frati when Dr. Malagola wrote.

writer that all pieces bearing the mark composed of the combined letters P and  $\infty$ , with a paraph across the stem of the P, were the production of Faenza, and that no *fabrique* existed at the Medician Villa, we cannot admit.

But let us examine Prof. Argnani's work, and then his evidence.

In prefatory remarks he rightly expresses regret, which we fully share, that so many pieces of maiolica and other works of art, the pride of Italy, had been allowed to leave her shores, tempted away from the land of their production by the need, or indifference, of those who ought to have held them as a sacred inheritance.

He then refers to the work of Malagola and the records brought to light by that diligent searcher, and expresses his strong desire to illustrate and confirm that work by publishing these coloured representations of monumental fragments and entire pieces, which had been found and were carefully preserved under his influence. He regrets how few pieces of the finer productions of the Faentine potteries are still possessed by that city, or in its neighbourhood, thus confessing his own and Malagola's small practical knowledge to be gained only by comparative study of numerous examples. His acquaintance also with the contents of works upon the subject seems to be equally limited; and although Dr. Frati, in his castigation of Malagola's work, refers to the South Kensington Catalogue, it remains seemingly unknown to Prof. Argnani.

In his first chapter he expresses his conviction that the want of knowledge by foreign writers on Italian productions is shown by the statements of Jacquemart, who had doubted the high antiquity and importance of Faentine pottery, and had committed the unpardonable offence of assigning to Tuscany and to Diruta works which our author deems to be of Faenza. In writing thus severely, he exhibits a want of consideration for the opinion of others, and the grounds on which such opinion has been formed. He loses his head in the argument, and a sense of propriety in his uncourteous remarks on the statements of that estimable but not too accurate French writer. To prove such wrong-doing, and to support Malagola by tangible evidence, he has devoted himself to the gathering of *rottame* wherever they could be found.

He again kills the dead horse on that old battle-field the S. Petronio pavement of 1487, repeating details which had been fully considered by Dr. Frati, referring also to that in the Bentivoglio Chapel, which has been the subject of some recent crude observations by M. Molinier, also fully answered and corrected by Dr. Frati. He does not seem to know of that in S. Sebastiano at Venice, of another at Rome, nor of the earlier one at Naples.

In his second chapter he tells the well-known fact of the early existence of pottery works in Faenza producing the *mezza maiolica*, and subsequently the enamelled ware. He refers with praise to Malagola's useful work in the discovery of documents, and then, as does that writer, enters upon an unimportant and unnecessary dissertation on the antiquity of pottery, the word "ceramic," &c. He states that at Faenza the art advanced from 1300, when the *engobe* of terra di Vicenza was used to give a white surface, on which the simple designs were painted in copper-green and iron-yellow, covered by the lead-glaze *cristallina*. He believes that the *graffite* pieces had their origin and were only produced at Faenza; although he admits that fragments have been found elsewhere, but makes no allusion to those at Pisa and at Rome. After the middle of the XIVth century, he states, "the *torno* produced better forms of *boccali*, and the oxide of manganese and zaffra-blue (cobalt) were used in the designs."

The use of stanniferous enamel, as he believes, shows itself early in 1400, and must have been invented at Faenza—although French writers assert that it was known in Germany long before; and Luca della Robbia in all probability worked at Faenza and there learnt his art of enamelling, which, however, was inferior to that of the Faentine potters! He omits to find fault with Passeri, who believed the tin-glaze to have come from Tuscany. About the middle of that century (the XVth), he tells us, the iridescent pottery from Majorca and Spain came into Italy, and was subsequently imitated by the potters of Castel Durante (?), Pesaro, and Gubbio. Diruta is not mentioned.

At the beginning of the XVIth century, as he truly says, the productions of the Faentine works were at their best; but he forgets to allude to the great beauty and high quality of the pieces of the Museo Correr service, bearing date 1482. There, in the early XVIth century, more than thirty *fabriques* were working at the same time. The products of the Bettini, Ca Pirotta, Ca Faggiolo, In Monte, Scalamazza, and di Virgilio, were, he tells us, among the most notable; the renowned artists Bettini, Baldasara Manara, Giovanni Brama, Nicolo da Fano, &c., being there occupied, while many able ones emigrated to Ferrara, Mantova, Ariano, Venezia, Verona, Imola and Arcevia, others again assisting to establish works at Lyons and Nevers. Large quantities of wares were exported, and many *credenze* for royal and noble houses were ordered and produced. Of all this little is new that may not require some further confirmation. Prof. Argnani believes that, as the Manfredi and the Medici were on friendly terms, it is presumable that those pieces of maiolica bearing the Medici stemma were produced at Faenza, and were presents from the Manfredi, the existence of the Tuscan *bodega* being ignored.

His third chapter is the most important in the book, as in it he describes fragments and whole pieces found among buried rubbish in the city, of which he gives excellent coloured representations. Some of these were found below the municipal palace, which was formerly that of the Manfredi; others beneath the cathedral steps, which were reconstructed in 1520. They are, for the most part, precisely such as, without knowing their *provenance*, might have been supposed to be of Faenza make; and the occurrence of the Manfredi arms on early *mezza* pieces confirms such assumption, approximately fixing the dates of some examples. Such for instance is the jug bearing the Manfredi shield surmounted by the *liocorno*, which was adopted as a crest by Astorgio I. in 1393, as his special *impresa*; while its companion jug bears the floral *giglio* in a similar shield-formed panel (Tav. IV.). Another (Tav. VII.) bears three *gigli* in the Manfredi coat and no crest; one crested but with two *gigli*; both these are of stanniferous glaze and prove its use in Faenza at the end of the XIVth century. On Tav. VIII., fig. 11, is depicted a small shallow cup (*scodellotto*) painted on the white-tin enamel with rude scroll border, leafage, &c., in cobalt-blue, below a surrounding yellow edge, and with a four petaled flower in the bottom, centered with yellow; on this, beneath, is the mark P crossed by a paraph. It is ascribed to the second half of the XVth century. This was found at the Palazzo Sforza, at Cotignola, on the banks of the Senio. Other pieces of similar character, but without marks, were found at Rocca Monte Fiorino, and are now in Rimini, where, on July 2, 1527, Sigismondo Malatesta prohibited the importation of such wares from other places, except those of Monte Stiffi, doubtless to protect the native industry.\*

\* Pieces exist inscribed "in Arimin."

Our author quotes from Malagola's documents, concerning orders for wares of the dates 1454-1489, &c.; and, in a foot-note, he refers to the commission given to Horatio Rucellai to procure at Faenza maiolica for the most Christian King of France. He naively asks why Rucellai, a Tuscan, did not order it at Cafaggiuolo. The reply seems clear—the latter was a private furnace, not that of a commercial producer.

The fourth chapter of Prof. Argnani's work is devoted to proofs, by documents and otherwise, which satisfy him that no *fabrique* ever existed at Cafaggiuolo in Tuscany. He cites Malagola as the first to raise that question, and shows confirmatory fragments found in Faenza, which, in our opinion, are purely Faentine in design and colouring, and not to be mistaken for what we distinguish as of Cafaggiuolo (the dictum of the illustrious Lessing notwithstanding). He dwells upon the documents in which the name of "Fagioli" occurs; one of 1235; one of 1501, by which one Alberto Farolo votes for Astorgio III.; that in which a Guido Faxolus is included in a list of makers of "*figuli super rotam*," a tariff price-list of which proves them to be only *terraglia* of the cheap and viler sort; in 1540 one Simon Faxoli de Marchittis is mentioned; and in 1578 M. Francesco Marchetto is paid for maiolica for the Duke of Ferrara.

Among the waste pieces from the potteries, which were unearthed from beneath the cathedral steps, he considers some would have been pronounced by Jacquemart to be Tuscan. Such are represented on Tav. XII. and Tav. XIV.; but no experienced judge would mistake them for other than Faentine. Moreover, his description of the decoration of such pieces does not correspond with that of the fine bold examples which we claim for Tuscany, several of which he might have seen represented in Delange's folio volume—a work, as we infer, unknown to Prof. Argnani.

On some of these fragments various marks occur, among them the well-known P with the paraph crossing the stem; but it is noteworthy that none of them have the upper member elongated into an  $\infty$ . He further states that on some the Medici arms are seen, but these he does not figure.

Further, as negative evidence against the existence of a *fabrique* at Cafaggiuolo, he gives the names of historians who do not mention its existence—as Ripetti's *Dizionario* (1833-45); Galuzzi's *History of the Grand Dukes of Tuscany*; Roscoe's *Leo and Lorenzo*; and Vasari, although the last-mentioned writes of Castel Durante and Faenza. In this, it seems to us, that, so far rightly, Vasari records two of the oldest seats of this art industry; but he omits Venice, Gubbio, Siena, Urbino, Diruta and others; and is it more probable that he would mention a private furnace, which at the time he published his first edition in 1550 may have already fallen somewhat into decadence? The works of its best period were, probably, produced anterior to the death of Leo X. in 1521; the known pieces of later date declare such inferiority; and, finally, in 1590, Giacomo and Loys Ridolfi, of Cafaggiuolo, and others, emigrated to France, setting up a *faïencerie* at Marchecoul in Bretagne.

Prof. Argnani, so far fairly, brings forward in his fifth chapter some evidence in favour of the Tuscan *fabrique*, and gives good illustrations (on Tav. 16) of two pieces bearing the Medici shield, and each having the mark of the P with paraph and top limb extended into an  $\infty$ , which were actually found in 1877 at the bottom of a long-neglected staircase, leading to what appeared to be the remains of an ancient *latrina* in the Castello. He also gives a copy of a letter from Sig. Piancastelli, stating that

researches had been made in and about its precincts and its neighbourhood, in the vain hope of finding remains of the old pottery furnaces. On the same plate he shows figures of other pieces of almost analogous decoration, found at Faenza, and bearing the P with paraph, but without the  $\omega$  formed upper part.

In his "Conclusion," Dr. Argnani cannot deny himself the pleasure of another unkindly thrust at what he terms the "malevolenza" of M. Jacquemart. After which, having again killed his already defunct opponent, he triumphantly claims the laurel, as having proved (1) the antiquity of the Faentine potteries—which has never been denied; (2) that the use of the stanniferous enamel was there discovered—a doubtful assumption; and (3) that no such Tuscan *boteqa* at Cafaggiuolo ever existed, except in the minds of those who would wish to rob Faenza of some of the brightest leaves and berries from its triumphal wreath of pottery; further, that all pieces inscribed with that name variously spelt, all those bearing the mark of the P with paraph, and all those bearing the Medici stemma, and made for the Medici family, to which were confined the use of the P mark with paraph and top limb extended to form an  $\omega$ —were made at Faenza, and (as we infer) at the Casa of the Fagioli family.

He considers that Zeffi's letter proves nothing more than the possible existence of a pottery for the production of ordinary *stoviglia* at the Tuscan Castle—a conclusion equally applicable to the pottery of the Fagioli family at Faenza; and (in the old-fashioned Italian spirit, combining petty local patriotism with hatred of neighbours and rival cities) he feels himself compelled to assert that in the development and perfection of these wares Faenza was, and is, and ever will be, all in all!

Now, if a foreigner may venture to appeal against this sweeping verdict, the present writer would beg leave to plead and to offer some evidence on the other side.

That a considerable number of pieces have been ascribed to Tuscany by Jacquemart, by Darcel, and probably by himself, which really are of Faentine production, he readily admits; but that a private establishment existed at, or near, Cafaggiuolo in Tuscany, at which admirable pieces of maiolica were produced, he as firmly maintains.

It was the fashion of the time, and it is reasonable to suppose, that the Medici, being such patrons of art, would not be behind other noble houses, but would desire to form a *fabrique* at which artistic pottery might be produced, of the highest excellence, for their own use and for presents to friends. It is further likely that, being on good terms with the Manfredi, and Faenza being well known as one of the most important seats of the potter's artistic industry, the Medici would apply to and be furnished thence with able hands in every required branch, and that the painters who would come would naturally, and particularly at first, make use of their old designs and habitual colouring in decorating their earlier pieces produced at the new *boteqa*. Prof. Argnani writes that, if the Tuscan *boteqa* ever did exist, "*non sarebbe stato altro che una derivazione delle fabbriche nostre*;" and in this we fully agree.

Potters and painters on pottery not unfrequently wandered from their native towns when induced by encouraging offers of advancement. Of this fact many documents, and some pieces, signed by the same painter, but produced at different *fabriques*, give proof. Moreover, we learn from Piccol Passo how simple and small, how easily erected and destroyed, were the ovens and utensils requisite for their work. That one of these who may,

when working at Faenza, have signed with the simple P., and with that crossed by a paraph, either as a personal mark or as that of his *boteqa* (which need not, of necessity, have been that of the Casa Fagioli), took his pencils and pigments, his designs, or their reminiscence, to the Castello at Cafaggiuolo, and there exercised his craft for new masters, is not improbable. That he was the only painter there is not likely; others doubtless followed, using their own distinctive marks. But it is not unreasonable to infer that the P., with paraph and with  $\omega$  developed upper limb, became the chief distinctive mark of the new *boteqa*.

So much for the reasonable probability; now for some evidence in addition to the already-referred to letter from Zeffi to Francesco da Empoli in Florence, dated September 26, 1521, in Cafaggiuolo, on the subject of sending two *scodelle* with covers, which had been ordered; other pieces to Marcantonio Goudi; and others to Giovan Maria, from "*Lorenzo nostro padrone*," &c., &c.

We would refer Prof. Argnani to another important fact of which he does not seem to be cognizant. On the dispersion of the Montferand collection by auction at Christie's in 1860, three plates, evidently of the same service and painted and inscribed at back by the same hand, were separately sold. One, representing Apollo and others in a landscape as its central subject, was bought for the South Kensington Museum, and is described at page 122 of the Catalogue (No. 6656-60); it bears the inscription on the back "*in gafagiolo*," the P. with paraph and  $\omega$  extended top, and the letters A. and F. The second piece was purchased by the present writer; on it is represented Mutius Scaevola, among many figures in a landscape, with a border on which a hunt of wild animals is depicted; at the back, in the same handwriting, the P and  $\omega$  combined, the letter G at its side, the letters A. F. beneath, and a scroll between, on which is written "*in galiano nellano 1547*." The third piece, purchased by an agent for an eminent collector (M. Dutuit, as we believe), represented Helen carried from Troy, and is signed nearly as in the South Kensington specimen. A fourth piece, evidently by the same hand, was subsequently sold at Christie's in 1874. Its subject is Diana and Actæon, and it is inscribed "*el bagno di diana f in gafagiolo*," with the combined P and S between A and F.

Now all these pieces painted by the same hand have the same mark, presumably of the *fabrique*, the name of which is inscribed on three of them, while each bears, also, the letters A and F, presumably those of the painter, who, on the other one, informs us that he has executed his work in "*Galiano*"! Where is this place? If he was working for the Casa Fagioli in Faenza, that great producer of "*figuli super rotam*," (presumably rough-turned pottery, the low quality of which is proved by the tariff price-list appended to the quoted document), it might be sought for in the neighbouring streets just round the corner; but no, Galiano or Gagliano is a village or *borghetto* to the right of the post road from Florence to Bologna, not many miles from, but so much farther in, the Tuscan hills than the Medicean Castello at Cafaggiuolo. Mayhap, the private pottery works were carried on in this immediate vicinity rather than at the castle itself; or the painter may have taken his work to execute at his own native village, or on a visit to a friend. The fact remains, and to our mind conclusively proves, if other proof were wanting, that a *fabrique* of painted maiolica wares existed, in or near to Cafaggiuolo in Tuscany, in the year 1547, and had

\* This plate, together with the larger portion of this writer's collection, is now in the Ashmolean Museum at Oxford.

existed long previously. Had Dr. Malagola and Prof. Argnani made themselves acquainted with the contents of the South Kensington Catalogue, they might have learnt a lesson from this recorded fact.

We find in the work of the latter a list of thirteen marks, supposed by him to be exclusively of Faentine potters, and hitherto unknown. Five of these are well known, and were recorded by us; of some others we doubt his attribution. Then follows a complete list, according to the professor, of the published marks on wares of Faenza—in number seventy-one. These are derived, not from his personal observation and corroboration, which extends to ten only, but from the following authorities. Graesse's most inaccurate list gives him some thirty-four; others are from Jacquemart and Demmin, neither of whom would be held as unquestionable authority by the experienced student of these wares and their history, and both of whom the author himself discredits. Ris Paquot and Malagola give or confirm some thirty others. Of these several were certainly not used at Faenza, as 18, 19, 27, 38, 46, &c.; some are on pieces of Gubbio; one of Nicolo da Urbino, &c., &c. Had the author consulted the South Kensington Catalogue he would have found eighteen marks attributed to Cafaggiuolo, and over thirty to Faenza, none of which forty-eight marks are known to either of these champions of Faenza wares, Dr. Malagola and Prof. Argnani, who seem to have almost confined their investigation of the literature of the subject to the compilations of Graesse, Demmin, and Ris Paquot, and to the writings of Jacquemart and Darcel.

We must, however, give credit to the manner in which Prof. Argnani's book has been produced. The paper is good, the type excellent clear and clean; the very useful illustration, are extremely well executed and true. In short it is a very elegant quarto.

We cannot refrain from devoting a few lines to another Italian book on Italian maiolica, that by Sig. Angelo Genolini, a not inelegant quarto volume published at Milan in 1881. Not that we intend reviewing that work, but wish merely to protest against the unacknowledged appropriation, not too correctly used, of matter and marks which is manifest throughout. This fact was made known shortly after its publication by the Cav. Bernabei, who, when reviewing Sig. Genolini's book in *La Domenica Letteraria* of April 23, 1882, published at Rome, writes:

"La distribuzione della materia non poteva esser fatta meglio; e vorrei dire che il Genolini ha seguito il sistema stesso che tenne il ch. Fortnum nel libro più autorevole che io mi conosca intorno alla maiolica italiana, il libro cioè è che si enuncia col modesto titolo di un catalogo [A descriptive catalogue of the maiolica, hispano-moresco ec: in the South Kensington Museum, London, 1873] e che contiene forse le migliori notizie sulla storia dell' arte, illustrando i pezzi più degni di nota delle collezioni pubbliche e private così d' Inghilterra come di altre parti di Europa, e dando piena contezza del tesoro artistico conservato nel grande museo di Londra."

"Ma benchè ci sieno pure alcune pagine del Genolini leggendo le quali si direbbe l'autore esser si ricordato di ciò che aveva detto il Fortnum, non dimeno non oserai affermare che quest' opera sia stata esaminata dal Genolini stesso; poichè egli non la ricorda nell' elenco dei libri da lui consultati; nè devo credere che abbia voluto comprendere un libro così insignificante nel numero di quei cataloghi che egli cita in generale e che gli riuscirono di grande aiuto. Ella mia persuasione è confermata anche dal fatto che se il Genolini avesse avuto agio di studiare attentamente il libro del Fortnum aggiungendovi il frutto delle ricerche fatte dopo il 1873, avrebbe senza dubbio condotto a termine il lavoro con un' esattezza che per verità si lascia ora desiderare."

It is probable that this notice may have been



overlooked by many readers; and it is perhaps as well to reproduce it, in grateful recognition of its writer's appreciation of the South Kensington Catalogue. That work was not so lightly undertaken. Some fifteen years gathering material, taking notes, and careful comparison of specimens in all the important and many minor public museums and private collections of Europe; visits to the sites, correspondence or intimate communication with most of the *conoscenti* of that time—afforded the writer good foundations on which to build his conclusions and attributions.

Much information has doubtless since been gained which may modify some of those attributions, but it must be well weighed before acceptance, as in the case of the Casa Fagioli. The writer hopes that, if life and health be spared him, he yet may be able to make those requisite corrections of his old labour of love, as he hopes, not lost.

When, shortly after its publication, we had the honour of offering a large-paper copy to the present Pope, that courteous gentleman, warmly pressing our hand in both of his, thanked us personally for the gift, and, as an Italian, for the labour we had devoted to so interesting a branch of Italian renaissance art industry.

It is to be regretted, on their own account, that a similar spirit had not animated these less experienced authors; that the two former had not given themselves the trouble to ascertain what Englishmen had written on Maiolica; that Prof. Argenti had not shown at least more courtesy in his denunciation of the opinion of the late M. A. Jacquemart; and that Sig. Genolini had not made candid acknowledgment when appropriating so much material from the English work.

C. DRURY E. FORTNUM.

Stanmore, Aug. 1, 1890.

## CORRESPONDENCE.

THE SCULPTURED SLABS SUPPOSED TO HAVE BEEN BROUGHT FROM MESOPOTAMIA TO EGYPT.

Queen's College, Oxford: Aug. 2, 1890.

Since I wrote on this subject in the *ACADEMY* of July 26, I have read Mr. Budge's article in the *Classical Review*, and see that it contains evidence against his conjecture that the slabs which he describes came from Mesopotamia. One of them, he states, has upon it the representation of two giraffes browsing on a palm-tree. Now the giraffe has been confined to the Ethiopian region of the world during the historical period, and was consequently unknown to the inhabitants of Asia. The stones, therefore, on which it is depicted could not have come from Mesopotamia, but must have been brought from the districts of the Soudan south of Egypt.

The dress of the huntsmen represented on the slabs bears out this conclusion. It is the same as that of the people of Kesh or Kush whose portraits are met with on the Egyptian monuments. The feathered head-dress worn by Asiatics like the Zakkur or Merodach-nadin-akhi of Babylonia is quite different, consisting of a fringe of feathers which runs round the top of a square cap. On the other hand, the one or two tall feathers stuck in the hair of the huntsmen on the slabs exactly resemble the mode in which certain Kushites and Libyans decorated their heads according to the Egyptian artists. We must, accordingly, see in the slabs an example of early Kushite or Ethiopian art.

The sculptors probably belonged to the same race as the prehistoric people who have covered the sandstone rocks of Upper Egypt with their rude designs. Here, too, we have figures of huntsmen armed with bows and arrows, of giraffes, ostriches, and other animals, in the

same style of art as that of the slabs. Both Mr. Petrie and myself have pointed out the evidence there is for the great antiquity of these drawings, which imply that at the time they were made the district south of Silsilis was a well-wooded and, therefore, well-watered land, where herds of giraffes browsed on the foliage of the shrubs—a physical condition of the country very unlike that which has prevailed there in historical times. Similar prehistoric drawings on the rocks have been found in various parts of northern Africa, in southern Morocco by Lenz (*Timbuktu* ii., pp. 10, 367), in the district between Tripoli and Ghadames by Rohlf (Quer durch Afrika, i., p. 52), in the country of the Tibbu by Nachtigal (*Sahara und Sudan*, i., p. 307) and in Kordofan by Lejean (Hartmann, *Nigritier*, i., p. 41). Dr. Bonnet has recently discovered them in southern Oran, along with the stone implements by means of which they were engraved (*Revue d'Ethnographie*, viii.). As I have before remarked in the *ACADEMY* (March 15, 1890), they remind us of the Bushman paintings on the rocks of southern Africa. I may add that the museum of Constantinople contains some curious sculptured stones from Darfur which in many points present a strong resemblance to those which are the subject of this letter.

A. H. SAYCE.

## NOTES ON ART AND ARCHAEOLOGY.

Two bays in the gallery of minor Egyptian and Assyrian antiquities in the upper story of the British Museum have been recently rearranged and thrown open to the public. One contains the Babylonian engraved stones, boundary demarcations, title-deeds, grants of land, records of purchases, &c., recently removed from the basement, some as early as 4000 B.C.; on the other side are Assyrian ornaments, &c. The other bay contains the Mexican and Peruvian antiquities. The arrangement of the prehistoric gallery at the head of the great staircase is now complete. Among the objects now accessible to the public are the Layton collection of bronze vessels, recently found in the Thames, and the Spanish antiquities collected by MM. Siret, and described in their great work.

We understand that the authorities of the British Museum have in preparation a sixpenny handbook or guide to the various collections in the museum, and that it will be ready in about three months. This will, no doubt, be a boon to the general visitor, who will be spared some confusion thereby, but it will not supply the long existing and urgent need for handbooks on each collection, concise, accurate, and judiciously illustrated, without which the Museum is a labyrinth of despair to all but trained students.

A FINE silver missorium of the fifth century was acquired at the sale of M. Piot's collection for the cabinet of medals and antiques of the National Library at Paris. It represents Hercules and the Nemean Lion, and fetched 10,240 frs.

THE Pope has announced his intention of reopening to visitors the long-closed Borgia suite of rooms in the Vatican.

THE statue of Rigaud, the portrait painter, has been unveiled at Perpignan, his native town, and the inhabitants of Lucca propose to raise one in honour of Matteo Civitali, the sculptor and architect.

THERE is a proposal on foot at Dresden for the erection of a statue to Ludwig Richter, the wood engraver. A committee has been formed, with Prince George of Saxony at its head, to receive subscriptions. "All lovers of art," says the prospectus, "are kindly invited to

assist." They may communicate with Messrs. Günther and Rudolph, Dresden.

THE *Prix de Rome* have been awarded as follows:—Painting, Grand Prix, M. André-Victor-Armand Devambez; Premier second, M. Charles-Amable Lenoir; Deuxième second, M. Georges-Auguste Lavergne. Sculpture, Grand Prix, M. Paul-Jean-Baptiste Gasq; Premier second, M. J. - B. - Gabriel Belloc; Deuxième second, M. François-Léon Sicard. Intaglios, Grand Prix, M. Charles Pillet; Deuxième second, M. Jacques Callot. Honourable mention, M. Jean-Marie Delpech; no Premier second was awarded. Engraving, Grand Prix, M. Georges-Henri Lavalley; Premier second, M. Jean-Baptiste Paret; Deuxième second, M. Antoine-François Dezarrois.

THE celebrated *Convent des Celestins* at Paris, now used as a barrack, is about to be destroyed and rebuilt. It was in the church of this convent that the heart of Catherine de Medici was deposited in an urn supported by the Three Graces, sculptured by Germain Pilon.

A LITTLE pamphlet, by Prof. G. Uzielli, on the portraits of Paolo dal Pozzo Toscanelli, has been printed at the press of the Italian Geographical Society, Rome. Prof. Uzielli hopes that the indications he gives may lead to the discovery of the medallion by Pisanello, now lost, which, together with the picture by Alessio Baldinovetti, also lost, but known to us through Vasari's fresco in the Camera di Cosimo il Vecchio in the Palazzo Vecchio at Florence, is the only known portrait of the famous astronomer by any artist of his time. The head of Toscanelli and of Marsilio Ficino in the fresco by Vasari are reproduced as a frontispiece to the pamphlet.

*L'Anthropologie* for July-August contains an interesting article by Baron J. de Baye on "L'Art des Barbares à la chute de l'Empire Romain"—an art whose discovery, as the writer says, is one of the triumphs of contemporary science. The article contains a number of illustrations.

THE Report of Session LV. of the Congrès Archéologique de France, held at Dax and Bayonne in 1888, has only just appeared (Picard, Paris). The volume is useful for its illustrations, chiefly from photographs, of Roman and Gallo-Roman mosaics and monuments, and of the *Romane* architecture of S.W. France, and the Spanish frontier. Basque subjects are conspicuous by their absence.

MR. HENRY WALLIS, R.W.S., is still busily engaged in contributing to our knowledge of early Eastern and Moslem Pottery. Having exhausted in his *Early Persian Ceramic Art* nearly if not all the known specimens of Persian pottery which may fairly be attributed to dates anterior to the thirteenth century, he is now engaged upon a larger work, illustrated like its forerunners with careful drawings by himself. This will deal with a notable collection hitherto unknown, and with the history of Persian lustreware. Pending the arrangements necessary to complete this work for publication, he is preparing a monograph upon Persian art since the Sassanian period. This will be mainly devoted to that almost unknown class of pottery more or less influenced by Byzantine motives, of which he has been fortunate enough to secure some examples from the East. Specimens of contemporary pottery from Egypt and Asia Minor, some found by himself, others from the British Museum and the excavations of Count d'Hulst at Cairo last winter, will also be illustrated and commented upon.

## THE STAGE.

## "THE GREAT UNKNOWN" AT THE LYCEUM.

MR. AUGUSTIN DALY'S "eccentric comedy," though indeed adapted from the German, has a very strong tinge of what is known as American humour. It is really funny in parts, with a broad and boisterous American fun; it has the good sense, unlike many English comic plays, to refrain from the slightest approach to anything like sentiment; and it preserves a decent distance from the uncomfortable probabilities, not to say possibilities. In an "eccentric American comedy" one neither expects nor desires a picture of life as it is, even of the queerest American life as it is; one looks for good irresponsible burlesque, and here we in some measure get it. It may just be objected, in passing, that Mr. Daly has not even endeavoured to preserve any sort of coherence, to develop any character consistently, or, indeed, to give any particular substance to his characters. He gives us episodes and humours, not a play. But then episodes and humours are generally the best parts of a comedy, and the main opportunities for actors, so why should we complain?

The real interest of "The Great Unknown" lies, of course, in the acting of Miss Ada Rehan. After seeing her splendid creation of Katherine in "The Taming of the Shrew," and her exuberant and delightful creation of Rosalind in "As You Like It," one feels a certain sense of disappointment in seeing even the most perfect rendering of an American tomboy. But Miss Rehan's Etna (the young lady who is the heroine of "The Great Unknown") is indeed a perfect rendering—boisterous without being vulgar, uproariously funny without going beyond the limits of comic art, full of wild and spontaneous mirth. Her part, as a part, may be considered attractive or not, according to the taste of the individual playgoer. For my part, I must confess, Miss Etna Jarraway seems to me an exceedingly and genuinely ill-bred young lady, whose devotion to slang and fondness for wearing skirts of brilliant plaid in conjunction with bodices of brilliant crimson—to say nothing of a casual little habit of telling lies by preference—do not exactly promise happiness to the man who marries her, especially when he is so much of a prig as Cousin Neddie. It is fortunate that Mr. Daly does not pretend, as we have intimated, to any connexion with realities, or we should have to suggest that sprightly American girls, black as they are often painted, are really not quite so black as that. The typical American girl, to my mind—the girl that Mr. Daly, had he been writing comedy, rather than farce, should have painted—is all that Miss Ada Rehan, with her exquisite lifting power, flashes bewitchingly upon us; but she is more than that, she has the vivid grace of Rosalind, her forest freedom, and her witty innocence. With a special type of beauty—that wonderful freshness, blitheness, joyousness, of body as of soul—she has the piquancy of the child, and is adorably oblivious, as were Shakspeare's women, of the limits within which conventionality gives her leave to say

what she thinks and do what seems to her right and pleasant. Her frankness and simplicity—so amazing to us, at times—are the frankness and simplicity of a really natural existence, and she proves to us that rules of manners are not final by acting in defiance of them and being only the more charming. But the beautiful unconcern of the really characteristic American girl becomes transformed, in Etna Jarraway, into a disposition to paw her cousin and turn somersaults in the drawing-room. How wonderful must Miss Rehan be, to do what she does with a character of which so much as this must be said! She wins a triumph by the very fact.

In a play which is not in the least like nature she can draw her comic effects from nature. She is aboundingly clever, and she puts all her cleverness into seeming not to be clever at all—simply casual. She moves with the same sort of random unconventionality with which she looks and speaks. She can bring a curious and unlikely charm into a part which, as it is written, is little better than farce. She has the transfiguring power; but one is glad to have seen her in work which does not need transfiguration.

Miss Ada Rehan is the one actress in comedy who has something of that cunningly-directed spontaneity—another name for genius—which Sarah Bernhardt has in tragedy. Among a crowd of excellent actresses, these two have something which puts them out of a crowd, however excellent. I do not go so far as to compare Miss Ada Rehan—as some injudicious admirers seem inclined to do—with Mme. Sarah Bernhardt, who is simply the greatest actress the world has seen since Rachel—if, as we are told to believe, she was excelled by Rachel. Miss Rehan is of another and a far lesser calibre. But, in her degree, Miss Rehan is as genuinely "inspired," and she is as thorough an artist. She has the spirit of comedy, as Sarah Bernhardt has—or, rather, is—the spirit of tragedy. Surely we are singularly fortunate, here in London, to have had, almost at the same time, the two actresses whom, of all the actresses in the world, one would most care to see.

The part of Etna's lover, taken by Mr. John Drew, gave but an unthankful part to an able comedian. Mr. John Lewis, who is always so amusing, was very good in Jeremiah Jarraway, and Mrs. Gilbert quite admirable in Aunt Penelope. Miss Isabel Irving as Pansy, Etna's younger sister, played a school-girl part with a bright sauciness, and romped delightfully over the stage. Indeed, the whole company was in excellent form, and deserved (if the play did not) the very hearty applause which greeted the fall of the curtain.

ARTHUR SYMONS.

## MUSIC.

## MUSICAL PUBLICATIONS.

WE have received from Messrs. Metzler & Co.:

*Britain's Defence*, by J. M. Coward. The opening section of this song is straightforward both in harmony and rhythm. When the music passes into the minor key, it becomes a little

more modern in character. The words by Henry Rose are not striking, and in one place not very clear. *Le Portrait*, an old French song, with an arrangement for pianoforte by A. L., is extremely graceful, and Miss L. Lehmann, by her artistic singing, has proved that it can be made exceedingly effective. The pianoforte accompaniment is, however, a little too modern in character. *Sleeping Tide*, by Lawrence Kellie; a song, modern in style, pleasing and graceful, though the working up at the end, with full organ accompaniment, is of the ordinary sensational kind. *On, Stanley, On*, by W. Slaughter. The African explorer's name is perhaps a good one with which to catch the public attention. The music is correctly written, but has no distinguishing feature. *The Miller's Daughter, Far, Far, Away, Cradle-Song, The Brook, and The Throstle*, by Alfred Cellier. All these settings of Lord Tennyson's poems are marked by a certain grace, and all four songs are tuneful. The second and the last are the most attractive; the former is plastic in form, and the last has a sprightly and effective accompaniment. The *Brook* opens with an elegant phrase, but the music afterwards becomes commonplace, and moreover the tonality is monotonous.

*Metzler's Red Album* (No. 10) contains eight sacred songs for soprano. It is scarcely fair to give "O for the wings of a dove" as a soprano solo, as in Mendelssohn's music certain parts are accompanied by chorus. *The Golden City*, No. 7 of the set, can only by a stretch of language be called a sacred song; it is little more than a waltz in disguise. *The American Organ Journal*, edited by J. Munro Coward, contains several excerpts from Mendelssohn's works, but the music is frequently spoilt by the uncomfortable way in which the harmonies are crowded into the bass. The effect on the American Organ would be even worse than on the pianoforte. Of these transcriptions "O Rest in the Lord" suffers most. Schubert's lovely Serenade, with heavy chords accompanying the theme instead of the light guitar-like accompaniment written by the composer, loses all its charm, and the four introductory and the closing bars show an utter want of reverence.

*Des Ailes, Divertissement, and Air de Ballet*, three pianoforte pieces by Benjamin Godard, will scarcely compare favourably with other pieces for the same instrument by the same composer. The first two are from a set of *Douze Etudes*, and, though dry, are excellent practice for the fingers. The last is more attractive, but still it lacks charm.

*Douglas Gordon*, waltz for pianoforte, is an easy arrangement by P. Bucalossi of Lawrence Kellie's popular song of that name.

*Spring Songs*, by A. C. Mackenzie, Op. 44 (Novello). The greatest composers did not disdain the humble form of the *Lied*—some of them, indeed, specially delighted in it. Dr. Mackenzie is content to follow their example, and here presents us with a set of seven songs. They are all, as one would expect, distinguished by workmanship of a high order, and words and music are always in keeping. Of the seven numbers, those which seem to us to show the most character are Nos. 1 and 4—"The First Rose" and "Spring is Not Dead"; they are finished in form and bear no traces of effort. The other songs are in many ways attractive. The accompaniments are always interesting, and in some cases elaborate. The music throughout may be called original, though here and there we detect slight traces of the influence of Mendelssohn and Gounod. The words are written by A. P. Graves, and deserve favourable mention.

J. S. SHEDLOCK.

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## LITERATURE.

*The Tragic Mary.* By Michael Field (Bell).

*The Tragic Mary* is the ninth play published by "Michael Field" during the last six years. Like its predecessors, it demands an amount of attention, and of respect, rarely due to the dramatic literature of our day. More than most kinds of writing, drama requires certain excellencies, without which it cannot but fail; and the greatest of these is an intellectual hold upon life, upon nature, and upon human passions. A play, which has this excellence, may come short of many desirable qualities, yet be successful after all. Now, in the previous plays of Michael Field, there was much to regret; there was a laboured roughness of language, a confusion, so it seemed, of Elizabethan extravagance with Elizabethan force; in one word, a deliberate carelessness about the graces of perfection. But each play was full of one palmary excellence; this sympathy of the mind with the passions. And this was expressed by one prevailing conception, which is the real note of Michael Field's work: the conception, not of doom as the Greeks felt it, but of inherited necessities, imposed upon a man's nature by ancestry, or by nationality, or even by the very soil. In *Canute the Great*, the play of emotion depends upon the struggle for mastery of two claims; the savage claim of race, and the gentle claim of Christian culture. In *William Rufus*, we found the territorial instinct, the sense of motherhood in earth, working out a tragedy: in *The Father's Tragedy*, the sins of the father are visited in crime and agony upon the child. *Callirrhoe* shows the vanity of resisting nature's impulses: in this, the earliest play, the intoxication of orgy and of frenzy, justified by nature, becomes the holy service of a God. And *Brutus Utter* displays the contest between the genius of Roman supremacy, and the spirit of family affection; two tremendous powers. A like interest may be seen in the three remaining plays; and the result of it is, that we recognise in Michael Field very much more than a clever playwright; we recognise signs and tokens of a great tragedian. How calamitously so high a merit is impaired, by faults of execution, will be seen in an examination of *The Tragic Mary*. The Queen of Scots is best known in literature through Schiller's *Mary Stuart*, Scott's *Abbot*, and Mr. Swinburne's *Trilogy*. In history, she is very variously known through a multitude of writers; nor can it be said that there is not ample room for

new interpretations of her character and fortunes. Michael Field's research into authorities has clearly been conscientious and thorough. We are constantly recognising phrases from State papers, and touches of character, historically warranted. But fidelity to facts is the least part of a tragedian's duty: so long as nothing be said or done, inconsistent with the character of history, we need not be enslaved to the letter. Not that the play takes any liberty with facts, worthy of mention; but, unquestionably, it touches them at times with a free hand. This it does in the true spirit of Aristotle's law. The play is a perfect whole; from first to last there is no redundancy, and no undue compression. Michael Field has chosen, with a welcome sense of strength, the most difficult and dubious period of Mary's life; the fifteen months between Riccio's murder, and the Queen's surrender to the nobles. It is easy to treat her tragic death with dignity and beauty; or to represent her blithe, French youth and early reign; but the period chosen tests her character; upon our view of that, depends our attitude towards Mary.

Throughout this play our feelings are wrought to emotion, less by action than by its consequences; Riccio is not "killed before the people"; there is no scene of Bothwell's trial; Darnley, indeed, is murdered upon the stage, yet it is not the murder that works upon us, but the mind of the murderer. It is emphatically a dramatic presentation of character, and of action there, as Browning puts it. The approaches to each decisive act, and the memories, regrets, and apprehensions following it; it is that, which Michael Field is careful and skilled to expose. The chief characters are five in number: those of Mary, Bothwell, Moray, Lethington, and Darnley; and in no previous play has Michael Field with finer art contrasted character. Three of them, the first three, are strong and urgent, full of that instinct from the past, working towards the future, which we noted for this writer's characteristic thought; the last two are creatures of the moment; Lethington, subtle and intellectual; Darnley, foolish and childish. No better example of Michael Field's finest style could be given than the speeches in which Mary, Bothwell, and Moray express this sentiment.

Mary thus answers Lethington, speaking to her of the English crown, and her hopes of wearing it:

"The English crown! It is my dearest hope: I tell you, Lethington, one little hour I felt the sense of glory and expanse, The opening of my nature's very leaves. 'Twas on the day of the great tournament, After the peace of Cambray, when the king Trusted by aid of Spain to establish me Sovereign and Catholic on English soil. I was but scarce sixteen. Oh, I remember I shook all sickness from me in the bliss Of my true dignity; the royal arms Of England and of Scotland, with the crown Of France above them, blazoned on my car. Place for the Queen, and when the populace Added of England, something changed in me, As when the sky first kindled into stars. Dreams should be sluggish, this encloses me, And eddies me away. I cannot rest Till I have crossed the Border; Halidon Must feel the pressure of my feet, the guns Of Berwick must salute me. Ah, the dream,

To wrap you in its current! I confide To you the secrets that I dare not drop In my soul's ear—if you could understand! A cry for empire pierces up my heart As sharp as murdered blood, spilled on the ground, Presses for retribution. I receive The sighs I breathe; if I am left alone I catch across the vaults of ancestry Reverberating sounds. I do not urge My claims, a racial importunity Leaves me no peace until its suit be stayed. Does there not grow in kings a royal gift, Tradition of the conscience?"

There can be no question about the strength and the beauty of that: we regret the more, that so vile a phrase, with so fine a meaning, as *racial importunity*, should spoil it. It is the dialect of anthropology, rather than of poetry: the poet should give us the great impressions and ideas of science in his own finer language.

After Riccio's murder, Bothwell exclaims, contrasting the dead body, in its impotence, with his own lust of life:

"I have so much to hope, so much to do! O happiness! I only look on death To feel life's manifold inducements grow More glorious and hazardous than ever They were before; my every appetite, Each mighty muscle in me seems to shout As through a lifted trumpet: I will live. I will possess, and let the universe Endure my depredations!"

And, a little later:

"Darnley's thanklessness Pushes in my direction: she will scorn him With that sick scorn that only women know, Which wastes away all pity. I have felt No being worth the trouble to my nature That patience is, save her,—for whom I cherish A fierce fidelity that means to cleave, Until it grow to ownership. The winds Rock about Arthur's Seat, and I could fancy That in their sound my ancestors bewail The unfulfilled ambition of their love For queens—the high Jane Beaufort, and that Margaret Whom Flodden made a widow. I will aim Above their boldest mark, and will succeed Because more mad. My race was amorous ever Of sovereign figures."

And Moray thus indulges in Protestant casuistry, after the fashion of Knox:

"A godly city! Up and down the bruit Of murder spreads; they name her by her name, She is at last proclaimed. How I have watched The will of heaven, as a blank sentinel, Set on a tower before the lurid sky, Who keeps his station howsoever the clouds May burthen or discharge. I am exempt From any portion in this infamy: As David's son, restrained by Providence From bloody acts, that he, with stainless hand, Might rear the temple-walls. I am withdrawn From sight and warrant of unholy deeds, Which being done advance me and the cause Of Christ's religion. How I lean on Him, Feeling within a kinship sure as His, Founded on righteousness."

These three speeches well illustrate the verse and the dramatic insight of Michael Field. They are at once forcible and subtle, also unmistakably original, even in their echoes of old dramatists.

It is unnecessary to dwell upon the details of the plot; they are familiar incidents. It is more to our purpose to bring out instances of good workmanship, or tragic power. These most often occur, to the writer's great praise, in the presence or the speech of Mary. She is interpreted as a "gracious sovereign lady," and a woman of simple passions; a lover of homely enjoyments, of

wild adventure, of the country and of nature; proud against opposition, and reckless in love and in revenge; in fact, an intelligible, passionate character; not the "fool" of her foolish advocates, nor the "wicked woman" of savage and brutal Knox. Escaping from Holyrood, after Riccio's murder, she thus addresses her esquires:—

"Good Erskine, come!  
Traquair! kneel both of you, and veil your brows,  
For you are young to touch the mystery  
Of which I bear the burden. . . . I commend  
To you the guarding of my motherhood,  
As simply as I trust my soul to God.  
You have my blessing! Swear no loyalty,  
My true-born gentlemen. To-night attend  
With horses at the half-sunk Abbey door.  
There is great heart in me."

One of "The Maries" bears witness to her charm, in the fine phrase: "I have had brave thoughts since she questioned me, and I will love her to my life's end." In their presence she speaks thus, looking at Darnley's miniature, after his death:

"His eyes are touchstones: I have thrown mine wide:  
They blench not from his portrait any more  
Than from his white, blind body. As I stood  
Below the feet, my grief was turned by death  
To stone of wonder: it was marvellous  
I saw what once embraced me, spoke my name,  
Wronged me, and wept me back. That awful  
hand—

Impossible to think of!—wedded me;  
On that small piece of sculpture, once his mouth,  
I had expended kisses. . . . Then the past  
Grew void; I could not weep:  
Yet he my witnesses I meet his eyes.  
How dead you lie about me!"

Those last two lines are as simple and as wonderful as tragic verse can be. They are examples of what Michael Field can do, when so minded; and a few other lines will show the same rare quality:

"I fall into disuse; behind me lies  
A ghost, a din of music; and before  
An army of afflictions with no aim  
But to descend on me."

"I were content  
To lie and let the waves fall over me,  
As a wrecked barque that, when the storm is spent,  
Suffers the soft mishandling of the tides."

And this, of Mary and Bothwell, upon the walls of Borthwick Castle by night:

"They stand against that cloud as still as towers  
Stand through the night."

And this of the Queen, after her flight from the castle:

"A terrible perfection has been growing  
In every sense of good and pain I feel.  
No wonder I turn lovelier—I am young,  
Not adverse as the old are toward their griefs,  
And lithe to chastening."

Now, it is almost inexplicable that the writer of such poetry, strong, direct, and beautiful, can also write such things as Darnley's speech at "the slaughter of Davie":

"The foreign dog!  
He had no manners when he came to die:  
He whined and pulled her skirts. She does not  
know  
A gentleman's true mark, has no perception  
Of exquisite deportment."

Clearly, it is meant to bring out the frivolous, petulant nature of Darnley; his petty elegance, and his empty head; but it only reminds us of Dickens's Mr. Turveydrop lamenting the decay of "Deportment." Again, in a powerful scene, in which Mary,

escaped to Dunbar, plays the housewife, as she loved to do, her cookery of eggs is thus described:

"And is it verily such art  
To pass from shell to broken shell the yolk,  
Nor mar the spherul yellow in the change?"

Lethington is made to excuse his tolerance of "idolatry," that is, of Catholicism, in the following phrases:

"Well, for religion, I confess the trickle  
Of precious ointment adown Aaron's beard  
Attracts me: I discern a fascination,  
A charm about its unctuous descent."

And, once more, he says of Mary: "She is a distracting woman. What is to be done with that intolerable puppet, her husband? He moves about the glass-house of diplomacy with the violence of a bull." In these passages, we do not so much object that they are at once prosaic and affected, as that they are "ludicrous" and "distasteful" in the worse Aristotelian sense. Shakespeare may "the multitudinous seas incarnadine"; but that is a high phrase, for a high matter: no one may speak of an egg's "spherul yellow." And in Lethington's words we find a straining after euphuism, and dainty scholarship of phrase: the writer, upon a general view, has excellently conceived the character of the statesman, who recommended bribery by a quotation from Chaucer; whose wisdom was called by Knox, "carnal prudence." But these particular passages are in caricature: they merely irritate. Nor can it be right for Bothwell to call Mary his "Houri-love," nor for Morton to exclaim to Bothwell:

"Compress yourself to rationality!"

This usage of the metaphor we may contrast with Wordsworth's use of it in his sonnet upon Mary's captivity:

"Just Heaven, contract the compass of my mind  
To fit proportion with my altered state!"

At once we see the difference between an extravagant and a moderate use of language. And, finally, not to linger upon blemishes, it is wrong for Bothwell to speak of the proposal of marriage, as

"The elemental question to the sex."

No one has an absolute right to say of anything in an author's work, This is wrong; but anyone may question the propriety of expressions, which spoil for him the general excellence of effect. And it is only the prevalence of these blemishes, as we think, which keeps Michael Field below the front rank in contemporary literature. They indicate, not careless workmanship, but a dangerous love of daring phrases, a confusion of Elizabethan extravagance with Elizabethan excellence.

This apart, *The Tragical Mary* is as notable a play as has been written in England for many a year; it holds the reader bound and fascinated, as tragedy should; it leaves him calmed and satisfied, and that too is proper to tragedy. As regards Mary herself, the play is finely impartial. It well represents the woman, from whom, as naturally as from Lucien de Rubempré, might have come the great desire, *d'être célèbre et d'être aimé*; the woman, whose constant boast it was—*my heart is great*.

No notice of this work can properly conclude without a word of praise for the

design, done by Mr. Selwyn Image, upon its cover. It is an exquisite design of the Stuart carnations, crowned with the Scots crown, the Scotch thistles appearing below. The whole is enclosed by Mary's motto: *en ma fin est mon commencement*. It is an admirable ornament to an admirable book.

LIONEL JOHNSON.

*The Life and Letters of the Rev. Adam Sedgwick.* By John Willis Clark and Thomas McKenny Hughes. 2 vols. (Cambridge University Press.)

THE name of Prof. Sedgwick is much less familiar to the present generation than it was to the last. Probably the best known facts about him are, that he was a bitter and violent opponent of the Darwinian theory, and that he published a pamphlet on university studies, which is the subject of one of the most destructive criticisms in Mill's *Dissertations and Discussions*. Nevertheless, Sedgwick was, in his way, a leading light of his age, eminent both in character and intellect, loved and admired by all his friends, among whom were numbered several of his most distinguished contemporaries. His scientific reputation was made by his work as a geologist, without which, perhaps, his biography would not have been written, or not written at such length; but the man himself was much greater than his work, good and original as it was. Above all, he was more interesting. His name is not associated with any of those startling or illuminating theories that enable outsiders to appreciate the general importance of researches whose details they cannot master. Such theories, indeed, he viewed with dislike and dread, regarding them, most erroneously, as alien to the spirit of true induction, and sometimes, with more plausibility, as dangerous to his most cherished theological beliefs. Neither did he compose any great systematic treatise like those of Lyell and Geikie. Sedgwick's work was essentially local and descriptive. What he did was to study the composition and conformation of the earth's crust within certain limited regions; to classify the materials from which it was built up; and to determine the chronological order in which they were deposited. What brought them there seems to have been a question that he regarded with considerable indifference, or, perhaps we should rather say, with a preference for any theory that necessitated the intervention of supernatural agency. As a consequence, his achievements in this direction are of a kind that can only be appreciated, or even understood, by geological experts. Such being the case, it would perhaps have been more advisable to separate the personal from the scientific biography, making each the subject of a distinct work, as was so successfully done in the cases of Grote and Faraday. The correspondence too would bear a good deal more in the way of excision and compression than has been thought necessary by Mr. Clark, whose too great reverence for every word that dropped from his hero's pen may prevent what is really worth reading in his letters from enjoying the popularity it well deserves. There are the



materials for a very charming work in these two large volumes, but it is a work that the judicious reader must put together for himself.

As in most biographies, the earlier period of Sedgwick's life is much the most interesting. Born in 1785, the reminiscences of his youth and first manhood furnish vivid glimpses into a state of society and a period of history remote from the experience of any now living. He belonged to an old family of Yorkshire dalesmen whose name was originally written Sidgwick or Sidgwick—a form still preserved by another and now more famous branch of the same stock—and is said to have been changed in deference to the advice of a pedantic schoolmaster. His father, Richard, was Vicar of Dent, a village near the Westmoreland border, and master of the Grammar School there. According to an account written by Sedgwick himself in extreme old age, Dent was, during the period of his early recollections, a scene of almost Arcadian felicity, subsequently marred by economic revolutions. The inhabitants were simple-minded, laborious, comfortably circumstanced, and united by the closest bonds of mutual affection. But there were shades to the picture. Cock-fighting flourished among the dales and led to "gambling quarrels, drunken riots, and bellowings of blasphemy." There were even traditions of a time when masters of grammar schools used to present their scholars with game-cocks "to be matched for the honour of the school" (vol. i., p. 28). It seems to have been no disgrace for a young clergyman to share in a drinking-bout and to leave it "far from sober." Much less objectionable was an ancient custom observed by the young men of assembling after Sunday evening service and finishing the day with a match at football, a practice with which Richard Sedgwick had the good sense not to interfere. The dalesmen were in fact distinguished by the qualities which Sedgwick himself exhibited through his whole life. They were a hot-tempered, warm-hearted, energetic race, faithfully obeying what Mr. Leslie Stephen tells us is the oldest moral law—"Be strong." Of this untiring energy we have a conspicuous example in the person of John Dawson, the surgeon who assisted at Sedgwick's birth, and the mathematical coach who prepared him for Cambridge. Beginning as a shepherd boy, without money, without friends, and with few books, Dawson actually "worked a system of conic sections out of his own brain." He earns some money by giving lessons, becomes assistant to a surgeon at Lancaster, and in time sets up for himself, without a diploma, as a general practitioner at Sedbergh. At the end of a year he has scraped together nearly £100, and sets off on foot to Edinburgh, where he studies hard until funds fall short, when he tramps back to Sedbergh, still without a diploma. Increased practice and strict self-denial enable him to amass about £300, with which he makes his way to London, "partly on foot, partly in a stage-waggon." In a short time he succeeds in becoming a duly-qualified member of his profession, and returns to Sedbergh, still on foot, but with the hard-earned

diploma in his pocket. All this time mathematics were studied not less assiduously than surgery, and Dawson came to be recognised as "one of the first analysts of the day"; while his success as a teacher is attested by the fact that in twenty-seven years twelve senior wranglers were numbered among his pupils. His charge for a week's instruction was only five shillings (1792).

In 1804 Sedgwick went up to Cambridge. That year only 128 young men presented themselves for matriculation. The whole energies of the country were absorbed by the great struggle with Napoleon, and half a million of Englishmen were arming and drilling to resist the expected invasion. Sedgwick's recollections give us a vivid insight into the terrible strain of that period. When the news of Trafalgar reached Cambridge he was down with typhoid fever and hardly conscious of what was passing, but insisted on being carried to the window, where he saw the illuminations, and "listened with half-delirious but deep sorrow to the booming of the muffled bells which were sounding for the dead hero" (vol. ii., p. 238). Eight years afterwards, Napoleon's invasion of Russia caused a fresh panic in England, and it was Sedgwick's good fortune to carry the news of its collapse to the Combination Room of Trinity. Such was the excitement that "many of the persons present, for very joy, wept and sobbed like children." The summer before he had read out the news of Salamanca in the Public Room at Lowestoft to a crowd of people who received it with cheers and sobs. How, again, he galloped with the good news of Waterloo to his own village of Dent will be found picturesquely related on p. 137 of vol. i.

In 1808 Sedgwick took his degree as Fifth Wrangler. Apparently he might have been placed higher on the list, or even have headed it, had his name begun with a different letter, for merit tempered by alphabetical order seems at that time to have been the guiding principle of arrangement in the Tripos (i., p. 94). After one failure, he obtained a fellowship at twenty-five; but, unlike the hero of Goldsmith's ballad, it did not make him "the happiest man alive." He had wished to study for the Bar; but his father's increasing infirmities had made it feared that Adam might be required to take his place in the school at Dent; and although the dreaded contingency did not arrive, family necessities had obliged him to secure an immediate income by taking pupils whom, as well as the mathematics which he taught them, he regarded, the biographer tells us, "with feelings little short of detestation." His health broke down under the strain of overwork and anxiety; while, to crown everything, he had to adopt the clerical profession, for which he had "no very decided inclination," so little, indeed, as to put off taking Orders until the last moment compatible with the continued tenure of his fellowship. Nor was the college society of that time particularly enlivening. Conversation soon ran dry at the fellows' table. The war had closed the continent to foreign travel; newspapers were scarce, and letters scarcer still. The resident fellows included

among their number many survivals of the unfittest—men who were too weak or too slothful to try their fortune in the world. Sedgwick describes them as either gloomy and disappointed, or impertinent and pedantic, or vain and pretentious. For some years his letters are dismal in the extreme, and marked by that unfailing note of pessimism, a tendency to rail at marriage. One might fancy him affected in some far-off way by the same poison that was working at the hearts of his more famous contemporaries, Byron, Leopardi, and Schopenhauer.

From this miserable condition he was rescued in an unexpected fashion. In 1818 the Woodwardian Professorship of geology fell vacant, and, although not qualified by any knowledge of the subject, Sedgwick offered himself as a candidate for the Chair. He had two competitors, both of whom had made a special study of geology. One, a certain R. W. Evans, of Trinity, withdrew; the other, Gorham of Queen's, who afterwards became so famous in a different connexion, went to the poll, but Sedgwick won by a majority of more than three to one. At first sight the whole affair looks like a disgraceful job, which Sedgwick's own explanation does little to put in a more creditable light: "I had but one rival, Gorham, of Queen's, and he had not the slightest chance against me, for I knew absolutely nothing of geology, whereas he knew a good deal—but it was all wrong" (i., p. 160.) The electors could scarcely have known that Gorham's knowledge was all wrong. Nevertheless, the biographer makes out a very good case for the university. Geology was at that time in a very rudimentary state, and the professor-elect was known to be a man of great general ability, zeal, and honesty, who could be trusted to get up as much as was necessary of the subject to redeem his promise of giving regular lectures. "Hitherto," Sedgwick is reported to have said, "I have never turned a stone; henceforth I will leave no stone unturned," and he was as good as his word. Indeed, he is found doing original and valuable work in geology so soon after his appointment as to rouse a suspicion that his ignorance of it at starting was somewhat exaggerated. But his sincerity seems sufficiently attested by a single fact. In 1816 the future professor made a tour through Switzerland, but the letters in which he describes it do not contain a single reference to the geology of the mountains. He is exclusively interested in the picturesque aspects of Alpine scenery; and it may be mentioned as characteristic of the taste then prevailing that he finds the Rhone Valley from Vevey to Martigny "infinitely more beautiful than anything his imagination had ever formed," and filled with "exquisite perfection of scenery." What drew Sedgwick to the study of geology was not any particular liking for the subject itself—his tastes were rather literary than scientific—but the expediency of providing himself with an occupation necessitating a great deal of open-air exercise. Five years before he had a most dangerous attack on the lungs, which it was feared would terminate fatally, and which, in fact, left his constitu-

tion shattered for life. Henceforth he can seldom indite a letter without complaining of some disorder in his health, and the catalogue of diseases that might be compiled from his correspondence seems well-nigh inexhaustible. This in a man who lived to be eighty-eight becomes at last rather ludicrous; but there can be no doubt about the reality of his manifold afflictions, especially as he took no care of his health, never made it the excuse for shirking a duty, and never, when he could help it, refused an invitation. What saved him from total prostration was geology. To it he owed life and happiness. From the hour that he entered on his new duties the cloud of despondency clears away, and is succeeded by that wonderful geniality which is still remembered as the chief characteristic of his singularly rich and fascinating personality. Other causes no doubt concurred. All life was becoming more full of interest; and the younger fellows of Trinity were much pleasanter companions than their predecessors had been; but we shall hardly be mistaken in attributing an overwhelming importance to the healing influence of direct contact with the facts of Nature. The redeeming power of physical science over the heart and minds of its votaries is less signally manifested in George Sand's *Valvredre* than here in the prosaic biography of a Cambridge don.

This great crisis in Sedgwick's life once passed, the interest of his biography considerably falls off. It becomes a rather monotonous record of academic functions, geological tours in Cumberland, Wales, and elsewhere, meetings of scientific societies, interviews with great personages and marks of favour bestowed by them on the distinguished professor, and squabbles not easily made intelligible to readers of the present day, diversified with endearing letters to nieces and other young ladies, and, finally, with the sad necrology of all the old friends who dropped off one by one, leaving the weather-beaten veteran alone in his last days. Sedgwick was a copious and in some ways an admirable letter-writer; his great powers of observation and description come into play wherever he has to deal with things as opposed to persons; but he had apparently no eye for character; and the pleasantry in which he perpetually indulges is of the heaviest and most laboured sort. He jokes, but not with facility. Neither are his opinions on books and current events particularly remarkable for their discernment. His correspondence, at least, gives no evidence of any appreciation of that splendid literature which the press was pouring out through the whole of his long life—although, judging by their published lives, the creators of that literature were hardly more sensible to the merits of their contemporaries than he was.

In his old age Sedgwick described himself as a stiff-backed Tory; but he had been an ardent Liberal at a time when Liberalism was not the cheap thing that it has since become. He counted among the small minority in the Senate who supported Catholic Emancipation, Parliamentary Reform, and the abolition of University Tests. As a reward for his long services,

Lord Brougham, just before leaving office, gave him a stall at Norwich (1834). Next to obtaining his professorship, this preferment was the great event in Sedgwick's life. We are told in one of his letters that Laplace, who himself had no religious belief, applauded the system of placing university education in the hands of the clergy—so far at least as England was concerned. But in this instance, at any rate, the system had its inconveniences. Sedgwick found that the office of performing cathedral services to a congregation of one old woman irksome, useless, and very injurious to his delicate health. People at Norwich said that he could not, or would not, preach; and although his pulpit eloquence at a subsequent period drew large congregations, the work of preparing sermons must have absorbed time that would have been better spent in geologising or in putting together scientific memoirs. Moreover, his clerical avocations created or fostered habits of thought most hostile to the true scientific spirit. Sedgwick became the fanatical devotee of teleology, the watch-dog of a narrow mechanical theism. After his famous article on the "Vestiges" in the *Edinburgh Review*, he seemed to consider himself as permanently retained to combat every theory of evolution. When the *Origin of Species* appeared, Darwin, who was an old friend of his, sent him a copy accompanied by a modest and complimentary letter. Sedgwick, ordinarily the kindest and most courteous of men, answered by an unmannerly and scoffing criticism of the work, which only showed his utter inability to grasp the new principle of Natural Selection; while in writing to others he attacked it in no measured terms as "the system of the author of the 'Vestiges' stripped of his ignorant absurdities," and "a mere hypothesis at variance with the true inductive method." As Darwin observed, "poor dear old Sedgwick seemed rabid on the question." The venerable geologist was in fact what young ladies call an "old dear"; but old dears are not the safest guides in questions of scientific truth. It must be mentioned, however, to Sedgwick's immortal honour, that in 1831 he publicly declared, in opposition to his previously expressed views, that certain deposits known as the diluvial gravel furnish no evidence of the Noachian deluge (vol. i., p. 370); that, after contemptuously repudiating the glacial theory, he came to accept it, at least in part (i., p. 505); and that finally, at the age of eighty-three, he freely admitted, what he had once denied, the great antiquity of the human race (ii., p. 440). Had he lived to be a centenarian, as with proper care he well might, we should probably be counting him among the supporters of the Darwinian theory.

Unlike the enemies of Evolution in our own time, Sedgwick had no sympathy with reactionary theologians. His comment on the secession of Newman and others to Rome is—

"Shame on them that they did not do so long since! Their attempt to remain in the Church of England while they held opinions such as they have published only proves that fanaticism and vulgar honesty can seldom shake hands and

live together. I pity their delusion, I despise their sophistry, and I hate their dishonesty" (ii., p. 93).

Yet on other occasions Sedgwick encouraged his own friends to accept preferment in the Church, although there were some things in the Liturgy of which they did not approve; and at this very time he was holding the Woodwardian Professorship in company with his stall at Norwich, contrary to the legal condition of its tenure. His feelings towards the Greek Church are well illustrated by an amusing anecdote. Calling on him one morning at Norwich, Dr. Goulburn happened to say, "I suppose, Sir, you are coming to meet the Eastern Bishops at the Palace to-day?" meaning the bishops of the eastern counties. Sedgwick, misunderstanding him to mean bishops of the Eastern Church, burst out, "Eastern Bishops, Sir! No! I wouldn't for the world break bread with such a pack of superstitious rascals!—quite as bad as the Catholics" (ii. p., 588).

Dean Stanley in an eloquent panegyric on the subject of this biography, compares him to a granite rock. Yet, now that his whole career lies unfolded before us, the impression produced is rather one of infinite plasticity, of action entirely determined by circumstances. The explanation of whatever he did and thought must be sought for in an impulse from without, not in the realisation of an imperious purpose working itself out from within. And here we have the secret of his great popularity in life, but also of the swift oblivion that has gathered round him since his death; of his relative success, but also of his absolute failure, for the life of one so gifted must needs be called a failure when it leaves a name associated with no single imperishable achievement. If genius only means large general powers working in a particular direction, then unquestionably it must be attributed to Sedgwick; but not if we accept the profounder definition of Amiel—"talent consists in doing easily what other men do with difficulty; genius consists in doing what other men cannot do at all."

ALFRED W. BENN.

#### HUNGARY AND THE SLAVS IN THE TWELFTH CENTURY.

*Iz Istorií Ugrii i Slavianutra v' XII. viekie.*  
By Constantine Grot (Warsaw).

THE object of this work by Prof. Grot, of the University of Warsaw, is to trace the relations of the Magyars to their eastern neighbours at an early period of their history. He makes us realise how the Catholic missionaries succeeded in drawing them away from the Greek faith, to which, from their geographical position and the matrimonial alliances they formed, they might be supposed to have had considerable leanings. He treats of an interesting period of Hungarian history, which includes the reigns of Geysa II. and Stephen III., and ends with the coming to the throne of Bela III., in 1173. These princes belonged to the dynasty of the Arpads, which ruled Hungary for nearly three centuries (1038-1301). At the conclusion of this period a

great change took place in the political relations of the Magyars. Instead of the East, they began to direct their attention to the West, and their fierce hostility to the Slavs now commences, a race from whom they have borrowed much, as all but the merest Chauvinists among them have acknowledged. (See *Miklosich und die Magyarische Sprachwissenschaft*. Von Dr. L. Wagner: Pressburg, 1888.)

According to Prof. Grot this period of Hungarian history has been the most neglected. It was treated with a certain fulness by the historians of previous generations, but their work has now become antiquated and it has been passed over by those of our own days, probably because they have little sympathy with it. German historians, when they write about the country, select only those periods which are characterised by German and other Western influences. As regards England, we had till recently no literature on the subject which can be classed higher than bald and superficial compilations. Our students will now be able to get something reliable on the subject from Mrs. Birkbeck Hill's translation of M. Leger's useful little book.

The relations of the Magyars to the Slavs seem to have occupied the attention of the Warsaw professor for some time. We have already a learned work by him, "Moravia and the Magyars from the Middle of the Ninth to the Beginning of the Tenth Century" (*Moravia i Madiari s'polovini IX do nachala X veka*). The survey of Hungarian authorities which he gives in his appendix is very exhaustive, and will be found most useful. Not only are the native authorities examined, but those of all other nations, German and Slavonic predominating. The description of the Magyars by Otto of Freising has often been quoted:

"Sunt autem praedicti Ungari facie tetri, profundis oculis, statura humiles, moribus et lingua barbari et feroces, ut jure fortuna culpanda vel potius divina patientia admiranda sit, quae, ne dicam hominibus, sed talibus hominum monstribus tam delectabilem exposuit terram."

Beside the other matter contained in these copious appendices, Prof. Grot has also given us some newly-discovered letters written by Sophia, the sister of Geysa II. At the end of the book there is an excellent genealogical table of the kings of the Arpad dynasty (during the twelfth century) and their matrimonial alliances. It is in this way that we can realise how close are their connexions with the Slavs. Thus Ladislaus the Pious was the nephew of Casimir I. of Poland; Stephen II. was the grandson of Vladimir Monomakh; Geysa III. was the nephew of Stephen II. of Serbia, and married the daughter of Mstislav I., the Prince of Kiev. Other connexions of the same sort might be added to our list.

Beside the appendices, the number of authorities cited by Prof. Grot at the foot of each page bears evidence to his industry. He has produced a thoroughly learned book on an obscure period of history. His work closes with the return of Bela, brother of the king, Stephen III., who had been brought up at the court of the Byzantine Emperor, Manuel. The latter had completely

trained his protégé in the language and habits of the Greeks, and made him swear, when he sent him back, a solemn oath that he would undertake nothing against the empire, but the result was destined to be very different from what had been expected.

It is a pity that, owing to the book being written in a tongue familiar to so few (comparatively) among us—let us hope that their number may increase—it cannot have that success in England which it thoroughly deserves.

W. R. MORFILL.

*Three Years in Western China.* By Alexander Hosie. (George Philip and Son).

THE middle and western parts of China are becoming nearly as well known to us as Central Africa. This has been accomplished, not perhaps with the astonishing rapidity which has of late attended the opening up of the Dark Continent since the matter was taken vigorously in hand, but still within quite recent years by men whose names, if not as generally known as are those of Burton and Speke, Cameron, Baker, and Stanley, are still as worthy of our admiration. For while the great African explorers were enabled to fight their way by force of arms in many cases through the regions that they set themselves to traverse, and thereby absolutely commanded public attention, those who have undertaken the work of exploration in China have had to go about it in a quieter and humbler way, and to struggle on patiently against the disheartening opposition of a powerful, civilized, and unsympathetic people, and all the difficulties and discouragements thrown in their way by the hostility of an intensely conservative and exclusive rule. Among those who have thus persevered and taught us what we now know of the interior of China, none have worked harder or better than the author of the present interesting volume, the unpretentious title of which but little suggests to the uninitiated the hardships, discomforts, and dangers that he had to encounter in his three years' work. "H.B.M. Consular service" usually suggests to the public mind a pleasant residence at some foreign port, accompanied by light duties, and an official position opening up all that is socially most desirable and agreeable for those who embark on it. A good deal of this undoubtedly falls to the lot of many of our diplomatic staff in the Far East; but those who, like the author, are sent into the interior of the country, have to turn their back on nearly everything of the kind. Cleanliness and privacy have to be sacrificed, or absolutely fought for; refinement and ease entirely abandoned; and hard work, both physical and mental, got through on bad roads and in comfortless and squalid quarters.

Mr. Hosie modestly says in his opening chapter:

"It was my fortune to be stationed in Western China from 1882 to 1884, and during these three years I was enabled, in the performance of my duties, to collect information regarding the country and its people; and it is in the hope that this information may not be unacceptable that I venture to lay the following pages before the public."

How much he has observed and noted may be judged of by a mere glance at the contents of the thirteen chapters, each one of which teems with most instructive accounts of the people, the natural products, the arts and manufactures, and the topography of the country. And how complete that information is may be learned from Mr. Archibald Little's judgment in his introduction to the work:

"The result of these extensive explorations is an elaborate monograph on the province of Szechuen, such as has not yet been written of any other of the eighteen provinces into which China proper is divided. It provides a mine of information to the traveller and to the merchant, and appears at a most opportune moment, now that, by the establishment of Ch'ung-k'ing as a treaty port, this rich and interesting land is at last officially thrown open to Western enterprise."

No one is better qualified to pronounce such an opinion than the accomplished author of *Through the Yang-tse Gorges*, which will long be remembered as one of the most fascinating books of modern travel.

Under the terms of the Chefoo Convention Mr. Hosie was despatched towards the end of 1881 to take up his consular post at Ch'ung-k'ing; and from this important city as his headquarters he made the three journeys that enabled him to collect so much valuable information. These journeys covered a distance of over five thousand miles, and occupied a period of 242 days. The first journey occupied sixty-eight days. Starting from Ch'ung-k'ing on April 19, 1882, the author proceeded due south to Kuei-yang Fu, the capital of Kuei-chow, which he reached on May 5. Opium collecting, fish hatching, wood-oil pressing, paper making, silk culture, rice-paper making, and the preparation of coal dust as fuel, are described. On May 7 he left Kuei-yang Fu, and proceeded in a south-westerly direction to Yün-nan Fu, which was reached on May 27. On this journey he first met with the white-wax insect, to which subject a separate chapter is devoted later on. On May 31 he quitted Yün-nan Fu, and proceeded in a northerly direction through the province to the Nan-kuang river, which he descended to its junction with the Yang-tse at Hsü-chou Fu, and proceeded down the latter river to Ch'ung-k'ing, which was reached on June 28. The second journey occupied 124 days. Leaving his headquarters on February 11, 1883, the author proceeded in a westerly and north-westerly direction to Ch'eng-tu Fu, the capital of Ssü-ch'uan, which, as the largest, richest, and most populous of the provinces of the empire, shares with Chihli the unique privilege of having a Viceroy to itself. Thence he turned in a south-westerly and southerly direction, past the Lolo country and the City of Ning-yüan Fu, across the Ya-lung river, and on to Chin-kiang-kai on the left bank of the Yang-tse—or, as it is there called, the Kin-sha Kiang—crossing which he proceeded to Ta-li Fu, the beautiful capital of western Yün-nan. Excellent descriptions are given of the process of making grass-cloth, the working of the celebrated brine wells, the manufacture of salt, and the making of brick-tea; also of the Lolo tribe and the city of Ta-li Fu. From this latter the author

proceeded in a westerly direction to Yün-nan Fu, and thence northwards through the provinces of Yün-nan, Kuei-chou, and Ssü-ch'uan to the Yung-ning River, and back by the Yang-tse to Ch'ung-k'ing. The third journey was made in 1884, and lasted sixty days. It was undertaken for the special purpose of collecting information about the white-wax culture for the authorities at Kew, and the author's description of this curious process forms one of the most interesting chapters in the book. Leaving his headquarters on June 2, he travelled northwards on the west of the Kia-ling river to Ho-chou, thence westerly to the city of Chia-ping Fu, and thence south to the town of Man-li-ssu, on the Yang-tse, and back by that river to Ch'ung-k'ing, which was reached on July 21.

The twelfth chapter deals with the trade of western and south-western China, the author arriving at the conclusion that the Yang-tse, in spite of the drawbacks of its rapids, is the only available trade route to and from Ssü-ch'uan. The last chapter is devoted to the aboriginal races, and gives excellent vocabularies of their language.

M. BEAZELEY.

#### NEW NOVELS.

*The Keeper of the Keys.* By F. W. Robinson. In 3 vols. (Hurst & Blackett.)

*Pearl Powder.* By Mrs. Annie Edwardes. In 2 vols. (Bentley.)

*Silken Threads.* By the Author of "Mr. and Mrs. Morton." (Alex. Gardner.)

*Snap.* By C. Phillips-Wolley. (Longmans.)

*Ashes.* By Hume Nisbet. (Authors' Co-operative Publishing Co.)

*Innocent Victims.* By Hugh Downe. (Remington.)

*Passion the Plaything.* By R. Murray Gilchrist. (Heinemann.)

*Ferrers Court.* By John Strange Winter. (White.)

*The Chronicles of Cardew Manor.* By Lucy Farmer. (Hutchinson.)

"A MISERABLE and proud old fellow he was—an odd composition; and so was your father, and mine." Thus, in the last chapter of the third volume, Rachel Wickerwill, one of the three leading female characters—none can be properly described as a heroine—in *The Keeper of the Keys* hits off three of the leading male characters. But what is true of the Vanderspur Brothers and of Rachel Wickerwill's father is true of almost everybody in it, and truer of none more than of Rachel herself. Each is an odd composition, in which pride and misery are leading, if not dominating, elements. In other words, *The Keeper of the Keys* is just the sort of book that might be expected from Mr. Robinson. He has, however, seen the wisdom, or the necessity, of following the multitude of latter-day novelists into the paths of thorough-going sensationalism; and so he here supplies his readers not only with "odd compositions," but with a felony, a sudden death, a converted swindler, and a murder. The murder is really a fine thing of its kind, for it not only might have been,

but ought to have been, committed by each of four persons. Altogether, *The Keeper of the Keys* is a well-balanced as well as interesting story. It is especially strong in plot construction, every third chapter affording a special surprise. Mr. Robinson can hardly help being a novelist with a purpose, though obviously against his will; and the contrast he draws between Vanderspur, the retired but practically unrepentant convict, and his morally revolutionised partner, Karl Marney, is a very skilful one. Then, although his "odd compositions" do very odd things, they are somehow just what might have been expected of them. Even the intermingling of the fortunes of the swindling Vanderspurs with the swindled Gairs seems, under Robinsonian circumstances, the most natural thing in the world, because it is a bit of moral readjustment. Yet Mr. Robinson is more successful—although he appears to be unaware of the fact—as a social photographer than as a moralist; his picture of boarding-house life in Scarborough is admirable, and would have been perfect but for the presence in it of those impossibly "odd compositions," the Piths.

*Pearl Powder* is an ambitious historical costume piece, presenting us with the patrician Mohawkism, as well as with the "puffs, powders, patches, Bibles, billets doux" of a period anterior to the present. To a certain extent, it is successful as well as ambitious. At all events the remorselessly proud and marvellously subtle Lady Joan, who recalls both the Countess of Kew and Beatrix Esmond, is a commanding personality to the last, even when she is *ens* everything. Philippa Harkness, on the other hand, whom Lady Joan protects and discards, is a clever failure. She is, or ought to be, nothing if not straightforward in her actions; and, devoted to the scampish but not altogether scoundrelly Germaine, she ought not to have married the commonplace painter Arden. Several of the other characters in *Pearl Powder*—more especially Miss Susan Arden and Castaway Joe—are well drawn. But their connexion with the main plot of the story is far too slight.

Surely *Silken Threads* is the *reductio ad absurdum* of detectivism in fiction. The murder of Barclay might well have been committed by several persons, for he is one of those scoundrels who ought to be "removed"; but the author, with the help of one of the preternaturally able detectives whom America alone can produce, traces it home to the most unlikely of them all, and causes it to be committed by the most improbable of means. No doubt there is an abundance of ingenuity in *Silken Threads*, but it is ingenuity unrelieved either by a genuine comedy or by an agreeable love affair. For Margaret Fullerton, the fiancée of the murdered man, is the most unlovely character in the whole story. There are the germs of a moral romance in the story of the unfortunate Edgerton, but the germs only.

It would be positively uncharitable to say that *Snap* reminds one of Jules Verne, Rider Haggard, Dr. Gordon Stables, *et hoc genus omne*, for the author of *Sport in the Crimea*

and *Caucasus* is quite capable of writing such a story as this off his own bat. The earlier, or cricketering and schoolboy, portion of the book is rather commonplace, and even fatiguing; but when Snap gets into the Far West, and makes the acquaintance of storms, Indians, cowboys, and a defunct balloonist, as little fault can be found with his adventures on the score of want of originality as with the Americanese of his guide, philosopher, and friend, Dick Wharton. Snap is, indeed, all that an athletic, level-headed, courageous young Englishman of the present well-groomed type could be; and it is, in consequence, a matter for regret, from the artistic standpoint, that his attempt at self-sacrifice by dropping from a balloon to lighten it, and so save its other occupants, ends, not in tragedy, but in farce. But Mr. Phillips-Wolley's boy-readers would never have forgiven him had he allowed Snap to die, and in this book he has written for boys rather than for grown-up people. Of the other juvenile characters in *Snap*, the best, because the most natural, is Towzer.

Mr. Hume Nisbet accurately enough describes his *Ashes* as "a tale of two continents." Most of his readers will wish it had been a tale of one, and that one Australia. Both he and his unfortunate hero, Dick Davelock, are obviously at home in Australia; whereas one is not quite certain that either is at home in the England of to-day, with its Metaltown and its art-editors and art-publishers, who set themselves to do to death the artists who are in their employ. Mr. Nisbet says his Mr. Moloch is imaginary. He is not only imaginary, but impossible, both in his vindictiveness and in his means of giving effect to it. Take *Ashes* as it stands, however, and it must be allowed to be a powerful, although a disagreeable, story. There is reality, as well as realism, in the sufferings of Mrs. Davelock and her family in England, while Dick is enduring and suffering almost unto death for their sake in Australia. Then, if Dick's cruel tyrant, Moloch, is an impossible monstrosity, his wonderful Bohemian secretary and friend, Ridgeway, is too good not to be true to life.

There is a great deal of moral earnestness in *Innocent Victims*, unpleasant and painful though it is from the beginning almost to the last chapter. It is rather inaccurately described, however, as a "story of London life and labour." No doubt London life and labour have both places in it; but it is above all things a story of London drink. Had not George Elsworth been a sot, his wife and family would not have suffered the fearful amount of misery which is their lot. Even as things are, Mr. Downe mars his story by making Elsworth suggest to his wife an unspeakable device for making money. Elsworth had sunk very low, indeed; but it is inconceivable that a naturally good and strongly affectionate man should have descended to the depth of depravity involved in this suggestion. As a series of realistic pictures—of the horrors of the war between capital and labour, of the still greater horrors of the internecine conflict in the ranks of labour itself—*Innocent Victims*



is well worth reading. But it is very little of a story. The transformation of Elsworth into a reputable member of society is allowable in fiction, for it is possible in fact; but his restoration to prosperity, and the establishment of a connexion between his family and that of his false friend, Alston, are hurried up in the end too much, and too obviously for the purpose of relieving the prolonged and sodden misery of the main plot.

*Passion the Plaything* is an unintelligible and hysterical rhapsody of love, poetry, and heredity. It is full of strained and extravagant writing, and of impossible characters. A flesh-and-blood Gabriel Colver or Anne Mompesson is an impossibility, and happily so.

"John Strange Winter's" new story is an excellent offset to such a fantastic *tour de force* as *Passion the Plaything*. There is little that is remarkable or original in it. Bootles' wife and baby, now happily married, and keen matchmakers, set themselves to effect two marriages, and succeed. That is all. *Ferrers Court*, including even the penance of Charlie Kerr, who, because he has been the means of bringing about the death of one girl, thinks for a time that he is bound not to fall in love with another, is in all respects old. But it is simple and readable, and for this it behoves us to be truly grateful.

In *The Chronicles of Cardew Manor* we have a collection of sensational stories that have however a certain old-fashioned charm even in their sensationalism. There is, perhaps, too much of the tone of the butler's pantry or the housekeeper's room in the references in it to this captain, that squire, and their respective "ladies." But then there is plenty of mystery and love-making, and detective work, professional and amateur. The last and longest of all the stories in the collection, "Gwendolen's Tryst," which explains everything that appears to be inexplicable in those which precede it, is very effective in every respect. *The Chronicles of Cardew Manor* is as readable a book for seaside consumption as has been published for many a day.

WILLIAM WALLACE.

#### NOTES AND NEWS.

A VOLUME on Cardinal Newman by Mr. R. H. Hutton will be published next month as the first volume of Messrs. Methuen's new series, "English Leaders of Religion."

MR. ELKIN MATHEWS will publish next month the book by Mr. Le Gallienne, *George Meredith, Novelist and Poet*, which we have already announced. The volume will contain an elaborate bibliography by Mr. John Lane, not only of Mr. Meredith's works, but also of the best criticisms of them which have appeared in the magazines and reviews. There will also be a note by Mr. W. Morton Fullerton on the fortune of Mr. Meredith's books in America, a portrait of Mr. Meredith, and an illustration of his *châlet* at Dorking, from a pen-and-ink sketch by his son, Mr. W. M. Meredith.

MR. AUSTIN DOBSON is publishing, in America, a *Memoir of Horace Walpole*, in the form of a limited *édition de luxe*, printed on hard-made linen and Japan paper, and illustrated with etchings.

NOR satisfied with Mr. Walter Besant's curious attempt to continue what needed no continuation—Ibsen's *Doll's House*—a Mrs. Edna D. Cheney has published in America a little book under the title of *Nora's Return*; a sequel to the *Doll's House*. Nora and Helmar both keep a diary, in which they record their impressions of the life which Ibsen has given them. It is very singular that people should be so anxious to give an answer to that note of interrogation with which Ibsen loves to end his plays, and one is not surprised to find Ibsen protesting against the answers, or indeed the need of any answer.

A NOVEL by Giovanni Verga, the greatest living Italian novelist, so little known to English readers, has just been translated by Mary A. Craig, and published in America by Messrs. Harper, with an introduction by Mr. Howells, who has always recognised the wonderful art of Verga. A translation of another fine Italian novel, *Matilde Serao's Fantasia*, the best work of a very interesting writer, is to be one of the next volumes of Mr. Gosse's delightful series, Heinemann's Foreign Library. It is to be hoped that Mr. Gosse will give us translations of some of the best novels of Verga, and also of Luigi Capuana, who is only second to Verga (*Matilde Serao* is perhaps third) among living Italian novelists.

ADMIRERS and collectors of Cruikshank will be glad to learn that Thackeray's article in the *Westminster Review* on Cruikshank will be shortly republished by Messrs. Bell. The introductory notice will be from the pen of Mr. F. G. Stephens.

A TRANSLATION of Mr. Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*, under the title of *Le Cas étrange du docteur Jekyll*, has just been published by MM. Plon-Nourrit.

UNIVERSITY HALL, Mrs. Humphry Ward's new settlement in Gordon-square, will be opened for residence next October, under conditions very similar to those adopted at Toynbee Hall. The first course of lectures will be given during the October term by the Rev. J. Estlin Carpenter, on "The First Three Gospels." They will be delivered on Wednesdays, at 4 p.m., in University Hall, and in the evening at Essex Hall. Mr. Estlin will give another course of lectures on St. Luke during the Lent term; and M. Chavannes, of Leyden, will lecture in French on "The Religion of the Old Testament." The May term will be devoted to lectures by Rev. Richard Armstrong on "Man's Knowledge of God," Rev. Philip Wicksteed on the Pentateuch, and Rev. Charles Hargrove on "The Fourth Gospel." In May or June six lectures will be given in French by M. Réville on some subject connected with the history of Christian origins. In October Prof. Knight will lecture on "The Theistic Interpretation of the World." On the literary and social side, the Rev. Stopford A. Brooke will deliver five or six lectures (from November onwards) on "Poetry in the Nineteenth Century," which will be followed by lectures on Sociology by Mr. Wicksteed, and on the Co-operative Movement, by Miss Beatrice Potter. It is hoped that Prof. Max Müller will lecture at the Hall during the October term. Among the committee of this new movement we notice the names of the Rev. Stopford Brooke, Dr. Martineau, Dr. Drummond, Miss Frances Power Cobbe, and Miss Beatrice Potter. Mrs. Humphry Ward is the hon. secretary.

THE firm of Hachette has just published, in their series of "Grands Ecrivains Français," a volume on Mme. de Staël, by M. Albert Sorel. The same firm has added to its series of "Grands Ecrivains de la France" the sixth volume of the *Mémoires de Saint-Simon*, edited by M. de Boislisle.

THE *Dictionnaire Général de la Langue Française*, from the seventeenth century onwards, which had been prepared by MM. Hatzfeld and Arsène Darmesteter, has been completed by M. A. Thomas, and is now in course of publication, in parts, at the Librairie Delagrave.

THE death is announced of Eduard von Bauernfeld, perhaps the principal contemporary Austrian poet since the death of Hamerling. He was in his eighty-ninth year. He wrote a large number of plays, many of which were in their time extremely popular. He translated some of the plays of Shakespeare, and two or three of Dickens's novels. Bauernfeld is to be buried at the expense of the city of Vienna, not far from the grave of his friend Schubert.

THE first volume of the national edition of Galileo's works has just appeared at Florence, unfortunately in a limited edition printed for private circulation.

THE correspondence of Hans Christian Andersen is about to be published by Messrs. Dean & Son. Letters will be included from Charles Dickens and a great many other celebrities. Mr. Forster in his *Life of Dickens*, expressed much regret that he was unable to procure any letters which passed between Andersen and Dickens. This new volume will contain most if not all of the correspondence which Mr. Forster was unable to procure.

A NUMBER of scholars from Germany and America have, as usual, come to this country during the vacation in order to carry on their studies and researches at the British Museum. Among the Americans we noticed Prof. Elliott at the Johns Hopkins University, who is engaged on a work on romance philology.

THE Clarendon Press will publish in the course of the year an edition of the Tenth Book of Quintilian's *Institutes*, by Principal Peterson, of University College, Dundee. Besides an estimate of recent German criticism, this edition will embody the main results of a special collation of the MSS. in this country, in particular of the Harleian MS., which has hitherto been strangely neglected. The Tenth Book is put forward as an instalment of a complete edition, with which Dr. Peterson has already made some progress.

MESSRS. SWAN SONNENSCHNEIN & Co. are about to add to their "Social Science Series" a translation of M. Fustel de Coulanges' *Essai sur l'Origine de la Propriété Foncière*, edited by Prof. Ashley, of Toronto, with an introduction estimating the character and value of the contributions of Fustel de Coulanges to economic history. The translation has been undertaken with the sanction of Mme. Fustel de Coulanges, and will enjoy the benefit of her criticism.

MESSRS. HUTCHINSON & Co. have in the press an Australian Dictionary of Biography, comprising notices of eminent colonists from the inauguration of responsible government down to the present time, edited by Mr. Philip Menzell, F.R.G.S., and assisted by eminent colonials. It is proposed to afford in handy form information respecting Australasian men and women of mark, and the book will serve the twofold purpose of perpetuating the memory of deceased notabilities and of recording the careers of the living.

A NEW volume on the London suburbs is announced for publication by Mr. Elliot Stock, viz., *Memorials of Old Chelsea, a new History of the Village of Palaces*, by Mr. Alfred Beaver. The work will be issued in quarto size to subscribers, and will be copiously illustrated by the author.

THE September number of *Macmillan's Magazine* will contain an article by Mr. Goldwin Smith on the McKinley Bill. It will also

include a new story by Mr. Rudyard Kipling, *On Greenhow Hill*, in which are narrated the causes which led Private Learoyd to take the Queen's Shilling.

THERE is a proposal to bring out a book on the services of civil officers during the Indian Mutiny. The projectors are unwilling to incur the labour of consulting the records at the India Office, but they hope that they may get their materials from such of the officers concerned as still survive. Sir M. Monier-Williams is to be entrusted with the charge of editing the work. It is, however, almost inconceivable that even Sir M. Williams's reputation would tempt any sane publisher to undertake, or even to consider, such a proposal. The subject belongs to what it is the fashion to call "ancient history," and the custom to regard with but moderate interest. The memories of the veterans themselves may well play them tricks in regard to events which occurred thirty-three years ago, and which have probably formed the theme of pardonably vague conversation ever since. Lastly, they have been abundantly set forth by Mr. Holmes and Col. Malleson; while a special work on the subject (*Fifty-seven*), by Mr. H. G. Keene, was published by Messrs. W. H. Allen only six years ago. Mr. Keene's book professes to be compiled from those very official records which the present projectors appear to regard as a negligible quantity.

M. HENRI LASSERRE seems to be peculiarly unfortunate in his theological writings. His translation of the Gospels, after having been warmly commended by the bishops and the religious press of France, was condemned at Rome, put in the index, and withdrawn from circulation. His more recent work, "Nouveau Mois de Marie Notre Dame de Lourdes (récents épisodes)," Paris, Victor Palmé, 1890, has been denounced by the Bishops of Autun and of Bayonne to be read in public in any of the churches, chapels, religious communities and schools, under their jurisdiction.

WE regret to announce the death of Mr. Charles Roach Smith, the Kentish antiquary. Mr. Roach Smith was the author and editor of a number of valuable antiquarian, historical, and Shaksperian books. He wrote the monthly "Antiquarian Notes" in the *Gentleman's Magazine*, and was a constant contributor to the publications of the British Archaeological Association. Mr. Roach Smith died at the age of eighty-five.

#### VERSE.

L'INDIFFÉRENT—WATTEAU.

(*The Louvre.*)

He dances on a toe  
As light as Mercury's:  
*Sweet herald, give thy message!*—No . . .  
He dances on; the world is his,  
The sunshine, and his wingy hat,—  
His eyes are round  
Beneath the brim.  
To merely dance where he is found  
Is fate to him,  
And he was born for that.

He dances in a cloak  
Of vermeil and of blue:  
*Gay youngster, underneath the oak,  
Come, laugh and love!*—In vain we woo . . .  
He is a human butterfly;  
No soul, no kiss,  
No glance or joy!  
Though old enough for manhood's bliss,  
He is a boy,  
Who dances and must die.

MICHAEL FIELD.

#### OBITUARY.

CARDINAL NEWMAN.

WE will not give a sketch of the life of the remarkable man who has just been taken from us, for this has been done during the past week in almost every newspaper throughout the kingdom. Neither will we attempt a critical analysis of his writings, or a history of the "Oxford Movement" with which his name is so inseparably connected. But it is possible that some few remarks of a more personal character from one who was his churchwarden at St. Mary's, fifty years ago, and who was always treated by him with the greatest kindness—even though he did not altogether embrace his theological views—may not be unwelcome to some of our readers. Newman's wonderful power of attracting the devoted affection of younger men—which sometimes showed itself in an absurd and exaggerated form—his own love for his "dear old first college," as he called Trinity in after years, and his yearning after Oxford, which continued through life, all testify to the affectionate loveableness of his character. Who can wonder that the closing words of the last sermon that he preached at Littlemore drew tears from the eyes of his sorrowing friends and disciples? "And, O my brethren, O kind and affectionate hearts, O loving friends, should you know anyone whose lot it has been, by writing or by word of mouth, in some degree to help you thus to act; if he has ever told you what you knew about yourselves, or what you did not know; has read to you your wants or feelings, and comforted you by the very reading; has made you feel that there was a higher life than this daily one, and a brighter world than that you see; or encouraged you, or sobered you, or opened a way to the inquiring, or soothed the perplexed; if what he has said or done has ever made you take interest in him, and feel well inclined towards him; remember such a one in time to come, though you hear him not, and pray for him, that in all things he may know God's will, and at all times he may be ready to fulfil it."

As an instance of his loving remembrance of Oxford, we should like to mention the "Bird's-eye View" which we noticed some years ago on the walls of the waiting-room at the Oratory, with these touching words (Ezek. xxxvii. 3), in large blue capital letters, at the top and bottom of the print:—"Fili hominis, putasne vivent ista ossa? Domine Deus, Tu nosti."

But especially his love for the Anglican Church with all its faults and shortcomings, as expressed in another passionately pathetic passage in the same sermon, "On the parting of friends," is quite sufficient to explain the slow, gradual way in which he at last made up his mind to leave it, which some persons at the time said he ought to have done long before:—

"O mother of saints! O school of the wise! O nurse of the heroic! of whom went forth, in whom have dwelt, memorable names of old, to spread the truth abroad, or to cherish and illustrate it at home! O thou, from whom surrounding nations lit their lamps! O, virgin of Israel! wherefore dost thou now sit on the ground and keep silence, like one of the foolish women who were without oil on the coming of the Bridegroom? Where is now the ruler in Sion, and the doctor in the Temple, and the ascetic on Carmel, and the herald in the wilderness, and the preacher in the marketplace? Where are thy 'effectual fervent prayers,' offered in secret, and thy alms and good works coming up as a memorial before GOD? How is it, O once holy place, that the land mourneth, for the corn is wasted, the new wine is dried up, the oil languisheth—because joy is withered away from the sons of men?' 'Alas for the day! how do the beasts groan! The herds of cattle are perplexed, because they have no pasture; yea, the flocks of sheep are made desolate.' 'Lebanon is ashamed and hewn down, Sharon is like a wilderness, and Bashan and Carmel shake off their fruits.' O,

my mother, whence is this unto thee, that thou hast good things poured upon thee, and canst not keep them, and bearest children, yet dardest not own them? Why hast thou not the skill to use their services, nor the heart to rejoice in their love? How is it that whatever is generous in purpose, and tender or deep in devotion, thy flower and thy promise, falls from thy bosom and finds no home within thine arms? Who hath put this note upon thee, to have 'a miscarrying womb, and dry breasts,' to be strange to thine own flesh, and thine eye cruel towards thy little ones? Thine own offspring, the fruit of thy womb, who love thee and would toil for thee, thou dost gaze upon with fear, as though a portent, or thou dost loathe as an offence—at best thou dost but endure, as if they had no claim but on thy patience, self-possession, and vigilance, to be rid of them as easily as thou mayest. Thou makest them 'stand all the day idle, as the very condition of thy bearing with them; or thou biddest them begone, where they will be more welcome; or thou sellest them for nought to the stranger that passes by. And what wilt thou do in the end thereof?'"

But, notwithstanding his affectionate disposition, no one could write more sharply than Newman when an adequate opportunity seemed to him to require it, as in the crushing exposure of Achilli's character, and in the memorable chastisement inflicted on Mr. Kingsley for his most offensive, wanton, and unprovoked attack. This latter controversy afforded a wonderful example of his extraordinary rapidity of composition. Truly he had "the pen of a ready writer;" for the different chapters of the "Apologia" were written, printed, and published in successive weeks. Another instance of this readiness was shown in the case of Dr. Faussett, the Margaret Professor of Divinity, who preached in the summer term of 1838 in the university pulpit a violent sermon against the Tractarians. This was published (whether by accident or design) just before the long vacation, at the time when Oxford was full of visitors from all parts of the country. It was evidently necessary that an answer to this sermon should be prepared and issued at once; for, if it did not appear till the middle of the vacation, its usefulness would be almost nullified. Accordingly, Newman wrote and published a "Letter" to Dr. Faussett within four days, giving a detailed answer to all his charges. It is true that it was known that the sermon was going to be published, and Newman's friends who had heard it preached had no doubt told him its contents, so as to enable him to prepare his materials; but, after making allowance for all this, the promptness of the appearance of his "Letter" must be considered a very remarkable instance of intellectual activity.

Newman's influence on young men was destined to be shown in the pulpit of St. Mary's, not in the lecture-room at Oriel; but there are just two incidents in his college life which seem to deserve a word of notice. When we remember the close union of Pusey, Keble, and Newman in editing the "Library of the Fathers" (where their names appear together), and in other publications connected with the "Oxford Movement," from 1836 onwards, it is curious to find that in 1827-8 both Pusey and Newman supported Hawkins against Keble at the election for the headship. Besides the account of the transaction given in Burgon's "Twelve Good Men," there are some very interesting letters from Pusey, Keble, and Newman in the *Guardian*, January 30, 1889. Newman particularly alludes to Hawkins's

"general views so agreeing with his own, his practical notions, religious opinions, and habits, of thinking . . . his pursuing ends which he cordially approved, and bringing to the work powers of mind to which he had long looked up with great admiration."

How bitterly Newman must in after times have

regretted his action on this occasion. need not be here enlarged upon, for it is always a painful and ungracious task to dwell upon the differences of good men, each of whom may have so much to bring forward in his own defence. And this may be said with respect to Hawkins's quarrel with the three tutors, Newman, Froude, and Wilberforce; in which, however, we cannot but think that he was wrong in not allowing the tutors—taking into consideration their religious and intellectual character—to try their experiment of having more intimate connection with the undergraduates. The result was that the three tutors resigned, and, notwithstanding the Provost's energetic efforts to supply their place, the college never quite recovered from their loss.

All these matters relate to the former half of his long life, in which he certainly met with scant honour and consideration in his own University and the Anglican Church generally. Probably one of the most unexpected events in his chequered life was the altered feeling towards him exhibited by the members of the church which had in a manner expelled him from her bosom, and the universal respect with which he came to be regarded. The recognition of his merits by his adopted church was somewhat grudging and tardy, but probably he will for centuries continue to be regarded as one of the greatest and best of its ecclesiastical dignitaries.]

W. A. GREENHILL.

#### MAGAZINES AND REVIEWS.

PROF. FREDERICK HALBHEER gives in the present number of the *Antiquary* an interesting account of a recent visit to Pompeii; and Mr. Edlesdon continues his valuable list of monumental brasses. Mr. W. Carew Hazlitt's memoranda of a tour in the Netherlands is far too short, but is, as far as it goes, instructive. We hope it will induce some of his readers to visit that interesting country. So near as Holland is to our shores, there are but few Englishmen who ever think of visiting any of its towns and villages except the few places noted in the ordinary guide books. Our own experience convinces us that almost every place in the land contains objects of interest. Mr. R. C. Hope continues his notes on holy wells. He is taking them in the order of the counties, and has already proceeded as far as Shropshire. Though the catalogue is very far indeed from being perfect, it will be found most useful to future investigators of this most interesting subject.

THE new volume of the "Gentleman's Magazine Library" contains the first section of the *Memoirs on Architectural Antiquities*. The articles show a similarity of style and treatment which has been absent in the previous selections; and this result arises from the circumstance that they are mainly the composition of one man—John Carter—an antiquary of considerable note from 1790 to 1810. During those years he visited the principal buildings throughout England and Wales, analysed the varied styles in which they had been constructed, noted the condition of repair or disrepair in which they stood, and pointed out in what manner they had been injured by the ravaging hands of the restorer. Very early in his career, when visiting the cathedral at Peterborough, he learnt from the Dean that the city corporation proposed the mutilation or destruction of the entrance gate into the close, and joined with that dignitary in his indignation at the proposal. Henceforward he determined to devote his energies, so far as his means would allow, to the task of tracking out "architectural innovation," and of staying its "iron hand."

These memoirs show the ceaseless assiduity with which he carried out his design. They afford a comprehensive history of the state of ecclesiastical architecture in our country at the close of the eighteenth century, and in some buildings, especially in the case of Westminster Abbey, supply a detailed examination of its condition at that date. The Notes, which have been compiled by Mr. A. C. Bickley, show how far the edifices described by Carter have since been altered or restored. The whole volume stands out as of especial attraction to the architectural enthusiast.

THE most interesting article in the *Indian Antiquary* for July is an elaborate account of "The Aborigines of Sokotra; an Ethnological, Religious, and Philological Review," by Major J. S. King. The article covers twenty-six pages, and contains a comparative vocabulary of the language. Major King, though he has twice visited the island, was only there for a very short time, and relies but little on personal observation.

THE new number of the *Babylonian and Oriental Record* contains the following articles: "Bananas and Melons as Desert Fruits of Assyrian Monarchs and Courtiers," by J. Bonavia, M.D.; "On a Lycian Inscription," by W. Arkwright; "An Unknown King of Lagash," from a lost inscription of 6,000 years ago, by Prof. T. de Lacouperie; and "Decipherment of Yannisai Inscriptions," by Robert Brown, jun.

#### THE INTERNATIONAL "CONFERENCE DU LIVRE" AT ANTWERP.

It was an excellent idea of M. Max Rooses, the keeper of the Musée Plantin-Moretus at Antwerp, to celebrate the tercentenary of the death of Christophe Plantin, the famous printer, by summoning an international congress to discuss questions of general interest connected with the production, preservation, and circulation of books. Assisted by an energetic committee, consisting of the leading citizens of Antwerp, and including such well-known men as M. Van den Peereboom, the Minister of Railways, M. Paul Cogels, the President of the Academy of Archaeology of Belgium, and M. Frans Gittens, the Flemish dramatist, M. Max Rooses sent his invitations broadcast over Europe to paper-makers, printers, engravers, binders, publishers, librarians, bibliophiles, and men of letters, and received numerous replies promising adherence. Unfortunately many of the most distinguished German and English adherents to the scheme failed to put in an appearance at Antwerp, and their absence robbed the congress to some extent of its full measure of success. It is much to be regretted that such well-known gentlemen as Dr. Richard Garnett, of the British Museum, Mr. Jenkinson, the Librarian of Cambridge University, Mr. Kershaw, of Lambeth Palace, Mr. Moens, and the Rev. S. S. Lewis, were not present, for they were fully expected, and would have been cordially welcomed, and the few Englishmen who attended the congress felt that their generous entertainers had a right to feel aggrieved at the smallness of the contingent of Englishmen, considering the number who had sent in their names and promised to read papers or open discussions. On the other hand, France, Holland, Portugal, Switzerland, and Italy were excellently represented, and the presence of Herr Busse, director of the Imperial press of Berlin, and of Mr. Charles Welch, Librarian of the Guildhall Library, London, with a few of their compatriots, justified the claim of the congress to be considered international.

The foreigners present received a kindly welcome at the *Cercle Artistique, Littéraire et*

*Scientifique* of Antwerp on the evening of August 6, and on the following day the congress held its first sitting in the beautiful hall of that institution. M. Charles Ruelens, Librarian of the Royal Library of Brussels, was elected president of the Congress, M. Van den Peereboom, Minister of Railways, the Baron Osy de Legwaart, Governor of the Province, M. Leopold de Wael, Burgomaster of Antwerp, and General de Renette Moretus, honorary presidents, and MM. Max Rooses, Charles Dumercy, and Jan Bouchery, secretaries. A long list of vice-presidents was announced, including representatives of many nationalities—namely, MM. Arthur Van den Nest, *échevin* of Antwerp, Eugène Plon, the celebrated author and publisher of Paris, the Marquis de Granges de Surgères of Nantes, the Comte J. J. de Daugnon, director of the *Archivio Storico Gentilizio*, of Milan, Deslandes, Director of the National Press of Lisbon, Prof. Jan Ten Brink, of Leyden, Christophersen, the Consul-General of Sweden at Antwerp, Morel of Berne, the secretary of the International Union for the Protection of Literary and Artistic Property, and Eugène J. E. Schreck, of Philadelphia; while the places of Prof. Dziatzke, librarian of the University of Göttingen, and of Dr. Richard Garnett, who were absent, were taken by Herr Busse, of Berlin, and Mr. Charles Welch, of London. After an address from the president, and a cordial welcome to the good city of Antwerp given by the burgomaster, the congress divided into three sections for the despatch of business. The first section was to discuss questions relating to what was called upon the programme the "objectivity" of books, namely, the adoption of general rules and recommendations as to printing, binding, illustrating and indexing; and this section, as might have been expected, was chiefly attended by the printers and bibliophiles. To the second section, which was joined by many publishers, were allotted subjects relating to the postage of books, to custom-house duties on them, to the relations between authors and publishers, &c. The third section was chiefly intended for librarians, and devoted itself to questions concerning the organisation of libraries, catalogues, and the relations of libraries in different countries to each other. It will be seen that the great question of international copyright was omitted from the programme by the organisers of the congress, probably because it was thought better to leave it to the International Society of Authors. It will be most convenient to notice the discussions and recommendations of the three sections separately, though their deliberations were spread over three days, August 7, 8, and 9, and their conclusions were, on each afternoon, laid before the congress at its general meeting, and voted on afresh.

The first section was presided over by Herr Busse, of Berlin, with MM. Hayez and Jouaust, leading printers of Brussels and Paris, as vice-presidents, and first M. Auguste Aulit, "homme de lettres" of Antwerp, and then M. Brockmann, printer, of Antwerp, as secretary and reporter. The first question considered was the much debated one of *formats*, or size-notation, and it was resolved to recommend that the terms folio, quarto, octavo, &c., should be considered in future to designate, not the mode in which the sheets were made up, but the size of the pages. A scale was propounded by which all books should be called folios, quartos, octavos, &c., in proportion to their length and breadth, which was severely and wittily criticised by M. Eugène Plon, on behalf of the publishers. The accomplished reporter, M. Aulit, found great difficulty in drawing up the report of the section, owing to the technicalities involved, and his mixed duties as secretary, reporter, and translator, and the question was referred back

to the section on the first day. On the next, however, a decision was come to in the sense of his report, but couched in still vaguer words, omitting all mention of breadth, and not severely limiting the standard of height. The obvious idea of using the terms folio, quarto, octavo to designate the formats of a book and of adding figures in centimètres to define its size seems to have escaped the notice of the section, though it occurred to some of the other members of the congress. The second recommendation of the section was that all governments should be requested to issue their official publications, parliamentary debates, &c., in a uniform and handy shape, a recommendation which all who use English Blue-books will readily endorse. These questions occupied most of the time of the section, but it also agreed to many other important resolutions, such as the recommendations, that it was expedient to form professional schools of engraving, and that an agreement ought to be come to between the printers of all nations as to the classification of type. On the motion of the Marquis de Granges de Surgères, a rather vague recommendation was adopted as to the uniformity of pagination in different editions of the same book, and the section at last, we suppose for lack of better subjects, actually descended to the puerility of deciding that a good alphabetical index, made by the author himself, added greatly to the value of the book. On the whole the deliberations of the first section of the congress had a distinct value; it is eminently expedient that some international agreement should be come to between the printers of all civilised nations as to format and type, and we only wish that some practical paper maker had been present to insist on the necessity of using sound paper instead of the flimsy stuff which is now, alas, only too much used all over Europe.

The second section had as its chairman M. Armand Templier of the great house of Hachette et Co, President of the *Cercle de la Librairie* of Paris, with MM. Thieme and Bruylant-Christophe, publishers at Amsterdam and Brussels respectively, as vice-presidents, and M. Charles Dumery, of Antwerp, as reporter. This section, which consisted largely of publishers, carried on its discussions in a more business-like and less heated fashion than either of the others. It expressed a hope that the publishers of different countries should be urged to form associations resembling the *Cercle de la Librairie* of Paris, and that these associations should enter into relations with each other, and act in harmony in every civilised country on questions of importance to the trade. It next decided that it is inexpedient to interfere with the relations between authors and publishers by legislation, as has been done in Hungary and Switzerland, and that all such legislation does harm to the general prosperity of literature. It unanimously resolved that custom house duties on books ought to be entirely abolished, and that representations should be made to the governments of all countries maintaining these duties, condemning them and urging their abolition. The question of uniformity of postage gave rise to much animated debate, and it was eventually resolved that it is desirable that the maximum weight to be sent by book post should be raised to 5 kilogrammes or about 11 lbs. in the countries belonging to the Postal Union, and to 3 kilogrammes in countries not in connexion with the Union. All these recommendations and resolutions are eminently practical; the section avoided the temptation of encouraging the pernicious doctrine of state interference in the relations between authors and publishers, and couched its recommendations in a modest tone, remembering that its members had only power to

advise, and not to compel. The satisfactory manner in which matters were conducted in this section was largely due to the tact and ability of MM. Templier and Chatrousse, of Paris, and of MM. Wauters and Dumery, of Antwerp, and it is particularly to be regretted that no English or American publishers were present at the debates.

The third section, which was joined by all the librarians present at the Congress, was presided over by M. Ferdinand van der Haeghen, the learned bibliographer and librarian of the University of Ghent, who nominated as vice-presidents Dr. Wijmmalen, chief librarian of the royal library at the Hague, and Mr. Jenkinson, the librarian of the University of Cambridge. Owing to the absence of these gentlemen, their place was taken by Dr. Durieu, librarian to the University of Leyden. The secretary was M. Ernest Bosiers, of Antwerp, who was assisted by M. Henri Stein, of the Archives of Paris. This section had first to listen to a very long paper, read by M. Merzbach, of Brussels, recommending the formation of a national bibliography in every country, the desirability of which is so obvious that the time of the section was simply wasted in discussing it; yet in the course of discussion the interesting fact came out that in Belgium the government purchases a copy of every book printed, instead of having it presented gratis by the publisher. The next question brought up was that of thefts from National Libraries, *à propos* of which the name of the notorious Libri was frequently mentioned, and it was resolved that books and manuscripts stolen from public libraries ought to be regarded as "hors commerce," and when found in foreign countries ought at once to be restored to the institutions from which they were stolen. Next in order came a paper by Mr. Welch, of the Guildhall Library, admirably translated by M. A. Moortgat, professor at the *Athénée Royal* of Antwerp, which was notable as being the only contribution of an Englishman to the work of the Congress, though several others had sent in their names as willing to read papers or open discussions. The proposition of Mr. Welch was that a list of manuscripts in all countries should be drawn up as soon as possible as a basis for an international and universal catalogue of manuscripts. He quoted as one of the causes which had led him to suggest such a course, that he had, by the merest chance, discovered that the minutes of the Merchant Adventurers of London were preserved in the archives of Amsterdam, and argued that there must be in the different archives and libraries innumerable manuscripts, possessing, perhaps, little interest to the countries in which they were deposited, but of incalculable value to the historians and *littérateurs* of other countries. Such a list as he proposed would give the necessary clue to discovering them. His proposition was most favourably received and unanimously accepted in the following form: "That the governments of the different countries should be urged to form complete catalogues of the MSS. in their public institutions, and to request private individuals to contribute titles of the MSS. in their possession, as a preliminary step towards forming a universal catalogue of MSS." A heated discussion was then raised on the *rezata quaestio* of the propriety of lending manuscripts and rare books to savants. M. Ruelens, the president of the Congress, argued that such valuable works should never be lent at all on any occasion to individuals, and quoted many instances of serious damage which had accrued to the treasures under his charge at Brussels from allowing them to leave his custody. The question of allowing manuscripts and rare books to be lent by one national or university library to another in a different country for the use of men of letters was then

mooted and received with mixed feelings by the librarians present. It was felt that this scheme would confine the danger of lending works of value to the mere risk of transport, and that it would be of the greatest service to men of learning and research for purposes of collation and study, while at the same time many librarians did not like the idea of encouragement being given to the removal of their treasures. The following resolutions were eventually passed, though not unanimously, by the section and accepted by the Congress: "That it ought to be absolutely forbidden to lend manuscripts or valuable printed books belonging to public institutions to individuals under any consideration whatsoever"; "That it ought to be possible for such institutions to lend such works to other institutions for the use of individuals on receiving the guarantee of the responsible guardians of the borrowing library." Such a proceeding would undoubtedly be of the greatest value to learned men who are unable to travel, and might do great things for research and the progress of literature, and it was greatly regretted that no one from the British Museum was present to express the views of the authorities of the greatest English library on the subject. So far the deliberations of the third section were sensible, and may have important results, worthy of the first international "Conférence du Livre," by calling attention to the necessity of establishing entire harmony between the librarians of different countries in order that the greatest advantage may be drawn from the accumulated stores of the written learning of the world. The other discussions were simply puerile. One gentleman read a paper on "The utility of having a general catalogue at the disposal of the public in the great national libraries." And another moved "That the public ought to have free access to the catalogues of public libraries." That such questions should have been discussed at all only shows that in the matter of organisation, continental, or at the least Belgian, libraries must be far behind those of England and the United States. No discussion took place on the question of establishing a uniform system of catalogues in all libraries, or on the best method of compiling and arranging a catalogue, and the remarks let fall upon the subject show that it would be of infinite advantage to continental librarians if Mr. Melvil Dewey, Mr. Cutten, or some other of the American librarians who have established their position, as the best and most methodical cataloguers in the world, would start on a mission to Europe to instruct their less experienced colleagues.

On the whole the labours of the first Congress have not produced—and are not likely to produce—any important practical results at present. Yet the idea is a good one; many subjects were discussed of infinite importance to all persons interested in the production or circulation of books, and the earnestness of spirit and genuine desire to come to an international agreement on many most important questions, which was universally displayed, argues well for the future. At the close of the Congress it was resolved that it should meet yearly; M. Max Rooses was appointed perpetual secretary, a post which will necessarily entail upon him an immense amount of labour, and it was left to the committee to decide upon the time and place of the next meeting. It is to be hoped that it will then be attended by more representatives from England, Germany, and the United States, and that this first session may be followed by others, which, after the experience gained last week, will have a better programme and aim at more practical results.

A few words must be said in conclusion in recognition of the cordial welcome and universal kindness shown to the foreigners present by the



Antwerp members. Every institution was thrown open to them free, even at the hours prohibited to the public, and their card of membership was sufficient to secure them hospitality wherever they went. Nor were they left without tangible souvenirs of this most interesting occasion. A diploma of membership, printed by the ancient press of Christophe Plantin; a copy of the poems of Plantin, collected and edited by M. Max Rooses, and printed by M. Deslandes, at the Lisbon national press; and an exquisitely got-up catalogue of the French section at the "Exposition du Livre," were presented to each member. Something ought, perhaps, to have been said of this exhibition, but it is still incomplete; and from its present appearance it would seem that France has a monopoly in producing books of the highest technical excellence. Until it is more complete, it deserves no more than this passing notice, and we might be permitted to hope that some of our English printers and publishers may even yet at this late hour show themselves worthy rivals of MM. Hachette and Plon. On the evening of Saturday, August 9, the members of the first "Conférence du Livre" dined together at the *Cercle Artistique*. The health of the King of the Belgians was drunk, and acknowledged by a sympathetic telegram; and the toast of the foreign delegates was replied to in many different languages by M. Templier, M. Emile Mancel, Herr Busse, M. Morel, the Comte de Daugnon, Prof. Ten Brink, Mr. Welch, M. Christophersen, and M. Tsontosi Janos, the last of whom spoke, not in his native Hungarian, but in Latin. On Monday morning the foreign representatives were also invited to be present at the grand ceremony which took place at the inauguration of the new Musée des Beaux Arts. It is impossible to conclude without mentioning the names of the Antwerp gentlemen who took such pains to make the visit of the English to their grand old city pleasant and instructive, namely, MM. Frans Gittens, the poet, and the greatest writer of the new Flemish school of dramatists; Henri Hymans, the keeper of the engravings at the Royal Library at Brussels, and the greatest living authority on his subject; Auguste Aulit; F. van Steenwege; and most of all, M. Antoon Moortgat, whose perfect knowledge of English and readiness to render assistance will be ever most gratefully remembered by those who had the pleasure of making his acquaintance. The only Englishmen present at this interesting congress were Mr. Charles Welsh, of the Guildhall Library; the Rev. J. Clare Hudson, the editor of *Lincolnshire Notes and Queries*; Mr. James Yates, Public Librarian of Leeds; Mr. Poyntz Stewart; Mr. W. Roberts, editor of the *Bookworm*, and the undersigned.

H. MORSE STEPHENS.

## SELECTED FOREIGN BOOKS.

### GENERAL LITERATURE.

- DÜHN, F. v., u. L. JACOB. Der griechische Tempel in Pompeji. Heidelberg: Winter. 10 M.  
GRIMM, J. Kleinere Schriften. 8. Bd. Vorreden, Zeitgeschichtliches u. Persönliches. Gütersloh: Bertelsmann. 12 M. 50 Pf.  
MANITIUS, M. Beiträge zur Geschichte frühchristlicher Dichter im Mittelalter. II. Leipzig: Freytag. 60 fr.  
MERLINO, X. L'Italie telle qu'elle est. Paris: Savine. 3 fr. 50 c.  
MORTILLARO, V. Légendes historiques siciliennes du 13<sup>e</sup> au 19<sup>e</sup> siècle. Turin: Loescher. 10 fr.  
RICARD, J. Histoires: fin de siècle. Paris: Calmann Lévy. 3 fr. 60 c.

### THEOLOGY.

- BRÜCKNER, W. Die chronologische Reihenfolge, in welcher die Briefe d. Neuen Testaments verfasst sind. Leipzig: Harrasowitz. 6 M.

### HISTORY, ETC.

- FONTES rerum austriacarum. 2. Abth. 45. Bd. 1. Hälfte. Meinhard's II. Urbare der Grafsch. Tirol. Von O. v. Zingerle. 1. Thl. Leipzig: Freytag. 3 M. 60 Pf.  
FUNKER, H. Die Actio funeraria. Halle: Peter. 1 M.

- KRUMBHOLTZ, R. Samaiten u. der Deutsche Orden bis zum Frieden am Melno-See. Königsberg: Beyer. 4 M. 50 Pf.  
MAGGIOLLO, le Vicomte A. Pozzo di Borgo, 1764-1812. Paris: Calmann Lévy. 3 fr. 50 c.  
SARAGONE, A. Gli avvenimenti del 1837 in Sicilia. Turin: Loescher. 8 fr.  
WASTLER, J. Das Landhaus in Graz. Wien: Gerold's Sohn. 12 M.

### PHYSICAL SCIENCE AND PHILOSOPHY.

- GAGEL, C. Die Brachiopoden der cambrischen u. silurischen Geschiebe im Diluvium der Provinzen Ost- u. Westpreussen. Königsberg: Koch. 2 M.  
HANDLIRSCH, A. Monographie der in Nysse u. Bembex verwandten Grabwespen. V. Leipzig: Freytag. 1 M. 60 Pf.  
KAPFER, M. Der "Common Sense" als Princip der Gewissheit in der Philosophie d. Schotten Thomas Reid. Leipzig: Engelmann. 2 M.  
KAYSER, H., u. C. RUMER. Ueb. die Spectren der Elemente. 3. Abchnitt. Berlin: Reimer. 3 M. 50 Pf.  
SCHNITZ-DUMONT. Lichtäther u. elektrische Welle. Eine Weiterführung der Maxwell'schen Medientheorie. Dresden: Höckner. 1 M. 60 Pf.  
VOIGT, A. Die Auflösung v. Urtheilssystemen, das Eliminationsproblem u. die Kriterien d. Widerspruchs in der Algebra der Logik. Leipzig: Danz. 2 M.

### PHILOLOGY, ETC.

- BOJUNGA, K. Die Entwicklung der nhd. Substantivflexion. Leipzig: Gräfe. 3 M.  
DEMOSTHENES' Rede f. die Megalopoliten. Griechisch u. deutsch, m. ausführl. krit. u. exeg. Kommentar v. W. Fox. Freiburg-i.-Br.: Herder. 4 M. 50 Pf.  
ESCHER, Jak. Triton u. seine Bekämpfung durch Herakles. Leipzig: Fock. 2 M. 50 Pf.  
GORTZ, G. Emendationes militis gloriosi Plautinae. Jena: Neuenhahn. 50 Pf.  
MAAR, E. De Aeschylis supplicibus commentatio. Leipzig: Fock. 1 M. 50 Pf.  
MATZKE, J. E. Dialectische Eigentümlichkeiten in der Entwicklung d. mouillierten l im Altfranzösischen. Paris: Welter. 3 fr.  
MEYER-LÄRKE, W. Italienische Grammatik. Leipzig: Reissland. 12 M.  
MORF, H. Das Studium der romanischen Philologie. Zürich: Füssli. 1 M. 50 Pf.  
MUSAPPA, A. Sulla critica del testo del romanzo in Francesco antico Ippomedon. Leipzig: Freytag. 1 M. 50 Pf.  
QUINTILIANI de Institutione Oratoria liber I. Texte latin publié avec des notes biographiques sur Quintilien par Ch. Fierville. Paris: Firmin-Didot. 10 fr.  
WAGNER, R. Stellung d. attributiven Adjectiva in altfranzösischen Prosatexten von Anfang d. 13. bis Anfang d. 15. Jahrh. Leipzig: Fock. 2 M. 20 Pf.

## CORRESPONDENCE.

### THE ORIGINAL FRENCH EDITIONS OF "THE KALENDER OF SHEPHERDES."

Paris: August 9, 1890.

On a visit to the Bibliothèque Nationale, for the purpose of completing the bibliographical history of "The Kalender of Shepherdes" for my forthcoming edition, I have had the satisfaction of making an interesting discovery.

"The Kalender of Shepherdes," as is well known, is translated from a French book entitled "Le compost et kalendrier des bergiers," which enjoyed in France the same popularity as "The Kalender of Shepherdes" in England. I have seen eighteen French and sixteen English editions, and there were very likely many more editions which have not come down to us. The first English translation was printed in 1503 in Paris, and was evidently done by a Scotchman, the text, however, has been considerably modified by the French printers, who were ignorant of its language. Of this only two copies are extant, one perfect at Chatsworth in the library of the Duke of Devonshire, the other deficient at Althorp in Lord Spencer's library. The second English translation was printed 1506 in London by Richard Pynson, at "whose charge and expense" it was translated, the Paris edition being unintelligible to English readers. Of this latter edition the only known, but deficient, copy is in the Grenville collection of the British Museum. Both these first English editions are translated from the French edition printed in 1496 by Guiot Marchant in Paris, as can be proved from internal evidence.

The first French editions known of "Le compost, &c.," bear the date 1493. They are both productions of Guiot Marchant's press. The one is published on April 18, the other on July 18, 1493.

I have not been able to find a copy of the

April edition, and must rely on the description which J. Ch. Brunet gives in his "Manuel du libraire," &c., ii. p. 202.\*

"Compost (cy est le) et Kalédrier des bergiers nouvellement refait et autrement compose que nestoit par auant. . . Finit le compost et kalendrier des bergiers imprime a Paris par Guiot Marchant. . . lan M.CCCC. iiiixx et xiii le xviii<sup>e</sup> iour d'auril, in-fol. goth. de 90ff. signat. A-N, fig. on bois, &c.

"Edition la plus ancienne que nous connaissons de cet ouvrage. C'est pour en avoir mal lu la date que nous l'avons indiquée dans nos précédentes édit., sous l'année 1488. Depuis, nous avons vu un exemplaire d'une édition qui pourrait bien être la même que celle-ci, mais dans lequel la fin manquait; nous y avons trouvé au recto du 5<sup>e</sup> f. du cah. A, cette date: 'Lan de ce preset cōpost et kalendrier 7 q<sup>l</sup> a este fait et cōmēce auoir cours le p<sup>m</sup>ier iour de iāuier est M.CCCC. iiiixx et xiii.'

"Et au 8<sup>e</sup> f. le commencement du Calendrier pour les années Mil. iiii. C. iiiixxi. a Mil. V. C. et xii."

The July edition is in the Grenville collection of the British Museum, where I have examined it; it commences on sig. a,

"Icy est le compost et kalendrier des bergiers nouvellement refait et autrement compose que nestoit par auant," &c. Finit le compost et kalendrier des bergiers imprime a paris par Guiot Marchant demourant a la fleur de lis en la rue Saint inques. Lan de grace Mil. CCCC. iii. xx. et xiii. Le xviii. iour de iūillet" (folio, black letter, woodcuts, 90 leaves. Sig. a to n, in eights, finishes on n<sub>2</sub> recto, n<sub>6</sub> being a blank).

A comparison of these two descriptions, together with the fact that both editions followed one another in the course of three months, leads me to suppose that both are essentially alike.

In the Bibliothèque Nationale I found very curious evidence for this hypothesis. There is a splendid copy on vellum of the "Compost &c.," with broad coloured margins (blue, red, gold, brown, with designs of flowers), and sixty-two most skilfully executed miniatures.† It commences with sheet b, in eights, and this b contains, as in the edition of July, the almanac and the tables, then follows A to N, in eights. On A<sub>1</sub> recto, above the arms of the French kings (in this case Charles VIII.), there is the following title:

"Le kalédrier des bergiers nouuellement fait. Du quel font adiouftez plusieurs nouuelletes cōme ceulx," &c.

The first six words of this title are written very much larger, in blue ink. The copy finishes on N<sub>2</sub> recto, the colophon is effaced and replaced by a device of Verard, but some parts of the letters are on minute examination still to be recognised. I at once suspected that the copy must be one of the April edition. I compared it minutely with Brunet's statement; found that on A<sub>2</sub> recto the date is stated with the same abbreviations as above quoted; further, that the eclipses on C<sub>1</sub> recto commenced with the same year. After this, I endeavoured to decipher the fragments of the colophon, which are, in very favourable light and upon close examination, still recognisable, and I was able to read on the left-hand side of Verard's device:

"(1) Finit le compost et ka par Guiot marchant de le college de nauarre d'auril";

\* Jaques-Charles Brunet, Manuel du libraire et de l'amateur de livres, etc. Paris, 1860-65. 8<sup>o</sup>.

† Through the kindness of M. le Conservateur et Sous-Directeur O. Thierry-Prou, this copy was withdrawn from an exhibition and placed at my disposal. It is, indeed, one of the most beautiful volumes I have ever seen.

and on the right-hand side:

"e a Paris  
rt derriere  
viii. iour."

Both fragments I have completed by help of Brunet's description and by the colophon of the edition of Iuillet, so that it would run thus:

"Finit le compost et kalendrier des bergiers Imprime a Paris par Guiot Marchant de mouvant au champ gaillard derriere le college de nauarre Lan. Mil. CCC. iiii. et xiii. Le x. viii. iour dauril."

Thus I had sufficient evidence that the edition on vellum of the Bibliothèque Nationale is wrongly ascribed to Verard. It was printed by Guiot Marchant for Verard, being simply an impression on vellum of his first edition.

It only remains to explain the fact that the first sheet b of the volume has small signatures, whereas all the other letters denoting the signatures of the book are capitals. This is easily done. Sheet b, on account of the black and red type, did not come out well in the first impression of April, and was thus replaced by the sheet b of the July edition, which turned out better. The Bibliothèque Nationale possesses, therefore, the original edition of "Le Compost" and in the finest possible shape; the British Museum, the great English National Library, can boast of possessing the second edition, published only three months later.

H. OSKAR SOMMER.

#### "HETMAN" AND "HAUPTMANN."

British Museum: August 10, 1890.

Mr. Krebs's doubts as to the Teutonic antipathies of the sixteenth century Poles in general, and of Stephen Báthory in particular, will be, I am sure, at once and for ever dispelled if he takes the trouble to consult the lately published Vatican MS. (Warsaw, 1887), entitled, "Vincent Laureo Nonce Apostolique en Pologne 1574-78 et ses dépêches inédites."

A very perfunctory examination of the South-eastern European dialects will also convince him that even the language of "the barbarous hordes of Turkey" has set its stamp unmistakably and indelibly upon the military vocabulary of its neighbours.

R. NISBET BAIN.

#### THE OGAM STONES IN THE ISLE OF MAN.

Ballaqueneey: Aug. 9, 1890.

I have been staying some days here in the south of the Isle of Man, at Mr. Henry Kelly's, of Ballaqueneey, in Rushen. He still has the Ogam stones, which I tried to describe in the ACADEMY when I was in the island on a former visit. There was one of the them, however, which I could then only read in part. I have tried that this time every day in good light; and after cleaning it very carefully with a brush and water, I have succeeded in getting every score to appear distinct from the accidental inequalities of the stone; for that was the difficulty, as the scoring is very shallow. Every digit is now beyond doubt in my opinion, and the additional word gives us the Early Goidelic form of the word for a druid or magician. The whole runs thus:

III. .... III. .... / . IIIII ..... II///. . III.

Dova i do n a Ma q i D r o a t a

In other words the stone marks, or originally did mark, the burial place of "Dovaido son of (the) Druid," and it forms an answer to a question often asked me here—namely, were there ever any druids in the island. Indeed, one might go so far as to say that there not only have been druids in the island in old times, but that they are not wanting here even now, though the ancient name for them is no longer

in vogue. They are now best known by the English names of charmers and herb-doctors; and their skill, or whatever it may be, has come down in a few families from father to son or daughter in uninterrupted series of generations, reaching as far back as the oldest people now living can trace them, probably much further. They are decidedly hereditary and of no little importance in the social economy of the island. There never seems to have been any violent eradicating of druidism among the Goidelic Celts: they probably received Christianity as a better kind of druidism, and in the spirit of the old Irish saint who in the fulness of his fervour sang, "Christ is my Druid."

JOHN RHYS.

#### MĀDHAVA AND SĀYANA.

Nasik, Bombay: July 13, 1890.

With reference to the letters of Dr. Peterson and Prof. Bendall on the above subject, may I be allowed to point out a passage in the introduction to the *Sarvadarśanasangraha*, which seems to lend strong confirmation to the late Dr. Burnell's theory that Sāyana is the mortal body of Mādhava. The passage referred to is as follows:

"Skrimatsāyana dugdhadbhikānastubhena mahan-jasā  
Kriyate Mādhavarjyena sarvadarśanasangraha  
Pūrvashāmatidustarāṇi sūtarīm ālodya sūstrā-  
yasaṁ  
S'rimatsāyana mādhabaḥ prabhur upanyasthāt  
satūṁprīṭhaye."

Here Sāyana mādhaba appears distinctly as a single person, the author of the treatise; and the description of Mādhava as the "crest-jewel of the milk ocean of the fortunate Sāyana" seems to indicate, as Prof. Cowell has pointed out, some such relation as is expressed in Burnell's theory that Sāyana is the mortal body of Mādhava.

As regards the verse quoted by Dr. Peterson, would it be too fanciful to suppose that "manobuddhi" is to be taken literally, and that, as Sāyana is the name of the one, so Bhoganātha is that of the other—i.e., that the former is the Manomayakośa, and the latter the Vijñānamayakośa of the Vedānta?

A. M. S. JACKSON.

#### SCIENCE.

*Beiträge zur Experimentellen Psychologie.* Von Hugo Münsterberg, Dr. Phil. et Med. Privat-docent der Philosophie an der Universität, Freiburg. (Freiburg, I. B.: Mohr.)

As all students of psychology are aware, the experimental investigation of psychical phenomena has proceeded apace in Germany during the last forty years or so. Under the name, now of physiological psychology, now of psycho-physics, these experiments have had as their special aim to elucidate the nature of the psycho-physical processes involved in such simple mental acts as the discrimination of the intensity of sensation, the reaction of a voluntary movement in response to a sense-signal, the affinity or measurement of time intervals, and so forth. Much of this work has been done by physiologists, for the very good reason that a knowledge of the physical processes involved was one main qualification for carrying out the experiment. This applies, for example, to the large domain of optical experiment undertaken for the purpose of showing how colour discrimination varies

at different points of the retina, what are the relative functions of the retina and the ocular muscles in the visual measurement of linear magnitude, and so on. But the advance of this experiment has made it more and more clear that, even among these elementary "phenomena of consciousness," something besides physiological knowledge is needed. It has long been recognised by competent psychologists that no psychical manifestation, not even that abstraction, "a simple sensation," is really elementary. Complexity is the inseparable condition of psychical life, and in the breaking up of this complexity the keenest psychological analysis is needed. In truth, the most important contributors to this psycho-physical investigation, such as Fechner and Helmholtz, have shown a power of psychological insight not inferior to their mastery of physical processes. The recent developments of this investigation, invading, as they have done, the domain of the higher intellectual activities, such as comparison, judgment, and choice, have made a yet larger demand on this power of psychological analysis; and much of it has been carried out by so good a psychologist as Professor Wundt of Leipzig, and the pupils whom he has trained. By their labours quite a mass of important psychological material has been collected, and, in part, interpreted in accordance with Wundt's well-known psychological principles.

The peaceful progress of the later psycho-physical work has now been rudely arrested. From an unexpected sentinel in Freiburg in Baden comes a challenge which ought to give all the worthy experimenters time to think for awhile. Dr. Münsterberg—for he it is who demands the password—roundly accuses these industrious workers of unduly narrowing their researches under the pressure of preconceived theories. He sends them back to the starting point, bidding them reconsider the direction of their road and the proper mode of travelling over it. And with this hortative function of the prophet he combines the practical one of the reformer. In the three parts of the *Beiträge* which he has already published, and which collectively make a goodly volume of some 544 pages, he has given the world the results of a goodly amount of experimental work of his own, carried out, as it seems, in independent isolation at Freiburg. These experiments are the following up of precept with example. In them Dr. Münsterberg gives a new direction to experimental psychology, being led on this fresh track by a new and elaborate preliminary discussion of the nature of the psycho-physical powers in general. Hence a peculiarity of these *Beiträge*, which at once strikes the eye, and which serves to give to them a character markedly different from that of the customary records of experiments. The statement of method followed and results gained is embedded, so to speak, in a mass of theoretical discussion. This will no doubt prove a stumbling-block to the hasty seeker after positive fact. But it may perhaps turn out to be the shortest road to positive fact after all. However this be, it ought to be at once admitted that Dr. Münsterberg here gives us a combination of observation

and theory, so organic, so interpenetrative, as to remind the reader of the work of the masters in science. The theory, though forming itself antecedently by help of a very competent introspective analysis of the psychical phenomena, and a no less competent grasp of the general form and course of the psycho-physical process, and so serving one of the main uses of theory, viz., to guide experiment wisely, seeks to justify its existence by the results of the observations themselves. The results are on the whole remarkable. If Münsterberg's new experimental work is confirmed by the researches of others he will prove to have been singularly fortunate in lighting on precisely the facts he needed for establishing his theoretic conclusions.

To give a detailed account of this work would be out of place here, and I will confine myself to a brief indication of some of the more important positions reached.

The first part (Heft I.) is occupied with the ambitious task of bringing thought-processes, association and judgment, into strict correlation with a series of nervous events. Wundt and his pupils have experimented in the direction of thought measurement by estimating the variations in the reaction-time as the thought-power increases in complexity, as, for example, by the addition of an element of choice. Wundt's explanation of his results involves his peculiar theory of attention, or, as he prefers to call it, apperception; as an intervening and controlling factor, Münsterberg directs his reasoning and his experiment against this view. To our critic Wundt's apperception is something extraneous, transcendental, and out of relation to the physical process. In this he will probably be thought by most students of Wundt to be in error, if not palpably unjust. How a writer who, like Wundt, has taken more than ordinary pains to mark out the nerve-tracts specially involved in attention could be supposed to mean by this a transcendental influence breaking in on the psycho-physical chain passes my knowledge. Münsterberg cannot, of course, get rid of the psycho-logical fact of attention, and he argues ingeniously, though not conclusively, that it is simply the muscular sensation attending the motor reactions on sensory stimulation of the nerve centres. His own experiments are an interesting variation on those of Wundt and his followers. The most important result obtained for his purpose is that you may go on increasing the complexity of the intellectual process involved in answering a question by a hand or finger movement without increasing the reaction-time, provided that the attention be kept directed not to the expected words or signal, but to the movements to be carried out. This result shows in a striking way that we may by a preliminary severe exercise of attention produce a commotion in the brain centres which will afterwards work itself into a quasi-rational result by a semi-conscious, or wholly unconscious, process. This is chiefly analogous to the primitive fact that, after trying to recall a thing, the idea of it is apt to arise afterwards, apart from any further exertion of attention *at the moment*. Münsterberg is no doubt right

in saying that his experimental results demonstrate that attention is not a necessary factor (in the way assumed by Wundt) in the central stage of the reactive process. But, then, it may be rejoined that this intervening stage of attention is dispensed with in this case, simply because the whole thought power has been prepared by a preliminary mental concentration of a particularly intense kind. Münsterberg attempts in this connexion a psycho-physical rendering of association, and of the act of judgment. The former he reduces not only to the form of contiguous association, but even to simultaneous association, a succession of impressions as the sounds of the digits, one, two, three, &c., are held together by a common element, one being joined to two, two to three, and so forth, because they are all enjoined with a common factor *m*. But he does not attempt to meet the difficulty which instantly arises on this supposition—viz., that the sounds would, in this case, be reproducible *in any conceivable permutation indifferently*, and not merely in the original and in the inverse order, which he recognises as possible. The whole discussion of the physiology of association, and still more of the psycho-physical process in judgment, appears to show that the writer in his commendable eagerness to bring the psychical and the physical into friendly contact, is overlooking radical differences of temper between them. One need not object to a psychologist's rejecting the idea of consciousness as something distinct from its contents, provided only that he sees that the contents retained are not deprived of their characteristic form, which is precisely what every scientific psychologist means by consciousness. But our author seems to me to do this, particularly in trying to get at the physiological condition of judgment. Judgment involves, as he cannot help half recognising, a *consciousness of a relation* between sensations or other psychical contents. This is clearly recognised when he writes (p. 148), "Every judgment is an equation involving a relation of identity." But how, it may be asked, can this be brought into a close correlation with a physical process? This is Münsterberg's theory. He supposes that, in the process of judging, a particular "content," or idea, is retained in the mind, while its concomitant associated ideas vary, and that in this way two concomitant ideas may be successively brought together, and a judgment formed by a purely associational process, which, as such, can be correlated with a nervous process. But the mere persistence of an idea is, surely, a long way off from the consciousness of its identity. Münsterberg here only appears to succeed in correlating the act or process of judgment with a physical process by first divesting the psychical process of its distinctively psychical feature—viz., the relating, unifying function.

In saying all this I am not questioning Münsterberg's general positions that all psychical processes are correlated with nervous processes. The recognition of the likeness between two ideas presumably has for its nervous substratum the particular process corresponding to each of the ideas

present; also, perhaps, the simultaneity of these processes as well as their partial coincidence or overlapping through the excitation of common cerebral elements. To this extent then the psychologist may with scientific profit bring the psychical and the physical into alliance. But to go beyond this will, so far as one can see, be always impossible. Just as in correlating psychical elements, sensations, with nervous processes we can only hope to show a general correspondence between variations of sensational quality and certain variations of a *quite different order* in the molecular movements of the nerve, and not to establish any special agreement between the particular mode of molecular movement and this particular sensational quality, say that of a bitter taste, or of red colour; so, in co-ordinating intellectual with nervous processes, it seems futile to try to establish an analogy between any particular series or group of nervous actions, and a phenomenon so disparate, so uniquely psychical as a consciousness of a relation (*e.g.*, likeness, or succession) between two sensations. I have dwelt on this point because it is a fundamental one in Münsterberg's method of psycho-physical research, and appears to me to vitiate many of his other reasonings. Thus, in Heft II., in an interesting experimental inquiry into our sense of time (*Zeitsinn*), he argues as if the mere prolongation of a muscular sensation, which he finds an integral factor in our common measurements of time-interval, somehow carried with it a conscious appreciation of this duration. The fact is, of course, that the mere duration of a sensation no more supplies time-appreciation than the absence of all sensation would supply it; though, as Münsterberg very well argues, the distinctive characters of muscular sensations render them an excellent material for appreciating time exactly, when once the peculiar psychical function which we call the time-sense, that is the capability of mentally bringing successive sensations together in time-relations, is supposed to be present.

But we should do scant justice to these *Beiträge* were we to dwell longer on this point. Even if the writer fails in psychological insight here and there, he shows on the whole a fine gift of analysis. In Heft I. he makes a distinct contribution to the physiology of attention by elucidating more fully than had been done before by the variety of muscular sensations that accompany our ordinary acts of perception. This is followed up in the study on the time-sense already referred to. Of special interest here is the experimental result that, in comparing the time-intervals between sensations, the muscular sensations accompanying respiration play an important part. Münsterberg proves by an ingeniously arranged experiment that when the two intervals compared synchronise with the same phase of the respiratory process, our measurement is much more exact. A yet further contribution to the subject is given us in the paper on the well-known periodic oscillations of attention, as illustrated in the regular disappearance and reappearance of a minimal impression or

difference of impressions. Here Münsterberg argues with force that these variations are not due to a central cause (as Wundt and others suppose), but to peripheral changes, viz., periodic fatigue of the muscles engaged and consequent diminution of tension, together with the concomitant muscular sensation. It may be cordially recognised that our author has here done much to clear up the nature of attention as a psycho-physical process. Yet it may be doubted whether his theory of muscular sensations, carefully elaborated as it is, covers all that we mean by attention. Every teacher knows that there can be fixation of head and eye with a perfect absence of attention. This and other facts would have to be taken account of before we could say that attention is nothing but muscular adjustment.

The muscular sensations of which Münsterberg makes such excellent use in dealing with the phenomena of attention are turned to further account in other essays. It may be noted in passing that he adopts the now fashionable view that the muscular sense is made up of centripetal elements—viz., sensations arising from the actual contraction of muscle and movement of the part. In two important essays completing Heft II.—viz., on Lineal Measurement by the Eye, and the Space-perception of the Ear, the author seeks to show that a muscular element is an essential factor in our space-judgments. The experimental investigation of the auditory perception of direction is specially valuable. Münsterberg carried out a series of observations with the view of determining how the ear's discrimination of direction (*i.e.*, recognition of change of direction) varies at different points in three planes. The results seem to show that we do not, as has been alleged, judge of direction, mainly at least, by noting the dissimilarity in intensity between the impressions of the two ears. The fineness of the local discrimination is surprisingly great at certain points, pre-eminently the point immediately in front of the eyes. The writer seeks with great ingenuity to explain these facts on the supposition that the ears' perception of direction consists in the representation of a head-movement, viz., that which would bring the front of the head, and so the organ of sight and (what is important in the case of the lower animals) of sense opposite the direction of the sound. He reasons that sounds of different directions produce different central excitations by their action on the nerve filaments of the semi-circular canals. With these differences are co-ordinated by a primitive reflex arrangement different movements of the head, and, after these reflex movements have been carried out, the recurrence of the particular modification of the semi-circular stimulation excites a representation of the corresponding head-movement. This answers closely to what, according to Münsterberg's view, happens in the case of visual perception. The excitation of the several points of the retina does not, on this theory, give rise to unlike sensations distinguished by qualitative differences of local colouring. We localise retinal impressions differently in the field of vision because, owing to congenital

reflex nervous connexions, the excitation of a particular point calls forth a particular movement—viz., that which brings the most sensitive part of the retina opposite to the object. This theory of reflex eye and head movements simplifies matters by enabling us to dispense with all theories of original local characters or signs in the sensory impressions. But Münsterberg has by no means completed his argument. Before he could establish his conclusions securely, he would have to examine the fundamental sense of touch, and apply his theory to actual localisation. He would further need to investigate the facts of infant psychology in order to see whether these movements are, in fact, primitive reflexes. It may be added that he seems unknowingly to reintroduce the differences of local colouring, which he attempts to dispense with, by assuming, as he clearly does, that we distinguish locally the muscular sensations which accompany the action of different muscles. Such a distinction seems to be involved in the discrimination of the several directions of eye and head movements here spoken of.

Only a word or two must be added on the contents of Heft. III., the most daring investigation of the whole. Setting out from his fundamental position, that every sensation is complex, being complicated by the addition of the muscular sensations attendant on the reflex muscular action, and that consequently disparate sensations, as those of hearing and of sight, have a common element, Münsterberg bethought him of experimentally finding out whether we are not able to compare differences of intensity in different regions of sense. The subject of these experiments, who was no other than Münsterberg himself, was required to vary a movement of the hand so as to produce a difference in the range of this that should appear to him to equal a given difference in light or sound intensity. Marvellous to relate, it was found that to a given scale of intensities in one class of sensations, which were made to follow one another in a perfectly irregular manner, there corresponded perfectly a scale in another class, that is to say, to a greater difference of intensity in the case of one sense there always corresponded a greater difference in another. In view of the fact that we are not in ordinary circumstances aware of possessing any power of comparing intensities in the case of disparate sensations, at least beyond the vague comparative estimates involved in the use of common expressions such as "powerful," of "medium strength," and so forth, Münsterberg's conclusions are sufficiently startling.

We may await with lively curiosity the result of confirmatory research, for this they certainly require and will certainly provoke. Meanwhile one can congratulate the author on having struck out a brilliantly original line of research, which may possibly, as he thinks, lead to a restatement of the whole psycho-physical theory of sensorial intensity as developed by Weber, Fechners, and their successors.

JAMES SULLY.

#### SCIENCE NOTES.

A NEW scientific series has lately been commenced at Paris under the name of *La Bibliothèque Darwinienne*. The series, as the name indicates, will be mainly sociological.

SIG. EMILIO BERTANA has just published a curious and instructive volume entitled, *L'Arcadia della Scienza; Castone della Torre di Rezzonico*. (Parma: Luigi Bettei). The first essay deals with the Italian scientific poetry of the eighteenth century, the *poesia dotta*, now very justly forgotten, but in its time not without a certain popularity. The second essay treats more elaborately of one of these scientific poets, Rezzonico, the writer of a poetic *Sistema dei Cieli*.

#### PHILOLOGY NOTES.

DR. G. A. SCHRUMPF'S *First Aryan Reader* (Nutt) contains specimens (consisting of continuous texts of some length) of the typical languages of the several main divisions of the Aryan family. The passages are given in transliteration (except those written in Greek or Roman characters), and are accompanied by translations and, for the most part, grammatical analyses. In Sanskrit there is an episode from the *Rāmāyana* and a Vedic hymn; in Evanic there are examples of the Old-Persian, Avestic, and Pahlavi dialects; in Greek, a Cypriot inscription; in Italic, an Oscan, an Umbrian, and an early Latin inscription; and specimens are also given of Armenian, Albanian, Old Irish, Lithuanian, Church Slavonic, and Gothic. The volume also contains a brief sketch of the history and characteristics of each of these languages, and notices of the best books for study. Dr. Schrupf seems to have done his work carefully, and to have made a judicious selection of texts. We observe that he regards the Vannic language as the ancestral form of Armenian—surely an inadmissible view, and that he classes Etruscan unhesitatingly as an Italic dialect, which, to say the least, is too confident.

*Den Graeske Nominalflexion*, by Dr. Alf Torp, (Christiania: Cammermeyer), is a book which no student of Indo-European comparative philology ought to neglect. Although containing only 156 pages, it is the most complete and the best arranged compendium which we have seen of the results of modern investigation into the morphology of the noun inflexions in Greek. The author is by no means a mere reporter of the conclusions of others; his judgments on disputed questions are in general remarkably sound, and he has offered several original suggestions that seem at least highly plausible. On a few points we are unable to agree with Dr. Torp; for instance, when he maintains that one of the forms of the dual in Indo-European was the uninflected stem. The absence of an index of words referred to is, however, the only serious fault we have to find in the book.

#### FINE ART.

*Japanese Pottery*. With Notes by James L. Bowes. (Liverpool: Edward Howell.)

This book, which has been produced with singular care and completeness, is a worthy sequel to the author's previous labours in the cause of Japanese art. It may, indeed, be properly called a crown to them, for though the illustrations are on a smaller scale than those of "The Ceramic Art of Japan" (in the production of which Mr. Bowes was aided by Mr. Audsley), it is quite as sumptuous, and his own studies and those of others have enabled him to make his history more accurate, and his notes more complete.



Since he first began to take an interest in the subject (and he was one of the first), the workers in the field have been many, and almost each day something has been added to our store of facts, some light has been thrown upon dark and doubtful passages of art history, so that Mr. Bowes has shared with others in the disadvantages of labouring upon half-cleared ground. To say that the ground was now clear would be too much, for a great deal yet remained to be discovered, and no doubt in course of time it will be possible to compile a work upon Japanese pottery which will be more perfect than this; but even as a text-book it is not likely to be soon superseded, and as a catalogue of the exceptionally fine and rare collection of the author it must always remain an indispensable authority.

The work consists of four parts: (1) a general account of the history of Japanese pottery; (2) an account of the various kilns; (3) a catalogue of the Bowes collection, with a careful description of each piece; (4) notes on manners and customs, folklore, fables, poetical associations, romances, and many other of those many things which have stimulated the production and inspired the decoration of Japanese pottery.

The historical section begins with a short chapter called "Mythological"; but mythological pottery is hard to get, and even Mr. Bowes has had to be contented with nothing earlier than "prehistoric"; but he has succeeded in securing some fragments of the vessels dug up out of the Shell Mounds of Omori and Okadaira, and a part of the head of one of those clay figures which it was "once upon a time" the custom to bury round the body of a deceased chieftain as substitutes for the living servants who, in still earlier times, had to share their master's grave. Mr. Bowes also gives illustrations of other specimens of prehistoric ware, taken from plates published in the well-known papers by Prof. Morse and Mr. Ernest Satow on the subject. A pot said to be of a date anterior to 660 B.C., and a dish of Gioki ware (Gioki was a priest who is said to have introduced the potter's wheel into Japan about the eighth century A.D.) are the only other specimens in the collection which claim a greater antiquity than the thirteenth century, when "Kato Shirozayemon, otherwise known as Shunkie, and also as Toshiro," settled at Owari after visiting China, and made little brown jars for the tea ceremony of *chanoyu* so far superior to previous efforts that he earned the title of the "Father of Pottery." Undoubted specimens of Toshiro's skill, or at least undoubted by "numerous Japanese connoisseurs," are comprised in Mr. Bowes' collection. An example of the earliest ware of Hizen (Karatzu), belonging to the fourteenth century perhaps, is another historical treasure, but scarcely so rare and interesting as that little incense box, warranted genuine by Mr. Kato, which was made by Gorodayu Shosui, who introduced the manufacture of porcelain into Japan at the beginning of the sixteenth century. He visited China, this Shosui, and he brought back with him not only the art of making porcelain, but the materials for making it, the existence of

which in Japan was not discovered till the close of the century. The supply of clay he brought with him sufficed to make a few pieces only, but one of these has been secured by Mr. Bowes. When we come to later times, rare, and in some cases almost unique, pieces marking the progress of the principal kilns, such as those of Satsuma and Kaga, are not wanting. Among these is the remarkable bowl of old polychromatic Kutaru, decorated on the outside with burlesque figures of nine of the sixteen Rakan (illustrated on plate xxvi.) which has been identified as the work of Tamora Gonzayemon, the Hizen potter, who originated the manufacture of pottery in Kaga during the first half of the seventeenth century. Illustrated, also, is one of two examples of the work of Kakiyemon, who originated, not long after, the polychromatic porcelain of Arita, from which sprang that class of ware which was nearly all that our forefathers knew of the Ceramic arts of Japan. Of this "Old Jap," made for the European market, and imported largely by the Dutch and Portuguese traders, Mr. Bowes speaks with disparagement, just, certainly, when it is compared with the more refined work produced by the same factories at the same time for native use, but certainly not just when compared with other pottery. Of a collection of all the wares of all countries, this "Old Jap" holds its own by the boldness of its shapes, the richness of its coloration, and the effectiveness of its decoration. Knowing that it was for export, the decorator may have been less careful in the draughtsmanship of the designs, so that some of the subjects may be "unrecognisable to the Japanese of to-day"; but surely it is going a good deal too far to say that "in style of decoration it is altogether European," and if, as Mr. Bowes asserts, "the Japanese connoisseur fails to recognise it as having been made in his country," it does not say much for the discrimination of the Japanese connoisseur. It does not follow that, because the Japanese made a more refined article for themselves, the taste of the Europeans in admiring the less refined article is to be condemned, for they had not the opportunity of comparison, and the less refined article had artistic merits of its own quite sufficient to justify its popularity then, and even now, when the best that the Japanese can do is before us. Moreover, it is a question how far we are justified in adopting the taste of the Japanese connoisseur as the arbiter of our own. Mr. Bowes admits that it is impossible for anyone who has a feeling for art to agree in the extravagant admiration of the Japanese connoisseurs for the small jars of brown stoneware used in the ceremony of *Chanoyu*. When the English Philistine is accused of admiring the imitations of Hizen ware made at Worcester and Derby, he may console himself with the reflection that the Japanese once manufactured (and not for export) imitations of Dutch imitations of Chinese porcelain.

It seems almost needless to observe, in regard to one of Mr. Bowes' books, that the illustrations are numerous, well chosen, and of high excellence in execution. The coloured plates exemplify the perfection to which

chromo-lithography has attained with the aid of photography, and the cuts in the text are fine and clear reproductions of the originals. The initial to each chapter represents a scene in the Genii Monogatari, and the "Notes" are introduced with a drawing by Hokusai, in which a calligraphist is represented drawing all five letters of the word at the same time, using both hands, both feet, and his mouth as brush-holders.

COSMO MONKHOUSE.

#### NOTES ON ART AND ARCHAEOLOGY.

THOSE concerned for the preservation of the antiquities of Egypt will read the report of the Society for the Protection of Ancient Egyptian Monuments with feelings of positive dismay. Of the very moderate proposals set forth by the society at its institution, not one has been adopted by the Egyptian authorities. For the report ordered of Grand Bey, and drawn up while he was engaged on other duties, deals with only a portion of the monuments, besides being very wide of the mark in the estimate of cost. Since the Egyptian Government refuses to appoint an inspector of the monuments, which, considering the length of country they cover, is indispensable, Mr. Flinders Petrie proposes that the society devote its funds to obtaining a trustworthy report on the present condition of the monuments, and at the same time requesting the gentleman making the report to notify any cases of destruction which may come under his observation. The practical knowledge of the distinguished excavator will ensure a careful consideration for his scheme.

DOCTORS BODE and BREDIUS are the joint authors of a very scholarly article on Jan Molenae, recently published in *Jahrbuch der Königlich Preussischen Kunstsammlungen*. It may be as well to remind some of our readers that the National Gallery contains an admirable example of this excellent artist and humourist, who is not too well known in England. Articles on a drawing by the Master E. S. in the Louvre (by Max Lehrs), on some pictures by Hans Baldung (by F. Harek), and an interesting study (by Dr. Bode) of what may be called the spirit of *genre* breaking out in Florentine sculpture of the fifteenth century, sustain the high reputation of this periodical for research. The illustrations are numerous and interesting.

MR. BRADLEY, whose Dictionary of Miniaturists has achieved a very gratifying reputation on the continent, has in the press a "Life of Giulio Clovis," the famous miniaturist. This Life deals not merely with the biography of the artist, but with contemporary miniaturists and the artist-life in Italy of the sixteenth century, and contains also descriptions of the works of the great miniaturist, with discussions and criticisms upon those usually attributed to him, such as the Grenville Victories of Charles V., the Munich offices, &c. Altogether it is the most complete and impartial account of the distinguished artist that has hitherto been attempted. Selections from his letters, detailed descriptions of his works, and many interesting documents connected with his career, are appended to the Life, which will be published by Mr. Quaritch.

THOSE who watch with interest the development of modern art will not need to be reminded of the loss it sustained in the death of Ulysse Butin, "le Millet des marins," as he has been called, but they may be glad to read the interesting memoir (illustrated by autographs and sketches) by M. Abel Patoux, now appearing in the pages of *L'Art*.

To those who only know Mr. Joseph Pennell as a realistic draughtsman with the pen, that clever artist will appear in somewhat a new light in the *Portfolio* this month. His illustrations to Mr. A. J. Church's article on the West Coast of Scotland seem to have been taken from water-colour drawings, and to be imbued with no little romance and poetry. His view of Duntulm Castle is impressive in its wild grandeur. His pen illustrations to Mr. McCarthy's "Charing Cross to St. Paul's" are excellent examples of his better known style.

The contents of the *Magazine of Art* are as various and well selected as usual. Mr. Walter Armstrong on the Grosvenor Gallery; Mr. Claude Phillips on the "Grands Prix"; Mr. Phené Spiers on Mr. Moore's Recent Book on Gothic Architecture; Mr. Du Maurier on Book-Illustration; Miss Mabel Robinson on Francis I.; some verses by Mr. Cosmo Monkhouse, illustrated by Mr. Harry Furniss; Mr. Percy Fitzgerald on Stronghurst, illustrated by Mr. Fulleylove; are the chief items in a programme which testifies to the energy of the present editor.

THE University Extension Society entertains a selected few of its students in Cambridge this month. The programme of study shows that the lectures are about equally divided between science and art. The latter receives a degree of attention altogether unusual. For the first time, we believe, an attempt is being made to make the history of the university written in its stones, legible to the students. Mr. Ernest Radford gives four lectures upon architecture of an elementary kind. These are supplemented and amplified by more special deliverances upon the buildings of Cambridge. Prof. Middleton lectures in King's College Chapel; Prof. Stanton at Ely. Prof. G. F. Brown, whose subject is of all the most interesting, speaks forth in his own college of St. Catherine upon "The Ground Plan of an Early College, and the Portraits in a small College Hall." Lectures are to be given also in the Libraries of Corpus, John's and Trinity, by their respective librarians. Mr. Seaman, of Clare, gives six lectures upon Greek art in the Museum of Archaeology.

New systems of lighting have not in this generation done much to stimulate artistic design. Ingenuity and utility have characterised our gaseliers and oil lamps, but in grace and beauty these articles have fallen far short of chandeliers and candlesticks. Much fancy and invention, however, have been brought to play in devising "fittings" for electric lighting, and those shown at the Edinburgh Exhibition quite deserve the article devoted to them in the *Art Journal*. So also do the Riverside Inns; but the illustrations, through doubtless correct, scarcely do justice to the picturesqueness of the buildings depicted. Miss Zimmern's paper on Bologna, and a pleasant account of Dieppe by Lady Colin Campbell combine with continuations of articles already noticed in the *ACADEMY* to make a readable and interesting number of this periodical, but the illustrations as a whole leave much to be desired.

## THE STAGE.

### STAGE NOTES.

WE hear that amongst the plays which Mr. Willard takes out with him next month to America is a version of Mr. Baring Gould's "Mehalah," prepared by Mr. William Poel and Mr. Palmer, and now somewhat altered from the form in which—already with a distinguished measure of success—it was presented some time ago at a *matinée* at the Gaiety.

IN another matter, likewise, Mr. William Poel is "to the fore." His article upon "The Stage in Shakspeare's Day"—read not long since before the New Shakspeare Society—finds, and indeed thoroughly deserves, a place in this month's *National Review*.

MR. GEORGE GROSSMITH is continuing—just now in the North of England—his series of entertainments. He was received this week at Buxton with a perfect fervour of enthusiasm. Certainly his recent platform performances show to much greater effect the variety of his talent than ever did his appearances on the stage proper; and the "Clown in Society" is making, it would seem, a large fortune by having the courage to avoid society for a while, and to circulate freely, for the time being, in the manufacturing districts and the Northern watering places.

MISS JANETTE STEER—a young actress of real talent and charm, who ought to be seen more frequently on the London stage—is now starring through the provinces with "Pygmalion and Galatea" and "The Cloven Foot."

## MUSIC.

### MUSICAL PUBLICATIONS.

*Counterpoint: Strict and Free.* By Ebenezer Prout. (Augener & Co.) At the beginning of this year Mr. Prout read a paper on Counterpoint at the National Society of Professional Musicians, in which he maintained that the study of strict counterpoint was an essential part of the training of all who aspired to be thorough musicians; yet he spoke of certain modifications rendered necessary by the change of musical thought. The old contrapuntists wrote for voices: hence prohibitions, with regard to certain intervals of melody, which have no longer any *raison d'être*. But the birth and development of modern harmony, and the passing away of the old ecclesiastical modes to make room for scales of higher development—these are the principal causes which call for a modification of the old laws. This important fact was, indeed, first recognised by the late Sir George Macfarren, and Mr. Prout has followed in his footsteps. But his changes are reasonable. He refuses to accept certain stringent rules which only have old age in their favour. In the very first chapter of his book he clearly defines strict counterpoint. The severity of the old masters is fully maintained with regard to chords. He permits more liberty in the matter of melodic progression; but will not allow the use of chords with fixed progressions as some modern theorists have done. The student, in using only triads and first inversions, learns how to select his chords. To guide beginners, Mr. Prout gives a complete list of chords available for strict counterpoint, and also a table of root progressions. In the author's opinion it is highly desirable that harmony and counterpoint should be studied side by side, and so, before coming to the first species of counterpoint, he recommends the practice of harmonising simple melodic phrases, of which he gives examples, placing the melody in turn in each of the voices. Here, Mr. Prout is not content to say to the student "Go and do likewise," but analyses the various examples; he even gives a faulty specimen, and comments on the faults. In the chapter on the "First Species" Mr. Prout enunciates a simple rule for the avoidance of the false relation of the tritone, and for this, students who have not found Cherubini's remarks on the subject over clear, will be extremely grateful. In the chapter on four-part counterpoint, our author gives an example containing octaves by

contrary motion between the extreme parts. A foot note, however, warns students not to introduce "this perfectly sound progression in an examination paper." The warning is a wise one, since some examiners would not allow it. It would be a good thing if text-books of harmony and of counterpoint could be accepted as authoritative by all examining bodies. "Strict counterpoint is a means to an end, not the end itself." The end is *free counterpoint*; and severe training enables the student the better to utilise this promised land when he reaches it. Mr. Prout in his preface reminds musicians that "no composer ever attained the highest eminence without first submitting himself to the restraints of strict counterpoint." Students will do well to ponder over this statement. Sometimes the name of Schubert is quoted as an exception. He was a composer of the highest genius, but the fact that shortly before his death he had made arrangements to study counterpoint with Sechter seems to show that he himself felt that he had not reached "the highest eminence." Mr. Prout has a long chapter on cadences. He has much to say on this subject, and here, as in strict counterpoint, he recommends harmonising of melodies. The numerous illustrations from the great masters add to the interest of these pages. In the following chapter on the "harmonising of chorales and other melodies"—a chapter indeed which shows in marked manner Mr. Prout's eager desire to render all possible assistance to the student—there are some remarks on the harmonising of pianoforte music. Our author quotes a passage from Haydn's great sonata in E flat, and calls attention to three "violations of the strict rules of harmony" in it. Mr. Prout is generally fair, but he will perhaps excuse us for saying that we think him here rather hard on Haydn; he notices a leading note not rising to the tonic, but does not say that that leading note is doubled, and that in the highest part it does rise according to rule. The concluding chapter on the application of counterpoint to practical composition is novel and attractive.

J. S. SHEDLOCK.

### MUSIC NOTES.

THE twenty-third triennial Norwich Festival will be held in St. Andrew's Hall, Norwich, on October 14, 15, 16, and 17. The novelties will be a new cantata, "L'Allegro ed il Penseroso," by Dr. C. H. H. Parry, and Prelude and Entr'Acts to "The Bride of Lammermoor," by Dr. Mackenzie. At the Thursday miscellaneous concert Mr. Hamish MacCunn will conduct his orchestral ballad "The Ship o' the Fiend," and Mr. E. German his "Richard III." overture. The principal vocalists engaged are Mme. Nordica, Miss Macintyre, Miss Damian, Messrs. Lloyd and Henschel. Mr. A. Randegger will be the conductor.

THE death of the octogenarian Bauernfeld brings to mind the discussion respecting a supposed lost symphony of Schubert's, which was caused by a letter of Sir G. Grove's to the *Athenaeum* in 1881. Bauernfeld, well known as a writer of comedies, was a friend of Schubert's, and in the year after the composer's death wrote an article on him in the *Wiener Zeitschrift für Kunst, Literatur, Theater und Mode*. In this he speaks of Schubert's "special predilection" for a symphony written at Gastein, and expresses the hope that the Musik Verein will perform "one of the later symphonies, possibly the Gastein one." Sir G. Grove still believes that a symphony is missing; and, although some critics are of a contrary opinion, certainly all musicians must hope that the supposition may prove a true one.

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Political Economy	Prof. R. ADAMSON, M.A., LL.D.
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NOTICE.—HARPER'S MAGAZINE,  
September Number. The publication of this number is unavoidably postponed until the 4th or 5th of September.

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## LITERATURE.

*Memoirs of Ernest II., Duke of Saxe Coburg-Gotha.* Vols. III. and IV. (Remington.)

THESE volumes are, we think, of great interest. The Duke of Saxe Coburg, though not so gifted as his eminent brother, the late Prince Consort, is a man of real parts and world-wide experience; and the accidents of his position have brought him in close relations with the chief actors on the stage of politics during the eventful period of the last forty years. The observations of an able thinker, who witnessed the inner life of Potsdam and Schönbrunn, of Windsor, and of the Imperial Tuileries, from 1850 to 1870—the epoch comprised in this book—and who was in contact with the leading minds which have directed the great affairs of Europe, are of enduring and sterling value. The work throws a fresh and vivid light on memorable passages in recent history. The judgments of the Duke are not always just; but his views usually deserve attention, and his reminiscences abound in instructive details on all that relates to the courts of the time.

The first notable topic of these volumes is the Exhibition of 1851. The Duke naturally enlarges on a great work due to Prince Albert and of European fame; but the Exhibition, with its visions of peace succeeded by a long era of wars, illustrates the vanity of human wishes. The rise of Louis Napoleon followed; and we see in this book with what anxious feelings courts and sovereigns beheld the second French empire. King Leopold of Belgium wished to revive the League of 1814-15; and the empire was viewed with dislike in Russia and England—within the circle at least of the Royal Family. But the German courts, terrified by the events of 1848, rather welcomed absolutism and its measures in France; and the conduct of Nicholas as regards the Eastern Question soon decided the chiefs of monarchical Europe. The Duke's sketch of the Czar at this period, Lord of Eastern Europe, is clear and lifelike:

"The Emperor Nicholas was really the last actual autocrat in Europe. . . . He stood a tangible being, with no frightful form, but rather beautiful and glorious, enticing and seductive, firm, bold, and like a kind of religious guardian spirit, before the adoring world; and this colossal phenomenon of an absolutely ruling mind proved on closer inspection a mere outward sham, a painted picture."

Common interests, and partly Napoleonic craft, brought England and France into the alliance of 1854. But Prince Albert, whose influence beside the throne was great—a thorough German at heart—distrusted the

League; and Louis Napoleon regarded it chiefly as a means to break up the old coalition against France, and to change the boundaries of Europe in his own dynastic interests. This was frankly avowed in a conversation with the Duke, too long to quote, but of extreme interest, for it affords the clue to the foreign policy of the second French empire:

"I was the first sovereign to whom Napoleon had expressed himself with so much frankness and unreserve; and, after these declarations, I could not doubt that he really had much to find fault with in the map of Europe, and a good deal, if not everything, in the treaties of 1815."

These volumes abound in curious details about the Crimean war and the treaties that followed. Prince Albert honestly furthered English interests; but his main object in the war was to weaken Nicholas, who had laid an intolerable yoke on Germany; and he disliked Palmerston, and had little confidence in the ministry, or even in the House of Commons. Louis Napoleon discovered that the war was most costly and unpopular in France; and but for his pledges to England, he would have made peace with Russia when it became evident that the war would not promote his policy. The crooked conduct of Austria and the humiliation of Prussia at this juncture are well described by the Duke. The Prince of Prussia, afterwards the Emperor William, urged his brother in vain to take a bold course; and it now seems strange that the Queen of England should have written in this strain to a Prussian sovereign—"I should understand such language if it came from the Kings of Bavaria or Saxony. But I have until now regarded Prussia as one of the Great Powers."

The rashness of the descent from Varna, the absence of preparation in the allied armies, and the character of the siege of Sebastopol, are graphically set forth in this book; but justice is not done to the British soldiery. The result of the contest was to cripple Russia, to bring Sardinia into the league of the West—a remarkable instance of the genius of Cavour—to exhibit the vacillation of the great German Powers, and to increase immensely the influence of France. The policy of Louis Napoleon began now to appear. He thought ill of Austria for her conduct in the war; and he took up the question of Italian liberty, partly to shatter the arrangements of 1814-15, partly from real sympathy with the Italian cause, and partly to extend his own power in Europe. He went to war with Austria in 1859; and his victories did not blind him to the marked defects apparent in the military system of France:

"He wrote long-worded letters to the War Minister in Paris, in which he made bitter complaints, and added, only too correctly—'Ce n'est pas un reproche que je vous fais. Je ne l'adresse qu'au système général, qui fait qu'en France nous ne sommes jamais prêts pour la guerre.'"

The state of English opinion at this juncture is admirably expressed in thoughtful letters from Prince Albert to his brother, the Duke. The Queen had strong sympathies with the hopes of Italy; the Prince

looked at the question as a German simply; the Tory party wished well to Austria, but did not seek to justify the Austrian policy; the Liberals were carried away by a zeal for "freedom," without reflecting on the natural result. The Peace of Villafranca closed the struggle, and showed again the discord and weakness of Germany. The Prince of Prussia had wished to support Austria, and to check the march of Napoleonic conquest; but his efforts proved altogether fruitless. His indignation is seen in these bitter words; and there can be no doubt that it was the experience of 1854-59 which led this able and sagacious man, in defiance of mawkish Liberal cant, to insist on raising Germany from a state of impotence, and on making the army of Prussia what it has since become:

"Everything has come to nought. But our turn will soon come; in a much more serious way, in fact, than if we had set out, in five or six weeks, with our 300,000 men from the Rhine; for, according to my convictions, the iron dies would have fallen for us; if the truce had not resulted in peace! I conclude with the proverb: Deferred for a time is not deferred for ever!"

It is characteristic of the German nature, intensely selfish and by no means logical, that the Duke looked askance at Italian unity. He thought it would weaken Austria and strengthen France; and he did not perceive that it led to German unity. He has not a word of praise to say of Cavour—the most skilful of modern statesmen; he sneered at Garibaldi as a Quixotic fool; and he insinuates that English gold had much to do with the result:

"It is far from my intention to enter into a description of these singular events, of which it might be said that the bravery displayed in them was wrapped up in English bank notes."

The French Emperor obtained Savoy and Nice as recompense for the support he had given to Italy. The clamour of Liberal England in this affair was absurd; France had a right to a reward for her services, and the protests of Lord Russell were not just. But England had begun to dislike the empire; the memories of Napoleonic conquests had revived; and the volunteer movement sprang up in reply to the insolent language of the French colonels. The alliance, never solid, became henceforward hollow; and Prince Albert described the policy of England towards France as one of alarm and distrust: "All that was left was the instinct of self-preservation. This is still strong, and incites to hatred against France."

Louis Napoleon, however, in 1861-62 appeared to have almost replaced Nicholas, and to be supreme in more than half the continent. His army was victorious, and was deemed invincible. He had made Paris an imperial wonder, and he had raised France to the height of material grandeur. He directed Italy, too, and some German states; and Austria, Prussia, and humbled Russia seemed unable to oppose his immense influence. Meetings of kings and emperors accomplished nothing. In Polish, Hungarian, and Danish questions he was believed to have a potent weapon against the old monarchies, which he

held in reserve; and it was thought for a time that the second empire would, like the first, overshadow Europe. Two men brought this state of things to an end—the King of Prussia, who restored his army to what it had been in the days of Frederick; and Bismarck, who said that Prussian ascendancy was necessary to redress the balance of power, and to raise Germany from distracted impotence. The policy of “blood and iron” has not yet been finished; but if we look back at the Germany of this period, all Germans, at least, will agree with the Duke:

“Fate helped to place the right man at the head of affairs, a man of whom it was known that he was not to be restrained by petty considerations. . . . Every German happily owns that he regards the 9th of October, 1862, as a fortunate day in the history of Germany.”

Magenta and Solferino notwithstanding, Austria at this juncture seemed likely to hold her old supremacy. In the struggle between the great German Powers, Prussia, it was generally believed, would succumb; and Queen Victoria wrote thus in 1863:

“I must believe that Prussia’s position is getting worse and worse, and I am afraid she will have few voices in the assembly of sovereigns to speak in her interest.”

This was the view, too, of Louis Napoleon. He began to support Prussia, and to talk of German unity, partly from liberal convictions of his own, but in part, too, to oppose Austria, and principally in the supposed interests of France. The Danish war followed. The Duke’s notion about English opinion on this matter is false and absurd. We opposed Austria and Prussia because we respected treaties, and because England usually feels for the weak; and as for the notion that German unity was to be worked out through intrigues with France, the idea was by no means unfounded:

“It was raised to a kind of dogma in England that the German national movement was based upon an understanding with Louis Napoleon for the purpose of bestowing the Rhine provinces, and, at all events, Belgium, upon the French.”

Sadowa transformed the state of the continent. Austria lost for ever her old supremacy; Prussia became the dominant power in Germany, at the head of a great German League; and France found herself suddenly mastered on the Rhine. Bismarck has had the credit of this immense change; but it was due far more to the King and to Moltke, and the policy of Bismarck was hazardous in the extreme. The Duke took the side of Prussia in 1866; and he bears remarkable testimony to the tact of the King in not pushing his success too far, and in endeavouring to conciliate Francis Joseph—conduct which has had most fruitful results. He also dwells on the wisdom and firmness of the Crown Prince in shaping the fortunes of the new Germany; he gave proof of the power of a real statesman:

“I still see the Crown Prince entering hesitatingly and timidly into the King’s apartments. . . . At last the Crown Prince appeared again. He returned like one exhausted; but he was able to assure us that the King had yielded on the chief points at issue.”

Austria, too, resented the mediation of

France; and that she did not join France in 1870 was largely due to the fact that in 1866 her dignity and even her power were respected: “The Austrian plenipotentiaries were almost in a less favourable disposition towards Benedetti than towards Prussia.”

The Duke scoffs at the policy of “compensation” adopted thenceforward by Louis Napoleon when he had been baffled by events which confounded Europe. Yet history will have to say whether Bismarck was wise in di regarding the susceptibilities of France; and Niel and the Emperor were wholly in the right in trying to strengthen the French army. The Duke has the German version of the origin of the war which laid France prostrate in 1870; but this will not convince the real inquirer. He witnessed the horrors and the capitulation of Sedan; this was his last glimpse of the fallen Emperor—“sunt lacrymæ rerum”: “I saw the Emperor, with the tears streaming down his cheeks, and incapable of speaking a single word.”

We have omitted many episodes and details in this work. The constitutional attitude of Queen Victoria, on every occasion, is very striking; and not less so is her deep love for her Consort. Prince Albert was certainly true to England; but his point of view in politics was always German, and we can understand why he was not popular. The personality of the Emperor William and the Crown Prince is grand; they were much greater men than is commonly supposed. But Louis Napoleon is the most notable figure; he undoubtedly was a farabler man than the censors of misfortune will now allow. He would have died the first of continental sovereigns but for accidents which no man foresaw; and the weakness of his later years was due to disease. These volumes refute the cant of modern theorists. The destinies of Europe during this period were shaped by leading men, not by “forces and principles.” It was Nicholas, Louis Napoleon, Cavour, Bismarck, King William, and the Crown Prince of Prussia who made the history of these momentous years.

WILLIAM O’CONNOR MORRIS.

*Dante’s Treatise, “De Vulgari Eloquentia.”*

Translated into English, with Explanatory Notes, by A. G. Ferrers Howell. (Kegan Paul & Co.)

THE *De Vulgari Eloquentia* (or *Eloquentia*) is probably the least known and in some respects the least attractive of the minor works of Dante. In the first place, it is written in Latin; and, as Lionardo Bruni remarked long ago, though in the *Volgare* Dante’s poetry is *eccellentissimo sopra ogni altro*, his Latin style scarcely reaches moderate excellence. It is, in fact, often very crabbed and difficult. In the next place, the subject of this work has not the same permanent interest and value which those of the *Vita Nuova*, the *Convito*, and the *De Monarchia* must always command. These have all been already translated into English more than once. Mr. Howell’s appears to be the first English translation of the *De Vulg. Eloq.* The comparative neglect of this work is further illustrated by the scantiness of its

MSS. and editions compared with those of the other works of Dante. Mr. Howell points out in his Introduction that there are only three or four MSS. known to exist; and that the first edition of the original Latin was not published till 1577, more than 250 years after the author’s death, though an Italian translation of it appeared in 1529. Apart, however, from the side-lights which this—as well as, if not so much as, the other minor works—throws on the *Divina Commedia*, the fact that it contains the first listings of the infant science of philology, even though its intrinsic and scientific value may have been entirely superseded, cannot but invest it with a peculiar interest of its own.

Dante distinctly claims more than once to be the pioneer in this field of research (B. I. c. 1 and 9). He declares that there are no previous writers from whom he can borrow help or guidance. As he says in the *Paradiso*—

“L’acqua ch’io prendo giammai si corse.”

It is very interesting to note how he feels his way, strangely combining with observations more or less scientific in principle a large admixture of the most arbitrary *a priori* assumptions, such as indeed “lie about the infancy” of all branches of human inquiry. Further, we are constantly reminded of the difference not only between the knowledge but even between the logical processes of that distant age and others. We find many arguments that we discard at once, some as superfluous, others as futile, which are yet treated as serious and important by one of the greatest minds of the age. Thus, at the very outset, Dante not only feels bound to prove that speech is peculiar to man, and cannot exist either in angels on the one hand, or in the lower animals on the other; but even this is not thought to be securely established till possible objections are refuted which might arise from the speech of the serpent at the temptation, that of Balaam’s ass (explained as being to the animals themselves no more than a hiss or a bray), and even from the performances of trained magpies and parrots. Again, Dante of course starts with the assumption that the one original language was Hebrew. But this is supplemented by two more curious and, apparently, original assumptions respecting the confusion of tongues at Babel, viz.:

(1) That there resulted as many languages as there were divisions of labour among the workmen, and the lower the nature of their work, the ruder and more barbarous the resulting language; and (2) that those to whom “the holy language (Hebrew) remained” had taken no part in the impious work, but had discouraged it. We have already some points of contrast, if not contradiction, with *Par.* xxvi. Dante then limits himself to European languages, which fall under three heads, N., E., and S. The two latter are Greek and Latin; the first, though rather miscellaneous, is shown to have had one origin from the identity or similarity of the affirmative particle, viz., “*jo*.” The S family, though proved to have been originally one by several obvious resemblances of vocabulary, has three subdivisions, based again on the distinctions of their affirmative particles, viz., *oc*, *oil*, and *si*, and they are described by Dante as Spanish



(= Provençal?), French, and Italian (c. 8, 9). Next, confining his attention to Italian, Dante distinguishes at least fourteen dialects, and these have sub-varieties again, some limited to very small districts, and in some cases (e.g., Bologna) to different quarters even of the same town; so that counting the primary, secondary, and subordinate variations of the vulgar tongue of Italy alone we should find that they reach not only a thousand, but even many more (c. 10).

Dante declares his main object to be the discovery of an "Illustrious, Cardinal, Courtly, and Curial language." With a view to this he explains the characteristics of the fourteen dialects in detail, rejecting their claims in succession, often in very vehement and contemptuous terms. It is curious to note that few, if any, are more peremptorily dismissed than Florentine itself; and it is scarcely less curious that he allows Bolognese to come nearest to the ideal sought for, prejudiced no doubt by the brilliant literature of the "Bolognese school." That ideal is described as a language "perceptible in every town, but abiding in none;" it belongs in a sense to all the towns in Italy, but yet does not appear to belong to any one of them (c. 16).

The fragmentary second book is literary and critical rather than philological. It is a sort of "Ars Poetica," dealing with such questions as: the subjects worthy to be treated in this ideal language; the distinctions between Canzoni, Ballate, Sonetti, Cantilene; those between Tragedy, Comedy, and Elegy—throwing light on Dante's choice of the term *Commedia* (of course without the later addition *Divina*) for his own great work—the respective merits of the several metres; differences of style and diction, leading incidentally to a list (in some respects curious) of the best classical writers in prose and verse, according to Dante's estimate, in whom the subject should most fitly be studied. He selects among "regulati poetae," Virgil, Ovid (*Metamorphoses*), Statius, and Lucan; and among those "qui usi sunt altissimas prosas," Cicero, Livy, Pliny, Frontinus, and Orosius, "quos amica solitudo nos visitare invitat" (ii. c. 6). His own illustrations are derived throughout from Provençal and Italian writers, the chief among whom are Bertram de Born, Arnould Daniel, Gerard de Borneil, Guido Guinicelli, Cino da Pistoia, and "Amicus ejus," under which curious disguise Dante frequently quotes his own writings, and in one instance, at any rate (ii. c. 2), as an example of what has been said by "illustrious writers of poetry in the vulgar tongue." The treatise was intended to contain at least four books (see ii. c. 4, 8, &c.); but it breaks off in the middle of a chapter (c. 14) in the second book, so abruptly as to suggest the interruption of the work by some sudden casualty or important event, after which it was never resumed. The *Convito* though also a fragment, is complete so far as it goes (four books out of fourteen).

In his Introduction Mr. Howell briefly refers to the date of the composition of the work—the same thorny question that arises in respect of every one of Dante's writings. In this case it assumes less formidable

dimensions than in others, as the possible limits seem certainly to lie between 1305-6 and 1308-9. Mr. Howell decides for the earlier limit, Scartazzini for the later. Another very difficult and much disputed point (also used in the controversy as to date, though Mr. Howell does not appear so to employ it) is the well-known contradiction between *Conv.* i. 5 and *De Vulg. Elog.* i. 1 as to the relative superiority of Latin and the "Vulgare," that of Latin being maintained in the former treatise, and that of the "Vulgare" in the latter. It is curious, by the way, to note that the former treatise is itself written in the "Vulgare," and the latter in Latin. Various and sometimes strange theories have been held to account for, or to attempt a reconciliation of, this divergence. Mr. Howell (p. 88) contents himself with merely setting down the reasons by which Dante supports each of these views. The translation seems to be very well executed, though there are, as is natural, occasional renderings of difficult words where room might remain for differences of opinion. The notes contain many interesting illustrations from other works of Dante, and also concise and useful historical and biographical information. The only complaint one would be disposed to make is that there is not more of them. One would often be glad of further illustrations of difficult or interesting points suggested by the text, as, for instance, of some of the curious metres referred to in ii. 5, or some of the strange words (strange in themselves or their application, or both) in ii. 7, or of the various types of composition in ii. 3, and perhaps in some cases of the dialects in Book I., and so on. But general students, who merely desire to be helped over the principal difficulties, and to be told what is needful for an intelligent reading of the text, will find most that they are likely to want in Mr. Howell's notes.

E. MOORE.

*Across the Border, or Pathan and Biloch.* By Edward E. Oliver. (Chapman & Hall.)

It would be difficult to write a dull book about the interesting and picturesque barbarians of the Punjab border. Even the official records of our dealings with them, both those who dwell within British territory and the wild warriors of the hills beyond, are full of stirring tales of warfare and adventure; while standard works like *A Year on the Punjab Frontier*, by the late Sir Herbert Edwards, are as exciting as a Zulu romance by Mr. Rider Haggard.

Mr. Oliver is no cold weather tourist who, after a ride half way up the Khyber Pass, and a glimpse at the Bolan from a railway carriage, comes home to pose as an authority on each and every branch of Central Asian politics. He has served for many years in the Punjab, has made more than one journey along the border, and has evidently had access to information which, to the ordinary traveller or student, is a sealed book. Concerning himself both with Pathan and Biloch, his descriptions cover a wide field; the geographical limits being Yaghistan, the land of the unruly, to the north, and the Arabian

Sea to the south. In the south, between the sea and Dera Ismail Khan, we have the Biloch, or Biluchi, a manly, courageous, and more amenable race; to the north, the turbulent, treacherous, and fanatical Pathan, who, however, with all his faults, has often earned our esteem both as friend and foe. According to his own legends, the Biloch came originally from Arabia; but other evidence points to kinship with the Turkomans, to whom he bears a striking resemblance in many ways. The Biloch tribes have attained a system of government which is aristocratic and oligarchical in its forms; and they readily acknowledge the authority of their hereditary chieftains. The Pathans, on the other hand, are split up into innumerable petty clans, each hating the other, says Sir Lepel Griffin in an official note on frontier politics, with the hatred begotten of generations of blood feuds and each yielding but small obedience even to its own headmen. Mr. Oliver quotes from Sir Charles MacGregor another point of difference. In fighting, the Biloch dismounts and picks his mare, and then dashes into the fray sword in hand. This, too, is how the soldiers of Yakub Beg of Kashgar used to fight. The Pathan fires his matchlock or rifle at long ranges, if possible from behind a rock or tree, and seldom closes with the enemy for a hand to hand fight. An Afghan with a blood feud is not above murdering his enemy as he sleeps. The Biloch, says Mr. Oliver, prefers to kill his man from the front; the Pathan from behind. Another notable characteristic of the Biloch is a sentimental passion for poetry. These warlike children of the waste are never tired of listening to the ballads and love songs of which Mr. Oliver gives us specimens, illustrated with quaint drawings by native artists. The ballad of the drowned beauty is an Eastern counterpart of the myth of Hero and Leander; only in this case it is the lady who nightly swims across the Indus to join her lover. In regard to the politics of the Biloch borderland, Mr. Oliver shrewdly remarks that there can be no better proof of the humanising influence of our policy than the difference to be seen between the Biloch who lives under British rule and the independent tribesmen. The one is thriving and contented, decently dressed, and well mounted; the other lives from hand to hand, in constant anxiety for his life, his crops, and his cattle. Much the same observation is made by Mr. Fryer, of the Indian Civil Service, in a report quoted in Ibbetson's *Punjab Gazetteer*.

With the Pathan tribes to the north we have had far more trouble than with the Biloch. The Pathan, a barbarian of the purest type, more turbulent than the Biloch, quite as independent, and far more bloodthirsty, hates any system of government that seeks to introduce law and order, or interferes with his blood-feuds and forays. Nevertheless, with both the transfrontier tribes and those within our border, we are gradually making headway. In the old days the independent tribes used to meet our troops on pretty equal terms. The long *jezail* or matchlock was as good a weapon as the British soldier's Brown Bess; and even our

best frontier officers knew too little about the country or the people. Rifles and mountain guns have turned the scale as regards armament; and Mr. Oliver's book by itself would be enough to show how much better informed we now are in regard to the once unknown hills beyond British territory. At the same time a fair measure of success has been achieved in compelling the Pathans under British rule to adopt more orderly habits. Within the last few years, the number of murders annually committed in the Peshawar district has been reduced by over 50 per cent. Some little time ago *The Times* published a letter from an old Anglo-Indian, *laudator temporis acti*, who condemned competitive examinations as unsuitable for the selection of civil officers competent to manage the wild tribes of the north-west frontier. It might be noted that the deputy commissioner who has worked the new frontier regulations to such good purpose is a civilian selected by open competition; and both at Peshawar and when serving on the Afghan Boundary Commission he has shown himself a capable servant of Government, even in the most arduous situations.

Mr. Oliver's book is full of border romance. One of his stories illustrates the high esteem in which their priests are held by the bigoted, superstitious Pathans, and also the primitive judicial methods which have still to be followed on the frontier:

"Not long ago, in the Peshawur district, a man went so very far to the bad as to shoot a Mullah. It might have been an accident, or he mistook his man, or pure villany; anyhow the Mullah died, and, like many another outlaw, the murderer had to fly over the border. First he tried Buneyr, but the news had preceded him, and he was refused shelter. He then tried the Swat Valley, with no better success—the country of the Akhund would have none of him. Even the Afridis, small reverence as they pay to spiritual advisers, would have nothing to say to a ruffian whose hands were dyed with the blood of a pious man. Wearied at length of being hunted from tribe to tribe, he bethought himself of repentance. 'None of you will have me,' he said, 'I can but be a martyr; I will go and kill a Sahib.' So back he came to Peshawur cantonment, and walked down the Mall to look for a victim. Not finding one handy he turned off and went for a cavalry sergeant in difficulties with a troublesome horse, at whom he took deliberate aim. As luck would have it, the first bullet was stopped by a range finder the sergeant had on him, but before the latter could go for his assailant the Pathan got another bullet through the sergeant's helmet and made a bolt for it. A plucky native ran in, and the man was ultimately secured, tried by the commissioner the same evening, and under summary powers hanged the next morning."

A man in government service, of course, cannot always speak out his mind in regard to political questions; but Mr. Oliver is by no means reticent, and his views concerning new military roads and trade routes which ought to be opened are especially valuable. He strongly recommends the construction of a military road up the Gomal Pass and through the Zhob Valley to Pishin; and this we may hope will be one of the results of Sir Robert Sandeman's recent expedition. He also wants to see a line of railway made either through or turning the Khyber Pass to

Jellalabad, and eventually to Kabul. The cost would not be excessive; and the line would greatly strengthen our defensive position.

Of the multifarious tribes—all styled Pathans—who line the north-west frontier, and have overflowed into the plains on our side, Mr. Oliver gives a wonderfully complete account. Among them are the Yusufzai tribes of the Black Mountain, against whom Lord Dufferin had to send an expedition; the Afridis of the Khyber Pass, who are now enlisted in large numbers for service in our native regiments, and who have even a corps of their own, the Khyber Rifles; the proud, priest-ridden Mohmands, the same who defeated Aurangzeb's army and captured the famous war-drum; intractable Shinwarris—"no kindness," says a border proverb, "will tame a snake, a scorpion, or a Shinwarri"—warlike Waziris and a host of others. Mr. Kipling's clever sketches give the reader an admirable idea of the types to be seen on the frontier; and the map is by far the best that has ever been published. The text is not altogether free from blunders—such as Fort Monroe for Munro; but the information has evidently been collected with considerable pains, and is put together in an attractive shape.

STEPHEN WHEELER.

*The First Three Gospels: Their Origin and Relations.* By J. Estlin Carpenter. (Sunday School Association.)

WITH admirable clearness of statement Mr. Carpenter, in this carefully planned work, lays before us the main results of recent criticism of the Gospels, on the freer or more rationalistic side. Mr. Carpenter, indeed, is a thorough rationalist. He not only inquires into the origin of the Gospels as he might into that of any other book—the Homeric poems or the Vedas—but he treats their contents as largely legendary, and amply recognises the influence of the "pious imagination" in their composition. Yet he writes in no destructive spirit. He believes in a substratum of authentic traditional material, which our evangelists have incorporated in their biographies and have modified to suit their own views of the nature and purpose of Christ's mission and work. The spirit and aim of his book are well expressed in its closing words:

"The sublime figure of the Christ, portrayed to us by the First Three Evangelists, was, in a certain sense, created by the Church. But if, in turn, we ask what was the moral and religious power by which the Church was created, only one answer is possible: it was the personality of Jesus, His faith, His truth, His love."

This seems to be very much the view of Strauss—at least, his later view—and to this it is possible we must all eventually come. At any rate, those who hold it can hardly assent to the statement sometimes so confidently made that the disciples were so immeasurably inferior to their Master that they could not possibly have originated the sayings they have recorded. On the contrary, some of the best things in the Gospels—notably Luke's parables of the Good Samaritan and the Prodigal Son—are evi-

dently due to the evangelists. Still, it may be said, of course, that Christ was the inspirer of the sentiment which the evangelists illustrated and clothed in literary form.

Partly on the ground of the completeness of the portraiture of Christ, and partly on account of other clear indications of late origin, such as the baptismal formula—the only place in the New Testament in which the three persons are enumerated in that order—the mention of the Church as a recognised organisation, the assumption of conditions which could not have arisen but in the course of a long time (he might have also mentioned the recurrence of the phrase, "unto this day"), Mr. Carpenter finds our first Gospel to be the latest of the three; and this is a conclusion which may now be considered fairly established. Next to Matthew, going backwards, stands Luke, while Mark, of course, is the earliest of all. But Mr. Carpenter would, no doubt, agree that it is impossible to say that any Gospel is absolutely first or last, inasmuch as they all underwent successive modifications until they became fixed in the form in which they have reached us. Thus, if I am right in supposing the parable of the Prodigal Son in Luke to be an adaptation of that of the Two Sons in Matthew,\* it is plain that Luke must have had before him a form of Matthew in which that parable was contained. This, however, presents no difficulty. Behind our Matthew was the Aramaic original, and probably, also, since "everyone translated it as best he could," several Greek versions. The same remark applies to the miraculous draught of fishes, implying the parable of the net, and to the parable of the barren fig-tree, implying the incident on the road from Bethany to Jerusalem. In this case, indeed, Mr. Carpenter takes the parable to be the foundation, but not, surely, as it stands in Luke. I would assume, first, a lesson or figurative saying of Christ suggested by a fig-tree which had disappointed his expectation; this translated into a miracle, and then, finally, Luke's parable, which is evidently a literary production. Mr. Carpenter, I presume, accepts substantially Dr. Abbot's theory of the common tradition. Is it, then, necessary to suppose, or is he right in supposing, that "among the authorities for his narrative Luke employed our Mark"? Hardly, perhaps, "our" Mark, but rather Ur-Marcus, if, indeed, it is not enough to assume his acquaintance with the common tradition, whether in its oral form or after it had been reduced to writing. However, Mr. Carpenter only speaks of probabilities; and he may be right, especially if we agree with him in placing Luke as late as the year 100 A.D.

I began with the last sentence of this book. Turning back to the beginning, we find an excellent section treating briefly but sufficiently of the early testimonies. Nor is the Fourth Gospel excluded from consideration. The second chapter treats of its relations to the Synoptics, and shows how freely the author handled the materials with which they furnished him, in his desire to set forth the great idea which inspired his

\* See my review of Wright's *The Composition of the Four Gospels*, ACADEMY, July 12, 1890.

work. But the most instructive part of this volume, perhaps, is that in which the author traces the formation of the Gospel legend, and the origin of the Messianic idea, and accounts for the miracles which in process of time came to be credited to the Christ. And here his studies in comparative religion stand him in good stead. The parallels between the Buddhist and Christian legends have often been pointed out, but they have never been more aptly or strikingly put than here. Some of them are well known; but the following legend, corresponding so closely to Peter's attempt to walk on the sea, is new to me. A disciple going to Jetavana (where the Teacher was staying) to hear the truth, came to a river, and seeing no boat, went down in faith into the stream.

"His feet did not sink in the water. Walking as on the ground, by the time he got into the middle he saw waves. Then his confidence in the Buddha became slack, he began to sink. But he made his joyful confidence in the Buddha firm, and, proceeding on the surface of the water, came to Jetavana."

In the course of his work, Mr. Carpenter makes a suggestion concerning the title "Son of Man," so frequent on the lips of the Saviour in the Synoptic Gospels, which is too important to be passed over; but having called attention to it, I must conclude this notice. Nothing can be more certain in early Christian history than the prevalence of a confident expectation that Christ would immediately appear in glory as Judge of the world, and nothing can be more certain than that that expectation was disappointed. Yet, as our Gospels are generally understood, this delusive hope rested on the authority of Christ himself, who predicted the immediate coming of the Son of Man. What, however, if in the term "Son of Man" Jesus designated neither himself nor any third person, but spoke in a purely figurative sense? In Daniel's vision, from which, no doubt, the title was derived, it is no personal Messiah that is described, but "the Kingdom of the Saints of the Most High"; and Mr. Carpenter's suggestion, accordingly, is that on Christ's lips, in those passages in which it may be supposed that we have his genuine words, the phrase has the same meaning as in Daniel, and is equivalent to the Kingdom of Heaven, or the Kingdom of God. It is a very pregnant suggestion. It is, however, to be considered that Daniel's description was confessedly symbolic, and that the phrase he uses, "one like a son of man"—i.e., "like a man," is without special emphasis; and I find it easier, therefore, to believe that "Son of Man" had by a misunderstanding become a personal title, whether in the speech of Christ or, more probably, of his disciples, than that Christ borrowed part of Daniel's phrase to describe the reality of what the prophet saw only in figure. At first sight, indeed, it might appear to be a strong point in favour of Mr. Carpenter's view that he is able to produce a case in which the one phrase actually occurs as an equivalent of the other. Compare Matt. xvi. 28—"Verily I say unto you, There be some of them that stand here which shall in no wise taste of death, till they see the Son of Man coming in his

Kingdom," with the parallel passages in Mark ix. 1 and Luke ix. 27, in both of which we read instead "the Kingdom of God." It is obvious, however, that the alteration introduced here by the last of the three evangelists would be equally consistent with the supposition that neither symbolically nor personally was the title "Son of Man" employed by Jesus at all.

In conclusion, I will only add the hope that the modest form in which this work is published will not stand in the way of a recognition of its importance, as probably the best book in English on its own side of the question that has yet appeared.

ROBERT B. DRUMMOND.

*The French Revolution.* By Justin Huntly McCarthy. In 4 vols.—Volume II. (Chatto & Windus.)

In his second volume, Mr. McCarthy reviews some of the leading characters in the French Revolution, and some of the principal events at Paris and Versailles from the assembling of the States General to the surrender of the Bastille.

There is perhaps an unavoidable diminution of interest when one passes from such men as Voltaire, Diderot, and Rousseau to creatures like Marat and Robespierre. Louis XVI. may well have cast a look of despair down the list of deputies returned to the States General: one statesman, Mirabeau, powerless for good; a few men of business, fair-minded and sensible, Malouet and Mounier; the rest untrained. In what school could they have acquired political ability or experience? The States General had not met for a hundred and seventy-four years, and the Provincial Assemblies had been abolished in most of the provinces of France. The people wanted bread, and the Assembly gave them a Declaration of the Rights of Man.

Mr. McCarthy quotes a passage in which Arthur Young pointed out at the very beginning grave and dangerous imperfections in the conduct of the debates:

"The room" [in which they sit] "is too large; none but stentorian lungs or the finest, clearest voices can be heard. . . . In regard to their general method of proceeding there are two circumstances in which they are very deficient: the spectators in the gallery are allowed to interfere in the debates by clapping their hands, and other noisy expressions of approbation. This is grossly indecent; it is also dangerous; for if they are permitted to express approbation, they are, by parity of reason, allowed expressions of dissent, and they may hiss as well as clap, which, it is said, they have sometimes done. This would be to overrule the debate and influence the deliberations. Another circumstance is the want of order among themselves; more than once to-day there were a hundred members on their legs at a time, and M. Bailly absolutely without power to keep order."

Mr. McCarthy has not given sufficient weight to these remarks, and has considerably underestimated the amount of intimidation exercised by the mob over the proceedings of the National Assembly. He has altogether misunderstood the character of Louis XVI., and the King's motives for

assembling troops in the neighbourhood of Paris and Versailles. Bailly, the president of the Assembly, quoted by Taine (*La Revolution*, vol. i., p. 51), says, "Le roi était de très-bonne foi; il ne comptait prendre de mesures que pour l'ordre et la paix publique."

Mr. McCarthy is too indulgent to Camille Desmoulins, whom he calls a "child of genius." He should read in Taine's masterly work the coarse appeal which Desmoulins made to the appetites of the mob:

"Since the beast is in the snare let him be beaten to death. Never has a richer prey been offered to conquerors. Forty thousand palaces, noblemen's residences and country seats, two-fifths of the property of France, will be the reward of valour."

Mr. McCarthy says of Marat: "There never was a man in his wild way more upright or more sincere." And again: "It seems certain that he was a sincere and eager man of science." How about the scientific fraud with which Marat is charged by Taine in his third volume of *La Revolution*, p. 162: "Un jour, mis au pied du mur, il introduit une aiguille dans un bâton de résine pour le rendre conducteur, et il est pris par le physicien Charles en flagrant délit de supercherie scientifique."

Mr. McCarthy is not satisfied with Mr. John Morley's judgment of Robespierre.

"To Mr. Morley, Robespierre is only a man of 'profound and pitiable incompetence'—a man without a social conception, without a policy. He finds a curious study in 'the pedant, cursed with the ambition to be a ruler of men.' He sees in Robespierre 'a kind of spinster' in whom 'spasmodical courage and timidity ruled by rapid turns.' Finally, Robespierre is always and ever present to Mr. Morley's mind as the man of the Law of Prairial. It is the great defect of Mr. Morley's method that it is entirely lacking in dramatic sympathy."

Here is the portrait of Robespierre drawn by the hand of Mirabeau:

"Petit homme raide et apprêté, petit esprit sec et pointu, petit caractère inquisitionnaire et acariâtre. Lorsqu'on le voit, on croit qu'il pense; lorsqu'on l'entend, on le soupçonne orateur; mais le suit-on de près, il est évident que lorsqu'il a l'air de penser il cherche, et que lorsqu'il parle il répète."

There are some good points in Mr. McCarthy's second volume; he gives dates which are a help to follow the narrative, and his portraits of Condorcet and Danton are well drawn.

WILLIAM MARKHEIM.

#### NEW NOVELS.

*The Tragic Muse.* By Henry James. In 3 vols. (Macmillan.)

*The Mystery of Mrs. Blencarrow.* By Mrs. Oliphant. (Spencer Blackett.)

*Two English Girls.* By Mabel Hart. In 2 vols. (Hurst & Blackett.)

*Jack Abbott's Log.* By Robert Brown. In 2 vols. (Sampson Low.)

*Incurable.* By Paul Heyse. Translated by Mrs. Eve. (Nutt.)

*The Last Master of Carnandro.* By T. A. Pinkerton. (Sonnenschein.)

*Brayhard.* By F. M. Allen. (Ward & Downey.)

*Amyon Drecht.* By J. Locke Williams. (Ward & Downey.)

*The Lazy Tour of Two Idle Apprentices, and other Stories.* By Charles Dickens and Wilkie Collins. (Chapman & Hall.)

We have sufficient respect for Mr. Henry James to review him frankly—the greatest compliment that can be paid to a novelist. And, therefore, we shall say at once that, to our thinking, *The Idiot Asylum* would have been a better title for his new book than *The Tragic Muse*. Such a company of, by their own showing, imbeciles in word and deed has rarely been got together by a writer of great talent. We remember long ago an innocent critic-without-knowing-it who, casting in despair a book aside, exclaimed: "I can't make out why anybody does anything!" A similar lamb of the flock might with justice make a similar remark on *The Tragic Muse*. There are about two people in it—Peter Sherringham, the diplomatist, and his sister, Julia Dallow, a wealthy widow—who, though the former is besotted with a mindless actress, and the latter with a backboneless coxcomb, are alive and human, it being indeed extremely human and alive to be so besotted. But the actress and the coxcomb and his mother, the correct Lady Agnes, and his sisters (one pretty and *sympathique*, the other plain and dense), and his friend Mr. Gabriel Nash, who is a kind of caricature of a long series of other caricatures, and the rest of them, are such things as nightmares are made of. They come, like the language that they talk, of constant imitation and re-imitation, not of real life or of anything like real life, but of thrice and thirty times redistilled literary decoctions of life. As for the language just mentioned, Mr. James, who was always clever at a wonderful kind of American *marivaudage*, has this time "seen himself" at his very best hitherto, and gone we hardly know how much better. Somebody "smiles like a man whose urbanity is a solvent." Somebody else had "a nose which achieved a high free curve." A third "acquitted herself in a manner which offered no element of interest;" but a fourth "remained conscious that something surmounted and survived her failure—something that would perhaps be *worth taking hold of*." Fancy "taking hold" of "something" which "surmounts and survives" a "failure" which is also an "acquittal without an element of interest!" It is all very well for smart undergraduates and governesses who have read Mr. Meredith without the ghost of an understanding, and Mr. Stevenson with a keen relish for exactly the things which are not good in him, to attempt distinction by this sort of thing. But Mr. Henry James really might give us something a little more like English sense and a good deal less like French-American rignarole. We cannot honestly say that there is much in the story or the characters of *The Tragic Muse* to redeem this fatal fault; but even if there were, it would probably still be fatal.

If Mr. Henry James has read Marivaux to his wounding and has walked on Dover

pier (it was Dover, was it not?) with M. Paul Bourget to his hurt, the little book which latest bears the name of Mrs. Oliphant exhibits, on the other hand, a deficiency which study of French models might have corrected. *The Mystery of Mrs. Blencarrou* remains psychologically mysterious, or at least psychologically unexplained, even after the *dénouement*. This (there is no harm in telling it, since it is obvious to the intelligent after a very few pages) turns on the secret marriage of a widow, who outwardly unites extreme propriety of demeanour with refinement of character and affection for her children, to her steward, a stout young fellow of little education and no breeding. The revolt of the steward, who will not bear his position, and suspects that his mistress-wife is tired of him (as she is), is well indicated. But, either owing to English reticence or to a slip in art, Mrs. Oliphant has not shown us anything in her heroine which in the least accounts for her derogation. To attempt to show this might have been "ticklish" no doubt; but then the situation is ticklish and either to be left alone or boldly grasped. As it is, the history of this new Duchess of Malfy seems fragmentary. The best things in it are the sketches of the selfish young couple who discover the secret. Mrs. Oliphant is getting more and more severe on youth, who are, however, youth and need not care.

Miss Hart's *Two English Girls* is a pleasant enough Italian story with rather obvious motives, and with, at the end, one of those totally unnecessary executions of a heroine which a certain kind of lady novelist seems absolutely unable to refuse herself. Evelyn Grey, however, is, though amiable, a rather foolish creature, and death was no doubt much better for her than a life with a light-minded and not too honourable Italian artist. The other heroine, Beatrice Hamlyn, who ends by directly proposing to a shy lover, is much better and a decidedly pleasing person. The story so guilelessly and openly suggests its own relation to *Romola* that there is no need to reproach it with that following. At the same time such duplications of well-known matter are scarcely wise and not very good art.

*Jack Abbott's Log* is a most curious medley of an old-fashioned kind, saved from insignificance by a certain freshness which paradoxically enough belongs to the old-fashioned, and by the occasional presence of a certain "go" in the narration. We say narration advisedly, for story there is none. The usual sailor-man pays the usual visit to his old school, meets the usual old flame, has the usual experiences by sea, is wrecked as usual, and ends up with the usual ingots of gold. By this summary we do not mean that these well-known ingredients have ever been presented in the same or even in a very similar way; but that taking them separately they are very old friends indeed. Sometimes (as, for instance, in the celebrated story of the West India Regiment and "hab shoo hab stocking") they are so old that they surely have earned their dismissal to an honourable retirement. But it is not easy to dislike the book, and we shall not give ourselves the trouble to do so.

Paul Heyse needs no praise, though he may sometimes have been praised unreasonably; and it is scarcely necessary to say more about *Incurable* than that Mrs. Eve has translated it very well.

The most interesting thing about *The Last Master of Carnandro* is the use of that title as if it were borne by the head of the family. Mr. Pinkerton should have dwelt more on this, for it is not common, nor is it common for a man of Scotch descent and property, even if he be half Italian, to be ignorant of the marriage laws of his dear country. The chief moral of the book is, however, less uncommon than these two things—to wit, that to horsewhip a man within an inch of his life, unless he richly deserves it, is a mistake. With this we are prepared to agree.

Few classes of books are more "kittle" to criticise than deliberate extravaganzas; for, though the critic may be very fond of them in a general way, some particular one may lead off with the wrong foot, as it seems to him, and then he can rarely get in step with it. Being nothing if not humble, we are prepared to admit the possibility of some such mishap having happened to us with *Brayhard*. But we cannot say that it has amused us. It is a kind of elaborate Mark-Twainish skit on champions and giants and fairy tales, and so forth. Very much the kind of thing that some clever schoolboys write in M.S. school magazines; and it may amuse some people. If it does, then for them it is amusing. Mr. Furniss's illustrations may be commended with less allowance; but even here we think we have seen the artist's hand better in.

*Amyon Drecht* is rather a good shilling dreadful, the dreadfulness being thickly and slably mixed, and not more preposterous than it should be for the particular purpose, and for those who like it. Phantasms of the living and phantasms of the dead, nihilism and "disappearances," work up to a properly unhappy ending. Some people would have made it happy, which would have been just as easy on the data; but Mr. Locke Williams was, we think, right. According to our invariable habit with this kind of book, or semblance of a book, we say nothing about the plot.

Although no one of the three stories—*The Lazy Tour*, *No Thoroughfare*, and the *Perils of Certain English Prisoners*—which Messrs. Chapman & Hall have now, for the first time, rescued from the Osiris-like condition in which their fragments used to be scattered in the works of Dickens and the old numbers of *Household Words*, is exactly a masterpiece, it was very desirable to get them together in a complete state. They are too well known for much comment. But we are bound to say that, whether we may or may not rate either of their authors as high as some have rated them, the change from the work of the day to this of thirty years ago is not exactly painful to the reviewer.

GEORGE SAINTSBURY.



CURRENT LITERATURE.

*Influence of Literature and Classical Education.* By H. Nettleship. (Percival.) The custom of publishing detached lectures on education in small cloth pamphlets began, we believe, with Messrs. Rivington, and its continuation by Messrs. Percival is appropriate. The two lectures themselves are "popular addresses," delivered one at Toynbee Hall, the other to an educational meeting in Oxford. The style is attractive, the matter admirable; the necessary eighteenthpence will certainly not be thrown away. There is, however, one curious omission in the lecture on "classical education." Prof. Nettleship has, we believe, been a schoolmaster himself; yet he says no word of the educational value of an elementary Latin training. Of late years both public and specialist opinion have been tending in direction of such a training. The Berlin professors, the Manchester business men, the American educationalists, have alike asserted that a boy with an elementary classical training is better (*ceteris paribus*) than one without it. The same lesson is inculcated as we understand him, by Prof. Laurie in his *Lectures on Linguistic Method*. And, apart from this, we cannot see the possibility of classical studies surviving. If once they are acknowledged to be useless for the mass of boys, they will speedily be relegated to the cupboard of curiosities, to be laid on the shelf with Czech and Chinese. Apparently, Prof. Nettleship does not believe in the value of Latin as a linguistic training, for he mentions only the literary and philosophical excellence of the classics. But, whether he believes or disbelieves, the omission of the topic is curious.

*Four Great Preachers*—John Ruskin, Thomas Carlyle, Ralph Waldo Emerson, and Robert Browning. By Joseph Forster. (George Allen.) This book is disappointing. Its title raises expectations of something more than four lectures, loosely put together, and consisting, for the most part, of quotations. As lectures spoken from the platform they may have been good; much would depend upon the delivery of the lecturer. If Mr. Forster is a good reader or reciter, the passages from Browning's verse and from the prose of the other three "great teachers," would be exceedingly effective, and the audience might easily forgive him for not making his connecting links more elaborate. When, however, the appeal is to the eye in print, instead of to the ear, deficiencies of construction are more readily discerned. A list of the subjects upon which Mr. Forster undertakes to discourse is advertised in the present volume, and it seems to indicate that he is a wide reader rather than a profound student. The list is too long to quote in full, but it includes Goethe, Richter, Heine, Diderot, Mirabeau, Victor Hugo, Lope de Vega, and Cervantes. One man cannot, in reason, be expected to understand all the great authors of the modern world; and perhaps, on the whole, Mr. Forster is wise in allowing those of whom he treats to speak for themselves. Yet it would be unjust to leave the matter here. Mr. Forster's book has merits of its own, which ought not to be disregarded. If the author's knowledge of the four great teachers is not profound, at any rate his appreciation, so far as it goes, is cordial and sympathetic. "The spiritual and heaven-sealing genius of the American Plato," is a phrase not altogether happily chosen when applied to Emerson; but the emphasis is truly laid when Mr. Forster speaks of Emerson's "unfailing goodness," and affirms that "what we admire in Emerson is not only the intellectual elevation but the moral purity and simple childlike goodness and sweetness of the man." He quotes Thackeray's remark, that it is a great pity good men are so stupid; but, as regards Emerson, he says "no man was less goody and no man was more

truly good." Mr. Forster gives sufficient evidence that he possesses critical insight to make us wish that he had exercised this faculty more. His estimate of Mr. Ruskin, for example, is worth attention. Commencing with a comparison of Mr. Ruskin with Wordsworth, he says:

"The difference between them is one of temper. One was calm, philosophical, withdrawn from the cantankerous controversies of politics and the little details of daily life. John Ruskin, with a chivalrous disregard of the wear and tear, consequent upon mingling in the dusty daily fray, breaks out here with a letter, and there with a lecture, dealing directly with the topic of the hour. He is constantly tapped by the foolishest people. There is, I must admit, a decided note of femininity in his genius; a want of manly strength and repose—a quality in which Wordsworth was nearly as great as Goethe. The voice is piping sweet, but it is a falsetto now and then—a head and not a chest voice—and reminds one occasionally of the unnatural *soprano* of Handel's time. Mr. Ruskin appears to me now and then to lose his balance, his common sense. I do not consider that he is always a safe teacher to ordinary men and women; but to those who can weigh, measure, and discriminate between his opinions, and as a noble and chivalrous denouncer of the infinite vulgarity and stupid greed of the age, his teachings are of unspeakable value" (pp. 8-9).

The definition of "femininity" and the reference to a head voice are curious, and the words "infinite" and "unspeakable" are used a little recklessly; but otherwise the paragraph is good and suggestive. The quotations, too, which, as we have said, occupy a considerable portion of the work, show that Mr. Forster has a delicate sense of fitness in this matter.

MR. THOMAS GREENWOOD—who is an enthusiast in the matter of collections of books freely accessible for the recreation of the many, and for the higher education of the comparatively small number who in any community will devote themselves to serious study—has issued a "third edition, entirely re-written," of his *Public Libraries* (Simpkin, Marshall & Co.) It is a volume of 600 pages, and contains a large mass of information on a subject which is becoming more and more important as the extension of elementary education brings into the field a daily increasing number of persons who can read intelligently and with pleasure to themselves. No doubt the elementary schools Board and Voluntary—turn out a certain number of boys and girls whose first object in life is, apparently, to lose as much as possible, and as quickly as possible, of what has been taught them by the schoolmaster. It may, indeed, be said—and the matter is worth the notice of those who exult in real or imaginary (and chiefly the latter) defects in the education of the people—that men may, and some do, come even from the universities entirely destitute of any love of knowledge and only anxious to avoid books and all that is in print of a more serious character than the *Turf Guide*. With the exception of a few scattered instances, the town libraries of Great Britain date from the passing of the Ewart Act in 1850. But progress was at first slow; and even in the great towns where popular instruction had made some advance, there were many quite unable to avail themselves of the books provided at the cost of the community. Some could not read, some could not keep awake after the exhausting toils of the day, some found great writers whom they were called upon to admire entirely beyond their comprehension and sympathy. Some, however, realised the truth of Carlyle's saying; and in these town-libraries found their real universities. There are men honourably known in science and in literature who would not hesitate to avow that they had gained their inspiration and information in free public libraries. Mr. Greenwood objects to the term "free" as applied to these libraries, and thinks

that it has somewhat prejudiced their usefulness by leading many to regard them as either mere charitable institutions, or at least as only meant for the poorer classes. It is of course impossible to plumb the depths of stupidity to which the British Philistine of the "middle class" will cheerfully descend in his well-meant efforts to demonstrate the snobbishness of his nature, but he is usually keenly alive to his own material interests; and many "free grammar schools" will show that in educational foundations the use of the adjective has not prevented him from taking advantages which were probably not always intended for him and his. Mr. Greenwood gives a sketch of the progress so far attained in the establishment of public libraries. The most notable fact in recent years has been the awakening of London, which, formerly almost impossible to move, is now developing a remarkable local life and interest in higher education. The Act has been adopted in twenty-one of the metropolitan districts, and altogether some 209 places have decided that the provision of a public library is a part of the duty of civic authorities. Mr. Greenwood gives such information as to the methods of making known the advantages to be secured as he thinks will be helpful to those who are agitating for the establishment of new libraries, and discusses some of the problems of management. We shall not follow him into the thorny fields of cataloguing, classification, statistics (and there are none so misleading as those which relate to libraries), and the best way of utilising the often scanty space that is available for the storing of books. His manual is useful and satisfactory as far as it goes, and the mistakes we have noticed are not of a character to detract from its practical utility. We may hope that its appearance will help still further to stimulate and extend a movement that has already done much, and promises to do still more, for the spread of good literature and sound knowledge in the homes of the English people.

*Bismarck Intime.* By a Fellow Student. Translated by Henry Hayward. (Dean.) Not one of the least misfortunes which attend upon the Iron Chancellor in these later days is the cloud of indiscriminating panegyric and biography which is settling round him. *Bismarck Intime* must certainly be pronounced the worst instance of "book making" on the subject we have yet seen. The volume purports to be a translation of reminiscences of a fellow student. But it is odd that the fellow student should throw no new light on the German statesman's career, nor furnish a single new anecdote. The book is in fact nothing but a hash of stories that have already appeared garnished with commonplace reflections. It could easily have been put together from the well-known books of Dr. Busch, von Poschinger, and others, who may be said to have formed the authentic Bismarck tradition. The stories might indeed, with a little patience, be traced to their several sources, though a disregard of any order or sequence, chronological or otherwise, would throw certain hindrances in the way.

SOME BOOKS FOR THE COUNTRY.

*Handbook to Lincolnshire.* (John Murray.) Lincolnshire has been neglected by antiquaries. It has some fairly good village and town histories, but nothing in the way of a history of the shire that can be accepted as even tolerable. The two quarto volumes published in the last generation, which go by the name of "Allen's History of Lincolnshire," are below contempt. It would be an insult to directory compilers to compare "Allen" even with them. The author of the handbook before us was therefore in a position somewhat different from

most of the others who have written for Mr. Murray's series. He has been unable, except in a few instances, to rely on trustworthy authorities, and has therefore had to work out nearly everything for himself. On the whole, the work is well done. Lincolnshire is not famed for its historic interest. Those great events which have gone to the making of England such as we find it now have, for the most part, taken place in other counties. Not a single battle of the higher order of interest was fought within its limits. But Lincolnshire is remarkable for the interest and beauty of its parish churches. There was a time when its monasteries must have added great dignity to the county; but the remains of nearly all of them have perished, or have come down to us in a condition so shattered that we cannot reconstruct the manner of their beauty before the hand of the spoiler was laid upon them. The parish churches have been wonderfully preserved, and they represent every kind of architecture from undoubted Saxon to the latest form of Perpendicular. The author, whose name we are sorry to say is not on the title-page, is evidently an enthusiast upon ecclesiastical art. We do not think that he has left out one noteworthy object of this kind. There is, indeed, little of any sort of interest which is unmentioned. We wish there had been a line to draw attention to the stone, or rather concretion, in the parish of Risby, called *Sunken Church*. It projects from the oolite range of hills known as the "cliff," and imaginative people have imagined that they see in it the form of a serpent or dragon. The legend runs that the priest and his whole congregation were here, once on a time, swallowed up in the earth, and that still on certain days a visitor to the spot may hear the bells ringing for Mass. Until recent days the place was constantly visited by weak persons for the purpose of practising incantations. There are a few errors here and there which we doubt not will be corrected in a new edition. We may mention one. In describing the process of "warjng," a method by which much of the worthless land on the banks of the Trent has been rendered of permanent value, the author describes the deposit left by the waters of the river as a "fine black vegetable mould." This is incorrect; it is not black or even dark, but a rather light grey. It is a deposit from the muddy waters of the Humber and Trent formed from the disintegrated soil of the glacial drift of Yorkshire, which is for a time held in suspension by the water of the rivers. This Guide will not only be found useful to travellers in Lincolnshire, but will also give much information to many of the natives to whom its ecclesiastical antiquities are as unknown as if they had never set foot in the county.

*What Cheer O?* By A. Gordon. (Nisbet.) The question is often asked, What is the work of the Deep Sea Mission? In this little book, named after the familiar greeting of the fishermen on the Dogger Bank, Mr. Gordon endeavours to give a succinct answer. The rise of the Mission is traced, and its progress from 1881. There is a capital description of the deep-sea trawler's life, and the hideous drunkenness and immorality which was formerly caused by the "copers," or floating grog-shops. These have been now partly suppressed by the friendly action of the different governments whose subjects trawl in the North Sea, partly undersold by the Mission ships undertaking to sell tobacco to trawlers much under the prices asked by the "coper." Theten smacks which now work in the Mission distribute books and warm clothing among the men, and furnish surgical and medical aid to the sick. In short, both the bodies and the souls of our fishermen in the wild North Sea are cured for by this excellent

Mission. Mr. Gordon's book is written in a pleasant fashion, and well illustrated, so that no one need remain any longer ignorant of the condition of the 12,000 or 15,000 fishermen always tossing on the Dogger Bank. We can but wish well to the beneficent efforts of the Deep Sea Mission, and heartily recommend *What Cheer O?* to the notice of all who love our seas and their sailors.

*Wild Nature won by Kindness.* By Mrs. Brightwen. (Fisher Unwin.) In spite of the excellent tone of this little book and the kindly feelings which it would encourage towards dumb animals, it cannot be said that there is much in it. A good many birds have served as pets to the writer, and she impresses in each case the need of extreme attention and yet the danger of too much kindness in taming and rearing them. There is some affectation about Mrs. Brightwen's language, but much may be atoned by the excellence of her purpose. This is a capital book for girls in the country.

#### NOTES AND NEWS.

PROF. H. LOGEMAN, of Ghent, has been fortunate enough to discover a hitherto unknown Anglo-Saxon inscription at Brussels. In the cathedral of that city (St. Michel et St. Gudule), there is preserved among the sacred relics a cross which purports to be one of the largest existing pieces of the Holy Rood. This cross has a silver rim, and also silver ornamentation on its back. The rim bears an inscription in Anglo-Saxon, recording the names of two brothers who caused it to be made for the soul's rest of a third. On the back the name of the artist is given—"Drahmal \* \* \* me worhte." Prof. Logeman proposes to publish a full account of the cross and its inscription in a Belgian periodical.

We understand that Messrs. Macmillan have in the press a complete edition of the poems of Matthew Arnold in one volume, similar to their single volume editions of Wordsworth and Tennyson, except that the text will not be printed in double columns. It will contain everything that is in the three volume edition of 1885, together with the poem on "Kaiser," which subsequently appeared in the *Fortnightly*; and an "Horatian Echo," which, though written in 1847, was first published in the *Hobby Horse* in 1887.

A SERIES of "Studies in Biblical and Patristic Literature and History," is about to be commenced by some of the younger students of theology at Cambridge. It is hoped that the first three numbers may be published at Christmas—namely, *A Study of Codex Bezae*, by Prof. J. Rendel Harris, formerly fellow of Clare; *The Testament of Abraham*, hitherto unedited, by Mr. James, Fellow of King's; and *A Study of the Martyrdom of S. Perpetua*, with a fresh recension of the Latin text from the MSS., by J. Armitage Robinson, Fellow of Christ's College, who is to be the editor of the series. Among future possible contributors may be mentioned Prof. Ryle, Mr. Chase, of Christ's, Mr. Walter, of Caius, and Mr. Brooke, of King's.

MR. ELKIN MATHEWS announces for publication in the autumn Dr. John Todhunter's pastoral play, *A Sicilian Idyll*, which was recently acted at Bedford Park, and also at St. George's Hall. The volume will have a frontispiece by Mr. Walter Crane.

MESSRS. DEAN & SON will be the publishers of the English translation of *Souvenirs of the Second Empire*, by the late Duc de Morny, which are said to contain much curious gossip about the celebrities of the time.

A STORY with the new science of hypnotism as its basis will be published by Messrs.

Hutchinson & Co. in the course of a few days. The title of the little book is *Hypnotism; or, A Doctor's Confession*, and it is understood to be the first work of a new authoress—Miss Margaret Brandon.

MR. THOMAS FRASER, of Dalbeattie, N.B., has ready for publication an illustrated volume, entitled *Yarrow: Its Poets and Poetry*, by the Rev. R. Borland, minister of Yarrow. The letter-press consists of biographical sketches of persons associated with Yarrow, and of all the ballads and poems inspired by the river in chronological order. The illustrations are from drawings specially made by Miss Constance W. Mangin, besides portraits. A large paper edition of the book will contain twelve additional illustrations, reproduced by a photographic process.

MESSRS. FREDERICK W. WILSON & Co., of Glasgow, will issue immediately a second edition of their *Illustrated Pocket Guide from Glasgow to Belfast*, published in connexion with Messrs. G. & J. Burns's Royal Mail Service.

DR. FURNIVALL went to Lincoln for his August holiday in the hope of being able to find fifty of its earliest Wills of like date (1387-1439) with those he has edited for the Early English Text Society from Somerset House. But, alas! the earliest Will in the Lincoln Probate Registry is 1505, though the first English one in the Bishops' Registers is 1399—Sir W. Thyrnynge's—while the second is 1444; and so they go on, some forty of them, to 1537. They are a disappointing lot, with only two Inventories of testator's goods, and one Will bequeathing a good list of articles. But the testamentary deficiency of the Bishops' Registers—of which the diocese has a splendid series from early times—is somewhat made up for by the few other Early English documents in the Registers of Bishops Lunley (1450-2), Chedworth (1452-72), Rotherham (1471-80), Russell (1480-96), Smyth (1496-1514), and Longland (1521-47). These comprise confessions and abjurations of heresies, vows of chastity by widows, a novice's vow on taking the veil, injunctions in 1530-31 for the reform of abuses in convents and monasteries (see Dr. Furnivall's letter printed elsewhere in the ACADEMY), an excommunication of those who are accurst, an award (by Bishop Longland, A.D. 1449) as to rights of way, &c., a contract for rebuilding Newark bridge, a letter from Paris describing a grand procession of relics, January 21, 1535 or 6, with burning of heretics, to remedy blasphemies against the Eucharist, &c. One MS. of "The Canterbury Tales" turns up in Bishop Chedworth's Register, probably of the year 1462, in the Confession of John Baron of Aymondesham, who, after acknowledging that he was conversant in times past with Hugh Leche, heretic, continues:

"Item I confesse that the said Hugh Leche held the dampnable opynyon ayen pelgrymage and worshiping of saintes, to the which opynyon I gaff faith, credence and beleve, determynyng myselff that it was better to giff pore men good, then to seke or worshiye any saynt or ymage in erthe. . . ."

"Item I confesse that I haue iij English booke, oon of the lyff of Oure Lady, of Adam and Eve, and of other sermones, the Myrroure of Synners, and the Myrroure of Matrimony; the second boke, of *Tales of Canterbury*; the iij boke, of a play of Saint Dionise" (Bishop Chedworth's Register, leaf 62 back).

The Canterbury pilgrimage and other Romish practises and beliefs come in for another attack in the Abjuration of William Ayleward in 1464:

"William Ayleward, smyth, of the toune of Henley, seying pilgrymes goyng toward Canterbury, sayd vnto Robert Norrys and William Assheley his scruauntes, that the said pilgrymes went offreyng their sowles vnto the devyll. . . ."

"Item he said, helde and affirmed that the

blessed sacrament of the Anter is a grete devyll of hell, and a Synagoge: And that the prest can nor may make god, that made him: And that he can make as good a sacrament betwene ij yrons as the prest doth vpon his auter.

"Item he said, taught, helde and affermed that oure holy Fadre, the pope of Rome, is a great best, and a devyll of hell, and a Synagoge, and that he shall lye depper in hell ix sithes than luecyfer.

"Item . . . that Confession is ordeyned that parsons may vnderstand the lyvys of women; and after the prest knowith suche a womman, he wol haue to do with her, and afterwarde assoyle her" (Bishop Chedworth's Register, leaf 61).

All which heresies the said William Ayleward solemnly abjured.

THE annual report of Sir John B. Monckton, the town clerk, and Dr. R. R. Sharpe, the records clerk, on the corporation records of the city of London, indicates the progress made during the year in indexing, calendaring, and arranging the valuable documents and archives in the possession of the city. The second volume of the Calendar of Wills enrolled in the court of husting from 1258 to 1688 has been completed, and is now being put through the press; and an exhaustive index is being prepared. No fewer than 3500 wills in all are calendared. Among the wills in this volume are those of William Walworth, Sir John Philpot, John Northampton, Nicholas Exton, Richard Whittington or Whityngton, four times lord mayor, Dean Colet, Sir Andrew Judde, Sir Thos. Gresham, and others; while the will of Alexander Furnell, enrolled in 1440, is remarkable for being the first in the court of husting which is in English. It is proposed to write an introduction to the second volume treating of the subject matter of the whole of the wills enrolled. But little more can be attempted than to group together bequests of household chattels, wearing apparel, furs, armour, tapestry, &c., and to give a brief explanation of the nature of each, with a passing allusion to the sumptuary laws. Bequests of vestments, missals, breviaries, relics, &c., to churches, bequests to hermits and anchorites, and other objects of the bounty of charitable citizens will receive the attention they deserve.

IN response to an appeal from Mr. Goschen, the Fishmongers Company have made a grant of £52 10s., and the Leathersellers Company a donation of £50, in aid of the funds of the London University Extension Society. Sixty courses of lectures, on various branches of history, literature, and science, have already been arranged at the different centres throughout the metropolis for the Michaelmas term, which will begin early in October.

WE understand that the notice of Miss Christina Rossetti in last week's *Queen* was written by Mr. Arthur L. Salmon.

MESSRS. MELVILLE, MULLEN, & SLADE, of Melbourne—whose London office is at 12, Ludgate Square—have been appointed booksellers to the University of Melbourne.

DR. EUGENE OSWALD—who is known to many of our readers as the president of the Carlyle Society—has been contributing to the *Allgemeine Zeitung* of Munich a series of papers, entitled "Probleme einer Weltmacht," which are in form a review of Sir Charles Dilke's *Problems of Greater Britain*, but in substance a protest against the anti-English prejudices of the colonial party in Germany.

AN international list of libraries with more than 50,000 volumes has been prepared by P. E. Richter, of the Royal Library, Dresden. The first part, just issued (Leipzig: Hedeler), shows the following comparison: The fifty largest libraries in Germany possess about 12,500,000 volumes, against England with about 6,450,000, and North America with about 6,100,000 volumes. With each library is given, besides the number of

volumes, the annual amount available for purchases, and other special features supplied for this purpose by the different librarians.

A CIRCULAR was handed round at the Conference du Livre at Antwerp by an American Swedenborgian of Philadelphia, Mr. Eugene J. E. Schreck, who is desirous of finding a lost book of Swedenborg's, containing 2,000 numbered paragraphs on Marriage. The MS. is not in the possession of Swedenborg's heirs, nor is it known what has become of it.

MR. THOMAS KERSLAKE, of Clevedon, Somerset, has printed, in a pamphlet of ninety-six pages, another of his ingenious researches into the history of the West country, which he entitles "Saint Richard the King of Englishmen, and his Territory, A.D. 700—720." As readers of his other works will anticipate, he here pours forth a flood of curious learning concerning early Teutonic settlements in Devon and Celtic migrations, as evidenced by place-names, the dedications of churches, &c. To the main paper he has added one on "The Celt and Teuton in Exeter," read before the Archaeological Institute in 1873; and also another on "Faignton, Devon," which appeared in the *ACADEMY* of September 14, 1889. Mr. Kerslake has printed only fifty copies of his pamphlet; but he will gladly present one to any person interested in the subject who may address him as above.

WITH reference to a note in the *ACADEMY* of last week, a correspondent calls our attention to the fact that Thackeray's *Essay on Cruikshank* was reprinted in 1885 by George Redway, "Edited with a Prefatory Note on Thackeray as Artist and Art Critic," by Mr. W. E. Church.

#### FORTHCOMING MAGAZINES.

AN article on Cardinal Newman, by Mr. Wilfrid Meynell, will appear in the September number of the *Contemporary Review*.

MR. KARL BLIND will have an essay in the forthcoming number of the *Fortnightly Review* on "An Old Greek Explorer of Britain and the Teutonic North"; that is, on the voyages of Pytheas, whose credibility, so much impugned by Strabo, has been rehabilitated by modern scholarship.

THE September number of the *Newbery House Magazine* will open with an article entitled "Agnosticism and Christianity: Elmerism and Paul Nugent," with a letter from Mr. Gladstone; and the Correspondence will contain a letter by the late Dr. Pusey on "The Court of Lord Penzance." Among the other contents are "Family Prayers," by the Rev. Dr. Augustus Jessop; an illustrated article on "Ecclesiastical Music in the Middle Ages," by Mr. W. J. Birkbeck; and the second instalment of Mr. Charles Welsh's "Notes on the History of Books for Children," treating of block-books and the earliest printed books.

MR. THOMAS STEVENS—who went to meet Mr. Stanley when the latter was coming from the interior of Africa—will contribute an article on "African River and Lake Systems" to the September *Scribner's*, which was suggested by several discussions of the subject while he was at Zanzibar and Cairo, notably with Mason Bey, who explored the White Nile in 1877.

AMONG the articles to appear in the *United Service Magazine* for September will be "The War Training of the Navy," by Sir G. Phipps Hornby; "The Clothing of the Army," by Mr. Hanbury, M.P.; "National Insurance," V. by Lord Charles Beresford, Capt. Eardley Wilmot, and Major Clarke; and "What are the Obstacles to Imperial Federation?" by a well-known Australian.

AMONG the contents of the September number of the *Leisure Hour* are an illustrated article on "Scheveningen," by Mr. Gilbert S. Macquoid, and a further instalment of Prof. Creighton's "Story of the English Shires," this time dealing with Leicester. Among the other continuations we may mention: "A Day in Ancient Athens, 470 B.C.," by Dr. R. F. Weymouth; Ruth Lamb's interesting account of "Edwin Waugh, the Lancashire Laureate"; and "The Continental Tourist in the Days of our Grandfathers."

MR. RICHARD LE GALLIENNE has an article in the forthcoming number of *Lippincott's* on "George Meredith's Nature-Poetry."

A NEW monthly periodical is announced for publication on October 1, entitled the *Animals Guardian*. As the name implies, it is to be devoted exclusively to the well-being of what are commonly called the lower animals, and in particular of those domestic animals which man has from time immemorial regarded in a special sense as his friends and companions. The price will be only threepence a month; and the publishing address is 32 Sackville-street, W.

*Literary Opinion* will reappear on September 1 in a new series, containing illustrated articles and reviews, and characterised by entirely fresh features. Mr. Stanley James Killby, the new editor and proprietor, who was until lately connected with the *Publishers' Circular*, will publish the paper at 138, Fleet-street.

#### ORIGINAL VERSE.

##### A CHILD'S FANCY.

"Hush, hush! Speak softly, Mother, dear,  
So that the daisies may not hear;  
For when the stars begin to peep  
The pretty daisies go to sleep.

"See, Mother, round us on the lawn,  
With soft, white lashes closely drawn,  
They've shut their eyes so golden gay,  
Which looked up through the long, long day.

"But now they're tired of all the fun,  
Of bees and birds, of wind and sun,  
Playing their game at hide and seek:  
Then very softly let us speak."

A myriad stars above the child,  
Looked from heaven and sweetly smiled;  
But not a star in all the skies  
Beamed on him with his Mother's eyes.

She stroked his curly chestnut head,  
And, whispering very softly, said:  
"I'd quite forgotten they might hear,  
Thank you for that reminder, dear."

MATHILDE BLIND.

#### MAGAZINES AND REVIEWS.

IT is the practice of some editors abroad as well as at home to arrange unappetising numbers for the dead months of August and September; but M. Uzanne cannot be charged with doing this in the August *Lierre*. It opens with a very interesting article, abundantly illustrated, on the portraits and caricatures of Victor Hugo. Some of them will be new even to careful Hugo students; but all bear out the curious fact noticed by such students—that the earlier portraits are hardly in the least like the later. This difference—between the men who are recognisable throughout life and those who change more or less wholly—is a well-known one, but it has rarely received more remarkable exemplification than in Hugo's case. Besides ephemeral matter, the number also contains the continuation of the bibliography of theatrical parodies and a small collection of unpublished letters by people of more or less mark, including an enthusiastic description of the South Kensington Museum in its early days, by M. Feuillet de Conches.

LETTERS, IN PART UNPUBLISHED, OF  
SAMUEL PEPYS.\*

II.

Tanner MSS., Vol. XXIV., fol. 22.

PEPYS TO THOMAS TANNER.

May 5, 1695.

I have had a Cause in Parliamt, requiring such attendance on behalfe of a Friend all the latter part of its Session, as has hardly left mee a Thought at Liberty to any other Use. Not that I could lye all this while without lookeing over your late learned Present† to mee. But it was with a Head soe otherwise filled, as left mee impatient for a second Peruseall. And this I began the very Houre after y<sup>e</sup> Prorogacion, and as I advance, have perfect amends made mee for y<sup>e</sup> Dissatisfaction soe long sustained from y<sup>e</sup> Want of it.

Your Choice of y<sup>e</sup> Subject, with y<sup>e</sup> Paynes & Patience evidenced in your handling of it, doe enough shew what the World may hope for of Publique Good, from one soe earlily fitted & disposed to the Service of it, as you are. Whereof noe Man can bee more sensible; soe should None (did it ever come within my power) with more satisfaction improve it to your Encouragem<sup>t</sup> & Benefitt, then my selfe. And pray spare not to challenge it of mee, whenever you shall have any cause to thinke mee in a condition of making this good. In the meane time I give you many thanks for y<sup>e</sup> kindnesse of y<sup>e</sup> Present; though I can't but at y<sup>e</sup> same time chide you \*\*\* you putt your selfe to, in y<sup>e</sup> cloathing it; \*\*\* with you in y<sup>e</sup> choice allsoe of \*\*\* many more ends at Once, then any thing hitherto extant upon that Subject; besides y<sup>e</sup> many Instructive Remakes, in your Preface, which are wholly your owne, & some of them such, as I could wish y<sup>e</sup> Age more worthy of.

And now that you are thus entirely & happily delivered of y<sup>e</sup> Monastica, & soe farr gone as you are sayd to bee with y<sup>e</sup> Leland, what if I should putt you in minde of a Worke I have heretofore (I thinke) mention'd to you? I meane, that of continuing Dr. Heylin's Succession of our Princes, Nobles & Bishops.

I ought not (I know) to take upon mee y<sup>e</sup> becoming a Prompter to one, who has already given soe good Proofes of his owne judgement in the choice of his Subjects. But when I consider the universall Reception this Booke has found among all Dealers with English History; together with the affinity it has to y<sup>e</sup> Study you seeme soe peculiarly affected with; y<sup>e</sup> little Compasse (comparatively) which y<sup>e</sup> Worke of it appears to mee to lye in; y<sup>e</sup> Knowledge of all y<sup>e</sup> Helps requisite towards it, & acquaintance with y<sup>e</sup> Roades leading to those Helps; & lastly, y<sup>e</sup> little Doubt to bee made of y<sup>e</sup> Entertainm<sup>t</sup> which this Worke, both for Delight & Use, must meeete with in y<sup>e</sup> World; I cannot but thinke it a Matter in its selfe very desirable; y<sup>e</sup> Business of it specially sorted to y<sup>e</sup> Genius; & what (in a Word) being well thought-on, cannot want wherewith fully to recompence the Time and Industry requisite for the accomplishing it. Give mee therefore the Liberty of recommending seriously the Thoughts of it to you; remaining with great Truth &c. \*\*\* [torn] Have you (in y<sup>e</sup> Monastique Enquiries) mett with nothing you could direct mee to, relating to y<sup>e</sup> House of y<sup>e</sup> Gray Fryers in London, now call'd Christ-Hospitall? §

Ballard Letters, Vol. I., fol. 151.

PEPYS TO DR. CHARLETT.

Sunday, May 5, 1695.

Honord Sr.—Soe long a Neglect of you, & in you a much greater of my selfe, ought to bee accounted-for; & therefore bee pleased to know, that I have in behalfe of a friend that is nearest to my selfe, & a most humble Servant of yours, beene concern'd in a most tiresome, vexatious & yet foolish Sollici-

tation in Parliamt for these last 6 or 7 Weekes, that has not left mee one Thought free till the houre of its Prorogation. But that being over, I am my owne Man againe, & consequently Yours; begging you, as late as it is, to accept of my thanks for y<sup>e</sup> many Favours I am in arreare in acknowledging to you, & first for your List of Benefactors, which God encrease. It answers fully the purpose of my Enquiry; only, if it were attainable without too much trouble, I could wish to know in reference to y<sup>e</sup> University, what they have given mee from Cambridge,\* namely, y<sup>e</sup> very Words in w<sup>ch</sup> theyr Benefactor's Beneficences are com'memorated in generall in the publike Mention annually made of them; y<sup>e</sup> Words being (I suppose) stated with you, as they are with us. If therefore they are to bee easily had, pray finish y<sup>e</sup> Favour to mee in this particular, by letting mee have them.

If your Thoughts hold touching y<sup>e</sup> Engraving of theyr heads; I am of Opinion that y<sup>e</sup> D. of Somerset's in y<sup>e</sup> Cambridge-Print is as good a Sample for Size and every other Circumstance as you can follow; remembering only, that if you designe them in Mezzo Tinto as that is, you must not [expect] soe much Service (by §) of the Plates, as you might, if engraved in the ordin<sup>y</sup> Method. But y<sup>e</sup> Proofes, as many as you have, are then, out of all proportion (if well done) more safte and charming then the other; at least I thinke them soe. But then (I say) theyr Proofes of that perfection are comparatively but few.

I have never yet (that I remember) mett with y<sup>e</sup> head of St Simon Bennet's; but I will have my Eye after it, if it bee extant any where; & any other of y<sup>e</sup> List.

I have (by the interruption I have mention'd) beene prevented in applying my selfe any further touching y<sup>e</sup> Boy; but I suppose I shall not now bee long, without being able to say something to you about it.

You give mee mighty pleasure in what you observe to mee, touching y<sup>e</sup> Workes of that learned & good Man (whom I greatly honour) Dr. Wallis. I would bee glad One of y<sup>e</sup> larger Paper might bee layd aside & sent up to mee, by him that has y<sup>e</sup> uttering of them. I will defray the Carriage & pay y<sup>e</sup> price of y<sup>e</sup> Booke, whatever it is sett at, to the person that brings it mee. And in Generall I approve of the Advertisement you speake of, touching y<sup>e</sup> Numb<sup>r</sup> of Copys with large Paper, there being many Buyers that would bee glad to have such, if they knew how.

'Tis wonderfull what you tell mee concerning the vivacity & Force of Memory of Dr. Wallis at y<sup>e</sup> Age hee now happily beares. Indeed it seemes to mee next to incredible, & soe much I would doe towards a Proove of it by an Experiment, that though I dare not offer at y<sup>e</sup> Method you mention of compassing it, namely, by a Wager; Yet I will (if you like of it) adventure soe farr to tempt him to the Tryall, as to putt it into his power by it (if it succeedes) to doe an Act of Charity (which you are otherwise a friend to) I meane, that of putting this Hospitall-Boy into a Condition fitt for your Engraver's acceptance as an Apprentice, by making him worth Ten pounds to him besides his Clothes. And this I will doe, by making what y<sup>e</sup> Hospit<sup>l</sup> shall give (bee it any thing or nothing) up that Sum; if your Workeman shall like of it, & you concur to this method of inviting our learned Professour to y<sup>e</sup> exerting of his Strength (which would bee of lasting Report) in y<sup>e</sup> Particular you have led mee to this Enquiry after.

I am mightily pleased with your Young Man of Coventry the Bearer; † Indeed his Genius is such as I am fond of, & hope hee will meeete with some good Patron or other, (such as I thinke hee tells mee the Bp of Lichfield is likely to bee) that may support it. I have by y<sup>e</sup> help of our Friend Dr. Smith pleasur'd him in his Wish relating to St Robt Cotton's Library, & would on every other occasion bee glad to encourage & further him.

But what to say concerning Mr. Tanner indeed I am at a losse; His Labour and Appetit are usefull Antiquity shewne in his Notitia, is soe extraordinary. Not that I have yet had my Minde

\* Cf. Dr. Quadring's Letter, *Diary and Corresp.*, p. 670.

† Cf. Pepys' letter introducing Humphrey Wanley to Dr. Thomas Smith, *Diary and Corresp.*, p. 670.

at quiet enough (through the occasion I have mention'd) to goe through him with all the attention which I ought. But I am now enterd on it a second time since the Prorogation, & will not leave it, till I have done it more right. In the meane time I am greatly owing to you & to him, for y<sup>e</sup> respect hee has shewen in his chargeable Compl<sup>t</sup> to mee upon it. Nor shall I forgett to make the most I can of any Power I may bee thought to have over him, in relation to Dr. Heylin, who (as you rightly note) of all others seems to have beene yett the least beholden to y<sup>e</sup> World with regard to any of his excellent Labours, & particular[ly] that here meant, in Proportion to the use that is & may bee further made of it. . . .

C. E. DOBLE.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- DEMANCHE, G. Au Canada et chez les Peaux-rouges. Paris: Hachette. 5 fr.  
GABELSBERGER, F. X., u. seine Kunst. München: Franz. 2 M.  
LATZINA, F. Géographie de la république Argentine. Paris: Challamel. 6 fr.  
RAAB, E. Studien zur poetischen Technik Petrarca's. Leipzig: Fock. 1 M. 20 Pf.  
SCHULZE, L. F. M. Führer auf Java. Leipzig: Grieben. 9 M.  
SÉVILLE, PAUL. L'architecture moderne en Angleterre. Paris: Libr. des Bibliophiles. 10 fr.

## HISTORY, LAW, ETC.

- BEITRÄGE ZUR GESCHICHTE DER STADT ROSTOCK. Hrsg. v. K. Koppmann. 1. Hft. Rostock: Stiller. 2 M.  
FÜRTH, FRIDR. H. A. v. Beiträge u. Material zur Geschichte der Aachener Patrizier-Familien. 3. Bd. Aachen: Cremer. 14 M.  
QUELEN ZUR SCHWEIZER GESCHICHTE. 9. Bd. U. Campelli historia raetica. Tom. II. Hrsg. v. P. Plattner. Basel: Geering. 16 M.  
SCHULTE, J. F. v. Die Summa d. Paucapalea üb. das Decretum Gratiani. Giessen: Roth. 6 M.  
VOLLMANN, F. Ueb. das Verhältnis der späteren Stoa zur Sklaverei im römischen Reiche. Regensburg: Cöppenrath. 75 Pf.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- BARTELS, F. Pädagogische Psychologie nach Hermann Lotze in ihrer Anwendung auf die Schulpraxis u. auf die Erziehung. 2 Tl. Jena: Mauke. 3 M. 20 Pf.  
FISCHER, H. Beiträge zur vergleichenden Morphologie der Pollenkörner. Breslau: Korn. 4 M.  
POMPECKI, J. F. Die Trilobiten-fauna der Ost- u. West-preussischen Diluvialgebirge. Königsberg: Koch. 3 M.  
PUISSEUX, P. Leçons de cinématique. Paris: Carré. 9 fr.  
STOCK, O. Kantianismus u. Kriticismus. 1. Das Problem der Kritik der reinen Vernunft. Leipzig: Fock. 1 M.

## PHILOLOGY, ETC.

- BIRT, Th. De Catulli ad Mallium epistula. Marburg: Elwert. 1 M.  
FEIGE, H. Die Geschichte d. Mär 'Abhdiss' u. seines Jüngers Mar Qardagh. Hrsg. u. übers. Kiel: Haeseler. 6 M.  
GUENTHER, P. De ea, quae inter Timaeum et Lycophronem intercedit, ratione. Leipzig: Fock. 1 M. 20 Pf.  
HOFFMANN, O. A. Hermes u. Kerykeion. Studie zur Urbedeutg. d. Hermes. Marburg: Elwert. 1 M. 50 Pf.  
KUNZ, F. Die älteste römische Epik in ihrem Verhältnis zu Homer. Leipzig: Fock. 1 M. 20 Pf.  
KÖHLER, A. Ueb. die Sprache der Briefe d. P. Cornelius Lentulus Spinther (Cicero ep. ad fam. xii, 14 u. 15). Nürnberg: Ballhorn. 1 M.  
MOERNER, F. De P. Papinii Statii Thebaide quaestiones criticae, grammaticae, metricae. Königsberg: Koch. 1 M. 20 Pf.  
MUNK, E. D. Samaritaners Margah Erzählung üb. den Tod Moses'. Königsberg: Koch. 1 M. 20 Pf.

## CORRESPONDENCE.

## CHAUCER'S PRIORESS'S NUN-CHAPLAIN.

Temple Gardens, Lincoln: August 18, 1890.

Some years since I proved in THE ACADEMY, by the instance of a Hampshire convent, that the abbess at the head of it had a nun-chaplain, or secretary, reader, &c., so that none of the many proposed emendations of Chaucer's lines was needed, in which he said that his prioress had with her "another nonne . . . that was her chapeleyn and prestes thre."

The like proof may be got from Bishop Longland's Register (1521-47) in Bishop Alnwick's tower in the Old Palace at Lincoln. On October 1, 1530, Bishop Longland issued his Injunctions (leaf 109) for the reform of certain abuses in the Benedictine Convent of

\* Continued from ACADEMY, August 9, 1890, p. 111.

† Notitia Monastica (1695).

‡ MS. imperfect.

§ Of which Pepys was a governor. In 1699 Tanner heard that he had privately printed some letters about the abuses of Christ's Hospital (*Diary and Corresp.*, ed. Bohn, 1868, iv. 263).



Elnestowe (Elstow, Beds), and, among other things, ordered that, under pain of disobedience, "the ladye abbesse haue no moo susters frome hensforth in hir householde, but oonly foure, with hir chapleyn. . . ."

"Also we will, commaund and inioyne to dame Katherine Wingate, the said ladye abbesse hir chapleyn, vnder payne of contempte, that nightly she rise and be att matens within the said monasterye, with hir other religious susters ther; And that frome hensforth she do not suppe or breke hir faste in the buttry of the said abbesse, nether with the stuard, nor with any other secular person or persones, vnder the said payne. And likewise We Inioyne, to alle them that hereafter shal be in the said office or room of the ladye abbesse hir chapleyn, vnder the payne aboue expressed [excommunication]."

In another set of Injunctions, on leaf 150 back of his Register, Bishop Longland enjoins a lady prioress

"and frome hensforth that ye suffre noon of your chapleyns to haue in ther keeping eny keye of the churche or cloistre dores; butt that the president of your religion, or sextene [sacristan] kepe them, and open and shitt the same dores att houres conuenient, that is to say, vij. of the clock in the mourning. And after masse, your churche dores to be shitt till evensong be doon; And streight after evensong, to shitt them for all night."

No doubt like evidence as to nun-chaplain's can be got from every late Bishop's Register in England; and I call the attention of my fellow-students of early English to this new stock of material for copying and publication, which I have not till lately known of as one of our sources. Of course, ecclesiastics' contempt of the vulgar tongue caused few documents to be drawn up in English; but all Registers about 1400 ought to have a sprinkling of them, and some ought to show local words and grammar. F. J. FURNIVALL.

# BELLESHEIM'S "HISTORY OF THE CATHOLIC CHURCH IN IRELAND."

Youghal: August 18, 1890.

Influenced partly by an enthusiastic review that appeared in a Dublin journal some weeks since, and in part by a reason to be mentioned hereafter, I procured a copy of Canon Bellesheim's *Geschichte der Katholischen Kirche in Irland*. The workers in the field of Irish Church History are so few that one is disposed rather to welcome than to criticise an accession to their number. But when we are asked to assign a pedestal in history as lofty as that occupied by the *Grammatica Celtica* in philology, one is forced to examine the character of the work it is proposed thus signally to distinguish.

Prefix to the book is a list of the works that deal with the subject-matter. Those who have not kept in touch with continental research will find this of some service. It is not to be concluded, however, that the compiler has consulted all his authorities at first hand. Take, for example, the following:—"Mabillon, Joh.: *Museum Italicum*, 2 voll. Paris 1687." As a pendant, here is an instructive parallel:—

Moran: *Essays*, &c., Bellesheim, *Geschichte*, p. 276. &c., p. 595.

"Mabillon was the first to publish a very ancient Missal which, for centuries, had been preserved in the famous monastery of Bobbio, founded in 610 by Columbanus. It came then into the Ambrosian at Milan and was published by Mabillon in 1724. The learned Benedictine judged the MS. . . . to be more than one thousand years old."\*

\* *Museum Italicum*, vol. i. p. 275. † *Mabillon*, Mus. Ital. i., 275.

But John Mabillon lay seventeen years in his honoured grave at the alleged date of writing and publishing! It will, accordingly, excite no surprise to find the Canon adopting (p. 595) the Cardinal's conclusion that the Missal in question was drawn up for the use of an Irish, not a continental, church.

The foregoing is fairly typical. A pretty close search has failed to discover any fresh facts or original treatment in the volume. Connected herewith lay my chief interest in the work. There is a complex problem which it was natural to anticipate a writer within easy reach of the sources would seek to solve. What, namely, in substance and arrangement, was the Irish *cursus*, or Divine Office? What change did our Youghal saint, Cuaran of the Wisdom, effect therein that got him the title "of the None," which still lives hereabouts in a native couplet? What is the full significance of the (seventh) chapter, *de Cursu Psalmorum*, of the *Regula Coenobialis*? These are radical questions that still await elucidation. Well, all you will here find thereabout is the erroneous statement at third hand (p. 597) that the *Cursus Scottorum* signified the Liturgy, that is, the Mass!

After this, it becomes superfluous to point out all the errors adopted respecting the Stowe Missal. One will suffice. The displacement of folios 28-29, whereby a Litany is introduced into the canon of the Mass, remains undetected (p. 598).

The volume, in fact, is simply a digest of material accessible in print. Allow it to be tolerably comprehensive and passably accurate, and you have strained the limits of courtesy. No MS. authority (the catalogue contains the titles of the Royal Irish Academy's published series) appears to have been consulted. Herein, unlike Moran, Malone, and others such whom he quotes from, the author has exhibited laudable discretion. At the same time, the absence of independent work is made glaringly evident in the repetition of statements and inferences long since disproved.

One error is charming in its novelty. The conclusion of the well-known (partly false) memorandum on the 16th folio of the Book of Armagh is thus rendered:

Book of Armagh, fol. 16d. Bellesheim, *Geschichte*, p. 274.

"Et quod scripsi finivit pro omnibus regibus Maceriae." "Und was ich schrieb, bestätigte er im Namen aller Könige mit seinem Wachssiegel."

*Maceria* (a stone wall: here, in a secondary sense, the enclosure formed thereby) is employed as the Latin equivalent of the Irish *Caisel*, i.e., Cashel, the residence of the Munster kings. But the translator evidently took *cera*, "wax," to be one of the factors; whence by some unknown process he evolved "wax-seal"!

A few specimens will make it clear how completely textual and chronological accuracy lie outside the compiler's horizon.

The obit of Conall, containing the *vor nihili* "oferavit" (!), is quoted (p. 105) with a reference to Skene. The true reading "obtulit," lay ready [to hand in Reeves (*Adamnan*, p. 435)].

In the passage transcribed (p. 143) from the Letter of St. Columbanus to the Fathers of the Gallican Synod, the meaningless "rescipient" is given, no notice being taken of "recipient," the suggested editorial emendation (Migne, lxxx. 266).

The charter of the abbot Beatus of Honau, we are told (p. 229), is subscribed by seven Irish-named bishops. In the note, which professes to be copied from a work published in 1778, only six are supplied. The signature of Erdonnach, the seventh, is to be found in Zeuss (*Gram. Celt.*, xiv).

The Annals of Ulster, it is said (p. 219), begin an entry at A.D., 920, as follows: "On the Saturday before the feast of St. Martin, which was the tenth of November, &c." But in that year the Saturday in question fell, not on the tenth, but on the fourth, of the month. The true date is A.D., 921, in which St. Martin's Day (Nov. 11) was Sunday, the vigil consequently being the tenth.

Zimmer is followed (p. 632) in ascribing the transcription of the Leyden Codex of Priscian to the ninth century. But the date given by Dubthach, the scribe:—"tertio Idus Apriles, tertio anno decemno [vennalis] cicli, tertio die an [te] Pascha, tertia decima luna incipiente"—apply equally to a year in the first half of the preceding century.

An unaccountable error occurs at p. 474. Among the benefactors of the Cistercians is mentioned Roderic O'Connor, king of Connaught. His death is assigned to 1233. But it was his son, Aed, who lost his life in that year. Worse still. At foot we find "Sciant omnes. . . . quod ego, O., Dei gratia Rex Connactiae, &c." Here O., which plainly stands for *Oculus*, is taken by the author (apparently at second hand) to signify Roderic!

In questions demanding critical skill similar deficiencies are observable. In three places (pp. 25n, 158, 607), the chapter added to the *Regula Coenobialis* in Holsten's *Codex Regularum* is accepted as genuine. The Canon, in fact, seems unaware of any question of spuriousness connected therewith.

"Maclruain Tuinlacha, episcopus et miles Christi, in pace dormiuit," the obit constructed by Dr. Reeves ("Culdees," *Tr. R.I.A. Antiq.* xxiv. 126) from the entry in the Annals of Ulster, is received without question (pp. 218, 239). But as long ago as the Christmas Eve of 1887 (*ACADEMY*, No. 816, pp. 425-6) I made good the commentitious character of the original against a disputant not disposed to admit proof without scrutiny.

Tigernach, the annalist, is said (p. 612) to have employed Dominical Letters. But a glance at O'Connor's edition (*Rev. Hib. Script.* ii.) would have shown how utterly baseless such an assertion was. The ferial numbers were always used by Tigernach, as by the other chroniclers. The solar cycle of nineteen, we also learn, was unknown to him. This must be admitted. It may, however, be pleaded in extenuation that the cycle in question was first made public by Canon Bellesheim in Mainz, A.D. 1890.

I conclude with a discovery whereat I rub my eyes and exclaim *utinam*! The Annals of Ulster, *ma's é do thoil é*, are written in Latin (in lateinischer Sprache geschrieben). You will find it so stated at p. 614.

The forthcoming second and third volumes may perhaps exhibit good work. Candour, however, compels the admission that the portion now published contains no earnest thereof. B. MACCARTHY.

P.S.—The decipherment and translation attributed to me at p. 335 are without foundation. The author has been misinformed. I deem it necessary to make the correction, as my reading and version of the Note in question will shortly appear in print.—B. M. C.

## THE MSS. OF THE NEW TESTAMENT.

London: August 13, 1890.

Will you allow me briefly to advert to Prof. Sanday's friendly review of my "Collation of Evan. 604, &c." in the *ACADEMY* of August 9?

I do not wish to enter the arena of controversy in an elaborate way. But there is one point in his article which calls for a reply, or rather for an explanation; another, with regard to which I must seriously call in question his deductions; and yet a third place, where I would be glad to clear up what I

conceive to be the greatest misconception of the whole problem by the advocates, or rather the champions, of the genealogical method.

(1) My own MS. (dealt with in Appendix A) should have figured in Dr. Gregory's new list, as—to the best of my recollection—I supplied him with particulars of it in 1887, and had I known when his work would issue from the press I would have reminded him of the existence of my possession. It was purchased from Mr. Quaritch by me long after the issue of Dr. Scrivener's third *Introduction*, and therefore, of course, did not appear in his list.

(2) Prof. Sanday says that Dean Burgon's "defence" was quite unnecessary at my hands "on this side the water." I have attempted no defence; I have only eulogised him as a friend, a scholar, and a worker. But I cannot allow that his "defence" is uncalled for.

My reviewer stated as his own deliberate conviction that, in Dean Burgon's elaborate indictment of the *Revision*, he had entirely lacked "a grasp on the central conditions of the problem and a real understanding of his opponent's position" (*Contemporary Review*, December, 1881). I am glad Prof. Sanday has now changed his mind on this subject. But Archdeacon Farrar has not yet retracted what he dared to say in the *Contemporary Review* for March, 1882 (nor has he made good his assertion) that he could "furnish a reply to the [*Quarterly*] reviewer's allegations sentence by sentence and page by page." Bishop Ellicott, too (or, to be more correct, "Two Members of the New Testament Company"), said that in neither of his first two articles had the *Quarterly Reviewer* "attempted a serious examination of the arguments which they [Drs. Westcott and Hort] allege in support of their text," and in a note on the appearance of his third article, that nothing in their pamphlet required modification (*The Revisers and the Greek Text of the New Testament*, 1882).

Surely severe enough statements these to call for a defence, though I offered none. If necessary I can and will make one.

(3) "The misconception of the whole problem" to which I referred above I take to be this: The genealogical method, conceived for the most part on very hard and fast lines, we cannot adhere to in the form in which it has generally been presented, owing to the extraordinarily eclectic character of individual MSS., whether uncial or cursive, old or young, which renders the task of providing them each with fewer than a hundred parents next to impossible. Of these antithetic readings, found in close conjunction in a single MS., I have said in my Preface "such antagonistic readings are so common throughout these studies in all MSS. that they form an especial feature, which has never yet been properly dealt with. And it is a feature so important and yet so complex that it is desirable that a treatise should be devoted to it. I think that such an examination, if well carried out, would remove some stumbling blocks and cut away some of the undergrowth which hampers our progress at present, and which divides us often into opposing factions."

And I cannot but think that most insufficient attention has been paid to Martin's researches and demonstrations in this respect, as also to the statistical results of Burgon's laborious comparison of our oldest uncials. I fear me also that Prof. Sanday does not sufficiently appreciate the bearing of the humble endeavours to enlarge somewhat this most interesting field of research as evidenced in my own tabulated statements. H. C. HOSKIER.

#### "THE MEMORIALS OF ST. EDMUNDSBURY."

Dublin: August 10, 1890.

Some of your readers may have noticed in the *Saturday Review* for July 25, a review of a recent Rolls book edited by me, the *Memorials*

of St. Edmundsbury. The subject-matter of the book is full of importance and interest to the historical student. Therefore, as the *Saturday Review* does not admit correspondence, I ask you on general grounds to allow me a reply in the ACADEMY.

I do not complain of the reviewer's acerbity of tone. There is room for much difference of opinion as to the details of such a book, and no worker who respects his work but is conscious of the distance by which he falls short of his own ideal. At the same time, since much that the reviewer has said is neither fair nor true, I should be glad, if you would grant me the opportunity, to set myself right with possible readers of the book by the following plain statement.

The reviewer, by the line that he pursues, creates—and evidently intended to create—the impression that the bulk of what I have printed in connexion with Bury has been published before, and need not have been reproduced. "The larger part of this book," he says, "consists of matter which has already appeared in print." Now there are five principal pieces in the volume—Gaufridus de Fontibus de Infantia, Samson de Miraculis, Abbo de Fleury de Passione Sancti Edmundi, Hermannus de Miraculis, and the Chronicle of Jocelin de Brakelonde. Of these, the first two have never appeared in print before; the third and fourth have never till now been printed in England; the fifth, as everyone knows, was well edited fifty years ago for the Camden Society.

The tract by Gaufridus, the reviewer says, "is in Migne's *Patrologia*." But this is not the case. There is no such tract in Migne's *Patrologia*. Of the work by Samson—the verification of which gives us a lost work mentioned as such in Hardy's Catalogue (vol. iii. p. 30)—the reviewer says nothing.

Of the two treatises not before printed in this country, the first is that of Abbo. If the reviewer thinks that because this valuable tract was printed by Surius in the sixteenth century, and recently by the Abbé Migne, it was not worth while to reprint it here, he differs altogether from the Bishop of Oxford. Dr. Stubbs, now some ten years ago, suggested to me to edit for the Rolls series a work on St. Edmund, and thought that it would be most fitly headed by Abbo's tract. With regard to the work of Hermannus, the reviewer's mind appears to be in a state of confusion. "The purely hagiographical parts of the book," he says, "are in the *Collectio Amplissima* of Martene," who omitted the rest "as foreign to his purpose." What this means I have not the most distant idea. Martene stopped where he did because the Parisian MS. which he was printing gave him no more material. There is no discrimination, no distinction; he breaks off with a story about a cripple, and in the next section the unabridged Hermannus proceeds with a story about a deaf woman. The most important portions of the work in a historical sense, and the curious detailed account of the attempt of Bishop Herfast to extend his jurisdiction over the monastery, come after, not before, the point where Martene breaks off. It is true that of this portion which does not occur in Martene, Dr. Liebermann has given us a scholarly and in all ways excellent edition in his *Ungedruckte . . . Geschichtsquellen*. But the object of that work was different from that of *Memorials of St. Edmundsbury*; and though I willingly admit my editorial inferiority to Dr. Liebermann, I hold that a work on Bury published in England would not have been complete without the full text of the work of Hermannus.

The fifth work remains; the Chronicle of Jocelin de Brakelonde, edited formerly for the Camden Society. Whether this should have been reprinted is of course a matter of opinion.

But considering the general object of my work—to present a tolerably complete picture of the life of the great Bury monastery, and the literary activity of the monks—Jocelin's work, throwing so much light on both, will be deemed, by some good judges at least, to have called for reprinting.

Your readers will therefore understand that out of five treatises, two were never printed before, two are now first printed in England, and the fifth is important enough to make its reproduction fairly defensible. As to minor criticisms, which involve such important points as the degree of disreputability attaching to the birth of Geoffrey of York, the meaning of the name "de Fontibus," the substitution of the reading "castellum" for "castellum," and so on, I will not, though the reviewer is often wrong and always unfair, trouble you with any further mention of them. I must, however, notice an uncivil and intemperate remark about my "fatuous note" at the foot of p. 63. Now there is no note at the foot of p. 63. If he means the note on p. 61, if his idle verbiage about "the rights of a bishop in a cathedral monastery," really refers to that, he proves that he neither understands the subject of ecclesiastical exemptions in itself, nor what I have said about them at p. xxxi. An exemption was sometimes a good, sometimes a bad thing, according to the circumstances; and to attribute to me any fixed opinion of "the advantages of the system," is ludicrously to misrepresent what I really hold.

T. ARNOLD.

#### THE OGAM STONES IN THE ISLE OF MAN.

Seaton, Devon: August 17, 1890.

As the Old Irish *druí*, gen. *druad*, like the Gaulish *druis*, gen. *druidos*, is a stem in *d*, the "*droata*" which Prof. Rhys (ACADEMY, August 16, 1890, p. 134) finds on an Ogam stone is an impossible form. Either he has misread, or (as is more likely) the Ogam-writer has miswritten, *droata* for *druada*. The error has arisen from the similarity in Ogmic script of *druada* and *droata*.

WHITLEY STOKES.

#### TAYLOR THE PLATONIST.

Armytage, Bowdon: August 18, 1890.

You ask if the bibliography of the works of Taylor the Platonist contained in the notice of him which I have contributed to the *Library* is complete. It would be a rash assertion to say that any bibliography is complete, but at least I have aimed at completeness. There are not many who care anything about Thomas Taylor, but there are a few here and in America. I have printed a small edition of this notice of Taylor, and shall be glad to give a copy to anyone interested who cares to write to me for it. In this way I may hear of corrections and additions until it is "complete."

WILLIAM E. A. AXON.

#### SCIENCE.

##### SOME AMERICAN GEOLOGICAL BOOKS.

*Geology of the Quicksilver Deposits of the Pacific Slope.* With an Atlas. By George F. Becker. (Washington: Government Printing Office.) Although quicksilver is known to occur in a great number of localities, both in the Old and in the New World, yet its occurrence in sufficient quantity to be of any industrial importance is limited to extremely few districts. The famous mines of Almaden in Spain, the ancient workings at Idria in Carniola, the almost abandoned mines of Huancavelica in Peru, and the rich but little-

known deposits of Kwei-Chau in China—these, with the Californian region described in the volume under review, complete the list of the important quicksilver localities of the world. In California the metal was first detected in 1845, and deposits of its ores have since been extensively worked for a distance of about forty miles along the Pacific Slope. The economic value, not less than the scientific interest, of this quicksilver belt justified the United States Geological Survey in undertaking its systematic examination. Mr. Becker's admirable report, forming the thirteenth monograph issued by the Survey, well illustrates the comprehensive manner in which this energetic body conducts its work. One of the ablest officers of the Survey, aided by a staff of efficient assistants, carries on the field-work for several seasons; a vast number of rock-specimens are collected, sliced, and examined microscopically; elaborate chemical researches are undertaken by specialists in the laboratory with the view of throwing light on the natural reactions which have produced the ores; and, finally, in order to compare the Californian deposits with the occurrence of quicksilver ores in other parts of the world, Mr. Becker is commissioned to visit Europe and examine the mines of Spain and Tuscany. Such work conducted by such men has naturally resulted in a monograph of exceptional value to all who are interested in mining geology. Nor will the theoretical geologist be less attracted by this volume; for the author raises certain questions of deep interest, and arrives, in some cases, at conclusions likely to excite keen discussion. It is only fair, however, to admit that he invariably cites evidence of a very cogent character in support of the views which he enunciates. Some of his most interesting conclusions relate to the origin of the serpentine occurring in the quicksilver belt, most of which he believes to have been derived, directly or indirectly, from the alteration of certain sandstones. He regards some of the granitic rocks of the quicksilver region as part of the original crust of the earth, the primeval floor resulting from the consolidation of the surface of a molten globe. On many general questions, such as the origin of granite and on metamorphism, Mr. Becker's views are well worth hearing; but we prefer turning to a problem which bears more directly on the subject of this monograph—the genesis of the ores of quicksilver. The author considers that the chemical and geological evidence at his command tends to show that the original source of the mercury in the rocks of the Pacific Slope was the granite, and that from this rock the metal has been dissolved out by the action of thermal waters of volcanic origin. Hot sulphurous springs bursting through the granite appear to have carried the mercury in the form of a solution of a double sulphide of mercury and sodium, from which the mercury was finally deposited as cinnabar. It is well-known that this mineral is in course of deposition at the present day from the waters of Steamboat Springs in Nevada, and Sulphur Bank in California. The actual conditions under which the mercury existed in solution, and the source whence it was originally derived, form obscure chemico-geological problems which have been treated by Mr. Becker with marked ability.

*Seventh Annual Report of the United States Geological Survey.* By J. W. Powell. (Washington: Government Printing Office.) Major Powell, the able director of this Survey, commences his seventh report with a general sketch of the plan and organisation of his department, and passes thence to a specific account of the year's work in topography, geology proper, and palaeontology. Following the director come the chief officers, each with an administrative

report on his own section. But as these reports bring down the history of the work no nearer than the year 1886, we prefer turning to what are termed Special Papers—a series of valuable memoirs of general and permanent interest. Among these papers we may specially mention one by Mr. J. P. Iddings on "Obsidian Cliff," a remarkable formation at the north end of Beaver Lake in the Yellowstone National Park. Stretching for a distance of about half a mile, and rising in places to a height of 200 feet, the cliff represents a great flow of lava which was poured forth over an old surface of rhyolite. Its most notable feature is the columnar structure which it presents locally—a structure which is commonly associated with basalt, but which occurs also in many other igneous rocks, though extremely rare in obsidian; in fact the conditions under which the lava has cooled so as to become vitreous are generally unfavourable to the development of columns. At Obsidian Cliff, however, there are beautiful columns of lustrous black volcanic glass, fifty or sixty feet high, and nearly vertical in position. Mr. Iddings concludes, contrary to the opinion of some other petrographers, that the spherulites and lithophysae, or hollow spheres, occurring in the obsidian are of primary crystallisation out of the molten glass, and not formed by alteration subsequently to its solidification. Of the other papers contained in this report attention may be called to Mr. Chamberlain's description of "The Rock-Scorings of the Great Ice Invasions," and to Mr. Chatard's account of "Salt Making in the United States." There are also several good papers on local geology.

*Handbook of Geology for the Use of Canadian Students.* By Sir J. William Dawson. (Montreal: Dawson Brothers.) It is well that each country should possess its own text-books of geology, in order that local illustrations may be introduced, and the student be thus taught the principles of the science from the rocks of his own home. Sir William Dawson, who has had great experience in teaching geology at the McGill University in Montreal, has prepared a capital little manual for special use in Canada. He first introduces the reader to the general principles of the science, dealing successively with the elements of lithology, palaeontology, physical geology, and stratigraphy. Throughout this section the examples are taken as far as possible from Canadian minerals, rocks, and fossils. Then follows a sketch of geological chronology, ascending from the Laurentian age through the long course of the earth's history up to the historic period. Finally, the physical geography and geology of the Dominion of Canada is carefully detailed, so that the scientific traveller may find here a convenient local guide. The arrangement is topographical; and some of the regions are described by the author's son, Dr. G. M. Dawson, who for many years has been doing admirable work on the Geological Survey of Canada. Looking at Sir William Dawson's work as a whole, it may be said to serve its purpose—that of teaching Canadian geology to Canadian students—in an excellent manner, though it undoubtedly admits of many improvements. Several of the definitions of rocks, for instance, will hardly satisfy the requirements of the modern lithologist. Many of the illustrations, too, are needlessly crude, and some require explanation by the addition of a scale; for instance, a student looking at figure 143 will naturally conclude that a belemnite was a bigger creature than an ichthyosaurus. The book lacks an index; but that, after all, is a matter of minor importance.

*Report of Royal Commission on the Mineral Resources of Ontario.* (Toronto: Printed by order of the Legislative Assembly.) With the

view of eliciting information respecting the mineral wealth of the province of Ontario, and the best means of developing it, a Royal Commission was appointed in 1888. The five commissioners seem to have entered on their work with zest. They travelled through the province, took evidence from local authorities, collected specimens of minerals, and finally wrote an excellent report, forming a volume of between five and six hundred pages. The volume opens with a general sketch of the geology of Ontario, treated with special reference to economic minerals. This is followed by some useful notes on the mines and works visited by the Commission, and a discussion of the influence of commercial conditions upon mining industry. A section is devoted to mining laws, including a general review of the laws of other countries. Another chapter deals with the metallurgical works of the province; and finally some useful suggestions are offered for promoting the development of mining industry. The Commissioners recommend that a geological survey of the province, with especial regard to the occurrence of useful minerals, should be undertaken; that a museum should be established for the proper display of minerals and products obtained therefrom; that annual statistics of mining and metallurgy should be published; and that provision should be made for the scientific and technical training of those who are about to engage in the management of mines and smelting works. It is to be hoped that recommendations so sound and sensible will receive the attention they deserve, and will contribute, in due course, to the prosperity of the mineral industries of Ontario.

#### CORRESPONDENCE.

THE GODS ZUR AND BEN-HADAD.

Oxford: August 15, 1890.

In the last number of the *Zeitschrift für die alttestamentliche Wissenschaft* (x. 1) an interesting article has been published by Dr. Wiegand on the god Zur, whose name, he points out, is met with in the Old Testament. The existence of the god is verified by a proper name which occurs in one of the Babylonian contract-tablets published by Dr. Strassmaier. One of the witnesses to a deed dated in the fourteenth year of Nabonidos (Strassmaier, No. 764) is called Zur-natanu, the son of Addu-taqummu. The word Zur is preceded by the determinative of divinity, showing that it is the name of a god; and as the form *natanu* is Syrian or Hebrew, the Assyrian form being *nadanu*, it is clear that Zur must be a deity of Syrian or Palestinian origin.

The name of Addu-natanu "Hadad has given" is found in a document dated in the fifth year of Nabonidos (Str. No. 201). In a cuneiform tablet (K. 2100), published by Dr. Bezold, Addu and Dadu are stated to be the names of the Assyrian Rimmon in Syria and Palestine. But we also find the name of Bin-Addu, that is to say Ben-Hadad, "the son of Hadad," preceded by the determinative of divinity, and therefore a divine name like that of Addu. In two deeds dated in the second and third years of Nabonidos (Str. Nos. 85, 187) mention is made of Bin-Addu-natanu, the son of Addiya. The determinative which precedes Bin-Addu proves that Ben-Hadad was the name of a god. He would have represented the youthful deity who in the Syrian pantheon accompanied the Sun-god.

A. H. SAYCE.

P.S.—The credit of first discovering that the Biblical Ben-Hadad is to be found in the name Bin-Addu-natanu belongs to Mr. Pinches. He pointed it out as long ago as 1883 (*Proc. Soc. Bib. Arch.*, Feb. 1883). It is strange that so little notice has been taken of the fact.—A. H. S.

## SCIENCE NOTES.

MR. DAVID SYME, of Melbourne, is the author of a new work on *Evolution*, which will be published shortly by Messrs. Kegan Paul, Trench, Trübner & Co. The author, while professing himself an evolutionist, puts forth a new and quite anti-Darwinian theory of the origin of species.

IN their report, presented last year, the Commissioners for the Exhibition of 1881 announced their intention of appropriating an annual sum of £5,000 to the establishment of scholarships, to enable the most promising students in provincial colleges of science to complete their studies either in those colleges or in the larger institutions of the metropolis. To assist them in preparing a scheme for the distribution and regulation of these scholarships, the Commissioners obtained the services of Profs. Garnett, Huxley, Norman Lockyer, Sir Henry Roscoe, and Sir William Thomson. To these were added two Commissioners, Mr. Mundella and Sir Lyon Playfair, the latter of whom acted as chairman. This committee has now reported that the scholarships should be of £150 a year in value, and tenable for two years, but in rare instances extended to three years by special resolution of the Commissioners; that the scholarships should be limited to those branches of science (such as physics, mechanics, and chemistry) the extension of which is specially important for our national industries; that the Commissioners shall from time to time select a certain number of provincial and colonial colleges in which special attention is given to scientific education, and give to each the power of nominating a student, of not less than three years' standing, to a scholarship, on the condition that he indicates high promise of capacity for advancing science or its applications; that the scholarships should be tenable in any university, either at home or abroad, or in some other institution to be approved by the Commissioners. The committee then considered the manner in which the scholarships should be distributed. On this point they were restricted by the present scheme to students in provincial institutions in which term, however, they suggested that colonial universities might be comprised. They thought it unnecessary to include in the scheme the universities of Oxford, Cambridge, and Dublin, in view of the large endowments of those bodies. The committee decided upon the allotment of an annual series of 17 scholarships, allocating 8 to colleges in England, 3 in Scotland, 2 in Ireland, 1 in Canada, and 2 in Australia. The present allotment—which it is to be noted, omits University College and King's College, London—is, however, experimental and temporary.

THE Clothworkers' Exhibition of fifty guineas for three years, tenable at Oxford or Cambridge by the best candidate in science at the examination for higher certificates, held in July under the authority of the Oxford and Cambridge Schools Examination Board, has been gained by Herbert Howard, of Denstone College, Staffordshire.

## PHILOLOGY NOTES.

MESSRS. SWAN SONNENSCHN & Co. have in preparation a translation of Prof. Seyffert's well-known Dictionary of Classical Mythology, Religion, Literature, Art, and Archaeology. It is to be edited by Prof. Nettleship, of Oxford, and Prof. Sandys, of Cambridge, and great care has been taken to secure the best possible illustrations. The English edition will contain more than 100 new cuts, and it is expected to be ready early in November. Every article is to date, Prof. Seyffert himself having promised additional matter for the English edition. It will form one large octavo volume.

PROF. F. MAX MÜLLER has given to the Open Court Publishing Company, of Chicago, the right of publishing in America the three popular lectures on "The Science of Language and its Place in General Education," which he delivered last year at the Oxford University Extension meeting, and he has himself carefully revised them for that purpose. They deal with such subjects as the difference between man and animals, the analysis of language, the cradle of the Aryas, and the importance of Sanskrit. The volume of 112 pages—which is handsomely printed and bound, though we cannot profess approval of the bluish ink adopted—further contains the paper entitled, "My Predecessors," which was contributed by the professor to the *Contemporary Review* about a year ago. It is here described as "an essay on the genesis of the idea of the identity of thought and language in the history of philosophy."

## FINE ART.

A Selection from the *Liber Studiorum* of J. M. W. Turner. With a Historical Introduction by Frederick Wedmore, Practical Notes by Frank Short, and Extracts from the Writings of the Rev. Stopford Brooke and Others. (Blackie.)

THIS is a volume designed not for the collector and the connoisseur, but for the student and the practical worker in landscape art. Already excellent reproductions, both of the etchings and the finished plates of the *Liber Studiorum*, have been published by the Autotype Company, reproductions whose accurate fidelity left little to be desired. But the present series, which Mr. John Ward has edited, makes an effort to present, at a cost quite within the reach of the average student, the great work of Turner in something approaching to its totality, and to supplement the reproductions of the plates by such letterpress, original and selected from the best writers on the subject, as shall elucidate both their technical method and their artistic aim, and furnish clear direction as to the manner in which they may best be studied.

MR. Frederick Wedmore, so well known as a diligent student and collector of the *Liber* prints, who has already written much and excellently regarding them, contributes an Introduction, which tells in its author's always crisp and incisive English, what the learner needs to know of the general scheme of this great series of combined etching and mezzotint. He indicates the place which the prints occupy in relation to the other artistic work of Turner's life, and especially to the other series of landscape engravings for which he furnished the designs, and whose actual execution he more or less closely supervised. He touches on their connexion with the *Liber Veritatis* sketches of Claude—Turner's life-long rival—which were still being issued, in the form of Earlom's mezzotints, at the time when the *Liber Studiorum* was planned. He enumerates the engravers who aided the painter by adding light and shade to most of the subjects; tells us how "rightly fastidious and endlessly minute" were his directions to these associates; and refers to the mezzotinting of Turner himself upon those plates which his own hand executed throughout, and upon those which he retouched and recovered when they had become worn through printing. He deals

with the various classes into which Turner divided the subjects—the "Historical, Mountainous, Pastoral, Marine, and Architectural," and rightly marks the exceptional beauty of certain of the unpublished plates. He refers with due emphasis to the virtue of the prints as compositions, as ordered and satisfying arrangements of the infinite facts of Nature; and he has his own word to say upon the imaginative scope of the entire series, in which—and personally I agree with him—he finds no undue measure of that gloom and sadness which to Mr. Ruskin and Mr. Stopford Brooke is the dominant note of the work.

There follows a chapter by Mr. Frank Short, upon "The *Liber Studiorum* as a School of Landscape Art," giving directions for students as to the copying of the examples. Mr. Short's independent artistic skill, evinced in those plates which have already placed him at the head of our younger painter-etchers, and his prolonged and careful study of the *Liber*—first under Mr. Sparkes of South Kensington, and then under Mr. Ruskin himself, issuing in his series of etched and mezzotinted copies which most closely approach the quality of the originals—render him a particularly trustworthy guide in the present matter.

His directions are very similar to those given long ago by Mr. Ruskin, when in his *Elements of Drawing* he first called attention to the *Liber* prints as a means of artistic study, and urged the copying of them upon the pupils following out his method of instruction. It is to the reproductions of the etched state of the plates that Mr. Short in the present work chiefly directs the student. The etched lines of nearly all the subjects being the work of Turner's own hand, and designed for the emphatic and synthetic expression of the most essential facts of form, to be supplemented by the light and shade of the subsequent mezzotinting, these etchings are each equivalent to a point drawing, and a very careful one, by the master—a master who was supreme in this kind of work, and whose natural power in this direction was kept in continual freshness and vigour by his life-long practice of sketching from nature with the definite line of a hard lead-pencil. The etchings, accordingly, are unsurpassable examples of vital and expressive selection in the portrayal of natural forms, and the wide range of subject which the series embraces leaves no element of landscape untouched. Mr. Short recommends that they be copied by the pupil with the utmost care; first by tracing the lines, and then—to render the work more spirited and less mechanical—by erasing the outlines till they are very faint, and afterwards restoring them with a free, but most careful and accurate, pen-line. Some twenty-four full-scale reproductions of entire etchings and some twenty other full-scale portions of etchings are given for this treatment. A careful comparison of these facsimiles with those issued by the Autotype Company—the "Isis" and the "Sheep Washing, Windsor," from both series, are now before me—shows that the latter are on the whole the more accurate, as was to be expected from their



greater costliness. They approach somewhat closer to the actual quality of the original etched line, and show less tendency, when the lines become close, to run into blots; while the texture of their paper gives more of the feeling of the original prints than the smooth-surfaced kind employed in the Messrs. Blackie's publication. But it may be very safely said that the reproductions of the present series are amply sufficient for their purpose, and that they will afford valuable help and direction to the student.

As examples of the finished *Liber* prints, four subjects are given, reproduced by photogravure plates which have been carefully retouched by Mr. Short; and while, of course, they fall short of the beauty of the originals, or indeed of the copies from those originals that were executed from first to last by Mr. Short himself without any mechanical aid, they give a very fair idea of the subjects which they aim to reproduce, and will prove excellent examples to the pupil. These are meant to be copied in water-colour wash, laid over an outline made, in indelible ink, from the reproduction of the etched state of the subject. The selection of these four important plates is on the whole good, the "Isis," in particular, being unsurpassable as an example of noble quietude and dignity in the treatment of landscape; but I could have spared "The Falls of Clyde" had its place been taken by one of the great rocky Swiss subjects, or by such a rendering of potent and passionate sky as appears in the "Watercress Gatherers," a subject which has never yet received full justice at the hands of any of the writers on the *Liber Studiorum*. The plate reproductions are supplemented by thirty-six small block illustrations from other finished *Liber* prints; and by a study of these, in connection with the full-size and every way more adequate plate-reproductions, a very fair idea of the entire original series may be gained by the pupil. Interesting practical notes by Mr. Short, and liberal extracts from the writings of Messrs. Ruskin, Stopford Brooke, Hamerton, and Wedmore, accompany the illustrations.

The publication is one which will doubtless be shortly in the hands of many students as prizes from the South Kensington Department, and its wide dissemination can certainly be productive of nothing but good to the younger members of our English school of landscape.

J. M. GRAY.

# CORRESPONDENCE.

## THE BENI HASSAN CARTOUCHES.

Ramlah, Egypt: July 29, 1890.

Soon after the mutilation of the celebrated Khnum Hotep tomb at Beni Hassan became known, it was suggested that, if the cartouches could be found, it would be worth while to replace them in their former positions in the tomb.

On January 24 I learned that two cartouches I had purchased from a native dealer belonged to those that had been stolen from the Beni Hassan tomb; and I hastened, on the same day, to acquaint the Egyptian government with the fact, at the same time accompanying

my statement by the following words: "I am ready to tell you at any time the facts as to where I got the pieces. I feel satisfied that with this information you will be able to work back to the guilty parties." I supposed that the authorities would hasten to ask me where and from whom I purchased the pieces. In this I was mistaken.

Some days later I had an opportunity of seeing the dealer from whom I made the purchase, and I succeeded in getting a third cartouche. On February 25 I informed the Egyptian government of this third cartouche; but to this day the authorities have never asked me anything about where I got either the first two or the third of the cartouches. Had I been backed by a little official authority at the time I secured the third cartouche, I would either have got possession of the remaining cartouches, or I would have found what disposition had been made of them.

The Egyptian Government will never be able to offer a reasonable excuse for having permitted conditions to exist which admitted of the possibility of such wholesale destruction of tombs as was carried on during the summer and fall of 1889 within a radius of fifteen miles, including Beni Hassan. I saw myself scarcely less than one hundred of these pieces. They were of many shapes and varied in size from six inches to two feet square. This estimate does not include pieces in the possession of dealers whose collections I did not see but of which I heard.

The man from whom I purchased the cartouches has told me repeatedly, and in the presence of various witnesses, that he sold to the Bulaq (Ghizeh) Museum thirty-eight or thirty-nine pieces for six and a-half Egyptian pounds—pieces most of which were in his shop when I made my purchase—pieces every one of which came from the neighbourhood of either Beni Hassan or Tel-el-Amarna. I also gave the Egyptian authorities information on this point on February 25. I know not whether this affair has been looked into. Certain I am that I have never been informed that the statement made to me by the dealer as to his sale at the Museum was incorrect.

Many of your readers who are interested in the preservation of Egyptian temples and tombs will be very sorry to learn that the Egyptian government has never made a vigorous effort to discover and punish the perpetrators of these deeds. I am firmly convinced that the authorities could have known who mutilated the Beni Hassan tomb within two weeks after I informed them of my purchase. If the Egyptian government wished to know the perpetrators of the deed, they could, I doubt not, find out yet. Why no vigorous effort has ever been made is, of course, known to those who have had the authority to investigate, and may be correctly surmised by many of your readers.

Some time ago the Egyptian authorities, through the American Consul-General, requested me to return the cartouches I had purchased, as they had been stolen from the tomb. The Consul-General suggested that I should agree to return them on condition that they were restored to their places, &c. Through the Consul-General I proposed to return the cartouches on the condition that the government should make a vigorous effort to recover the remaining cartouches; that they should agree to restore the cartouches to their places in the tomb; and that the tomb should be thoroughly secured against further depredations by a strong iron door. In the hope that the cartouches in my possession would be accepted on these conditions, I brought them from Upper Egypt to Cairo. Since offering the cartouches on the above conditions, the authorities have never put forward any effort to take charge of them.

Having been really desirous to have the cartouches restored to their places ever since I learned that they had been taken from the Beni Hassan tomb, a few days ago I renewed my offer to turn them over to the authorities, this time unconditionally. In reply to this, I am told that the Archaeological Department will be very glad to get them, and that it may be possible to replace them in their former position; but no positive agreement to do so is made, nor is any intimation given that any effort will ever be undertaken to secure the remaining cartouches or discover the perpetrators of the deed.

CHAUNCEY MURCH.

## THE DAHR-EL-BAHARI MUMMIES.

St. Leonard's, Malvern Link: August 18, 1890.

So much has been written about the state of the Dahr-el-Bahari mummies in the Ghizeh Museum, and of their probable decay if they remain in their present resting place, that it is only fair that English people should be made acquainted with the report on their condition drawn up a few weeks ago by Dr. Fouquet at the request of M. Grébaut, and published in the *Journal Officiel* of the Egyptian government.

M. Grébaut begged Dr. Fouquet to examine the mummies and report on the following queries:

(1) Whether the mummy of Seti I. had developed signs of decay since it was unrolled from its bandages.

(2) Whether the efflorescence observed on certain parts of the skin of this mummy was the result of damp.

(3) Whether this mummy in particular, and more generally all the mummies in the museum, were threatened with destruction.

Now Dr. Fouquet is singularly qualified to give an opinion on these points, as he was the medical man called in to make the anthropometrical measurements of these royal personages when they were first unrolled in June, 1886.

The following is a *résumé* of his answers to M. Grébaut's queries:

(1) Already on June 16, 1886, when the mummy of Seti I. was unbandaged, we observed an efflorescence on various parts of the body (on the chest, ribs, toes, &c.), where it may still be seen.

(2) A portion of this efflorescence has been removed, and has been placed in two bottles. One was kept at the museum; the other has been handed to Dr. Fouquet for microscopic examination. The result of this examination was to show that it was composed of thin scales and prisms of crystallised salts, and in no way could its formation be attributed to the effect of damp. ("Ni mycetium ni spores" are Dr. Fouquet's words.) It was, in fact, the result of the salts employed in the embalming of the mummy, and of the bitumen used at a later date to repair the damage done to the body when it was removed from its original resting-place to Dahr-el-Bahari. Dr. Fouquet further remarks: "Cette matière ne s'est formée que lentement dans le cours des siècles."

(3) To satisfy those who assert that the mummies are rapidly decomposing in the atmosphere of the Ghizeh Museum, Dr. Fouquet made several experiments to induce the growth and spread of mould (taken off paste and old cheese) on fragments of mummy and mummy cloth exposed to damp. Such experiments resulted uniformly in sterility. The mould would only spread on a piece of modern stuff tried under the same conditions.

I have Dr. Fouquet's entire report in French before me, with its careful chemical analysis of the salts in question.

It will be a great relief to all Egyptologists if the previous rumours circulated as to the condition of the mummies can be proved to be without ground.

M. L. HERBERT McCURE,

Member of the Committee of the Egyptian Exploration Fund, and Hon. Local Secretary for S.W.; Member of the Society for the Preservation of Ancient Monuments in Egypt.

#### NOTES ON ART AND ARCHAEOLOGY.

THE thirty-third annual report of the trustees of the National Portrait Gallery gives a list (with brief descriptions) of the fifteen portraits that were presented, and of the five that were purchased, during the past year. The total number of portraits in the gallery is now exactly 900. Among the donations, the most important are: Mr. Rudolph Lehman's half-length, life-sized picture of Browning, painted in 1884, which was presented by the artist himself; Sir Francis Grant's life-sized picture of Sir Edwin Landseer, with a grey dog painted by Landseer, which was dramatically purchased for presentation by M. Henri Rochefort at the recent great Landseer sale at Christie's; a replica of Mr. Edwin Long's picture of Lord Iddesleigh, the original of which was painted for presentation to his widow; a portrait of Goldsmith, described as of "the school of Reynolds"; a portrait of Sir Rowland Hill; and several sketches from life of Anglo-Indian celebrities, by James Atkinson. The total amount expended on purchases was about £340, of which £220 was allotted to a fine Raeburn—a portrait of Prof. John Playfair—and £52 to a picture by J. Eckstein, representing Sir Sidney Smith in a heroic attitude at the siege of Acre.

MR. FRANK BADEN-POWELL had the honour of submitting to the Queen, at Osborne, on Tuesday last, his large historical painting, "The Last Shot at the Spanish Armada."

THE Society for Preserving Memorials of the Dead has printed a little pamphlet, giving an account of its work in renovating the historic monuments in the parish church of Sprowston, Norfolk. Apart from other subscriptions, the council of the society has expended about £7 on this work, under the supervision of an architect. The secretary of the society is Mr. William Vincent, Belle Vue Rise, Hellesdon-road, Norwich.

SOME months back, Dr. Alfred Schmidt, a young German writer on art, made a discovery of some importance. In the central panel of a well-known altar piece in the Augsburg Gallery (Nos. 47-51), usually ascribed to Altdorfer, he deciphered the letters APT, introduced on a small heraldic shield. These evidently refer to the painter, as the donor is known to have been of the Rehling family. The name of Apt occurs frequently in the old registers of the painters' guild at Augsburg, from the second half of the fifteenth century up to the middle of the sixteenth. Manifestly by the same hand as the Augsburg picture are the "Transfiguration" of the Cassel Gallery, the small "Pietà" of the Munich Pinacothek, and the large Triptych belonging to the university, but lent for a term of years to the Pinacothek and exhibited there in one of the cabinets. These two latter pictures, formerly ascribed to Altdorfer, are now, on the authority of Dr. Schmidt, attributed to Ulrich Apt, who was born about 1460 and died in 1532.

## MUSIC.

### MUSICAL PUBLICATIONS.

"THE GREAT MUSICIANS."—Beethoven. By H. A. Rudall. (Sampson Low.) The order in which the great musicians make their appearance in this series is somewhat peculiar: Wagner was the first, and now, at length, we get Beethoven. Mr. Rudall's "little biography" contains no new facts, no new opinions; he has merely told the story of the composer's life in a simple manner, introducing much anecdotal matter, and for the most part mentioning only compositions connected with some particular event. The author writes not for students, but for the public, and his work is both readable and reliable. He seems to incline to the belief that the "immortal loved one" was the Countess Giulietta Guicciardi and not Countess Theresa of Brunswick, as maintained by Thayer. Curiously enough, a little book has been recently published at Bonn, entitled "Beethoven's unsterbliche Geliebte," in which the authoress declares positively that the lady was Theresa, and gives details apparently unknown hitherto. Mr. Rudall gives at the end of his book a list of Beethoven's printed works, based on the catalogue in Sir G. Grove's Dictionary of Music and Musicians.

*Index to Grove's Dictionary of Music and Musicians.* By Mrs. Edmond R. Wodehouse. (Macmillan & Co.) The lady who has undertaken this laborious task "ventures to hope that it may be of some use" to students. It will no doubt be found of great use. The dictionary makes mention of many persons and things to which no separate articles are devoted, and these are duly noted. Remarks explanatory of details in the arrangement of this index are given in the preface. There is also a useful catalogue of the articles contributed by the various writers to the dictionary.

*Compendium der Musikgeschichte.* Von Adolf Prosnez. (Wien: Wetzler; London: Nutt.) This work, which treats of music from the earliest times down to the end of the sixteenth century, is principally intended for schools and academies. The author is aware that his little book is not perfect; there is nothing so difficult as to get a mass of matter in little compass, so as to give satisfaction all round. The music of ancient nations is briefly touched upon, and here the writer is not troubled with wealth of material. He believes that music first became an art among the Greeks. He reminds his readers that only the rhythmical element of the music of the Grecian dramas remains, so that it cannot be restored. Early Christian music is well described, and an excellent, though of course succinct, account of the *pneuma* is given. Then come the Troubadours, the Minne, and the Meistersingers, and so on, to the great schools of the thirteenth and fourteenth centuries down to Palestrina. The author is by no means inclined to under value English music. "One is accustomed," he says, "to consider the English as an unmusical nation," yet adds that in the fifteenth and sixteenth centuries England produced some remarkable composers. He also calls attention to the unique character of Clavier-musik in England towards the end of the sixteenth century. The names, dates, and facts, so far as we have read, are correct, and indeed the book seems to have been compiled with the greatest care. It is an admirable school book, but it is also an excellent one for reference. In many places are to be found useful lists of works; thus, to give only one example, Burney, Fétis, Tappert, and Coussemaker, and other authors, together with titles of books, are mentioned as giving specimens of Troubadour melodies. At the end of the volume are some interesting chronological tables. This compendium deserves to be translated into English.

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"may use their favourite weapons in clearing a way for themselves to the centre of some of those difficult problems of economic theory, of which only the outer fringe has yet been touched."

He has solved

"a class of economic problems which cannot be safely treated by anyone of less genius than Ricardo without the aid of some apparatus, either of mathematics or of diagrams [representing the relations of economic forces]."

We should be inclined to put out of court "anyone of less genius" who may controvert the abstract theorems to which we have referred without having mastered the mathematical conceptions on which they rest. The part of the work which is thus raised above ordinary criticism is probably more extensive than the author has explicitly stated. Many passages read as if they were translations from mathematics; for instance, the Note on barter—so important in its bearing on the labour market—with the difficult distinction between "*an* equilibrium" and "*the* equilibrium" (p. 397), or the, to many readers, puzzling statement that "free competition tends to make each man's wages equal to the net product of his own labour" (p. 547). A more explicit use of diagrams and symbols at such passages might have assisted one class of readers in fully appre-

hending the writer's meaning, and prevented another class from thinking that they had done so, when they had not.

Prof. Marshall affords no countenance to the supposition that algebra or geometry can dispense with the analysis employed by the older economists. Mathematical reasoning is barren, unwedded with appropriate conceptions. It is remarkable that Jevons should have missed some of the very ideas which his mathematical method was peculiarly adapted to seize. We may allude to his somewhat wooden theory of distribution which Prof. Marshall long ago criticised in the *ACADEMY* (April 1, 1872). It was there that, as far as we know, first was stated the important principle: "Just as the motion of every body in the solar system affects and is affected by the motion of every other, so it is with the elements of the problem of political economy."

Referring to our author's earlier utterances, it may not be out of place to guard against the possibility of the reader being occasionally affected like the illiterate spectator of "Hamlet," who thought that the play was full of quotations. Some of Prof. Marshall's leading ideas have been more or less fully expressed in his earlier book, and in certain papers which, though unpublished, have not been unknown. The light of dawn was diffused before the orb of day appeared above the horizon. Must we complete the metaphor by adding that a little cloud obscures the risen sun? We allude to the painfully small print in which the author has shrouded all his mathematical disquisitions and much of his curious miscellaneous information. This type may be described as considerably more excruciating than that of the *Economics of Industry*. It may be hoped that in subsequent redactions of these works the author, or his publisher, will not see fit thus to aggravate the natural difficulties of the subject.

We should not do justice to the varied excellence of Prof. Marshall's work if we dwelt only on its more abstract and, so to speak, Ricardian side. Here are concrete details concerning the technique of industry, explanations of machinery as interesting as the classical description of pin-manufacture, though, it must be confessed, not so apt to fix attention by a quaint felicity of style. But the division of labour has made such advance, since Adam Smith wrote, that perhaps it is not reasonable to expect at the present day that epigrams and science should be manufactured together. Nor is our author's style deficient in the grace which is apt to attend usefulness. We dare say that the superior persons who, like Macaulay, turn with ever fresh avidity to the drier passages of Thucydides may be delighted with a diction dense with thought and fact.

There is one element in Prof. Marshall's work which we should search for in vain, or rather find in much smaller qualities, among the older economic classics—the modern element, the spirit of the age, which prompts the questions:

"Is it necessary that large numbers of the

people should be exclusively occupied with work that has no elevating character?"

"How far should Government regulate the management of railways and other concerns which are to some extent in a position of monopoly, and again of land and other things, the quantity of which cannot be increased by man?"

There is reason to expect that Prof. Marshall's answers, to be given in the second volume, to these and other burning questions will be peculiarly instructive and authoritative. For, on the one hand, perhaps more decidedly than any other first-rate economist, he has declared against the pretended harmonies of economic optimism; he has broken with the "hangers on of the science who used it simply as an engine for keeping the working-classes in their place." In this course he has indeed been preceded by great thinkers—by Prof. Wagner and Prof. Walker, by Jevons and the living English philosopher who has best taught that the art of political economy does not necessarily consist in inaction. But in some sense more convincingly Prof. Marshall addresses an *argumentum ad hominem*—an argument adapted to the intelligence of the bourgeois economist when he reasons that, even taking no account of the inequalities of distribution, and assuming that a shilling is not more an object to the poor man than to the rich man, still it would be theoretically possible for a government by fiscal arrangements admittedly within its province, by a nicely adjusted system of taxes and bounties, to increase the welfare of its citizens. This reasoning directed to commercial interests seems particularly calculated to destroy that idol of the market place, unlimited *Laissez faire*. While thus recoiling from extreme individualism the author may be suspected of leaning towards a moderate socialism. He is indignant at the

"moral torpor which can endure that we with our modern resources and knowledge should submit patiently to the continued destruction of all that is worth having in multitudes of human lives."

But, on the other hand, his profound study of the play of those motives which he calls "normal"—of the remote consequence of that part of human conduct which is regular and predictable—has separated him from those whom in a former work he disparages as "impetuous socialists and ignorant orators." While feeling that the "strength of Karl Marx's sympathies with suffering must always claim our respect," he perceives that the argument of the great Socialist which claims the authority of Ricardo "is really as opposed to the general tenor of his [Ricardo's] theory of value as it is to common sense." Unconsidered proposals for confiscating the interest of capital and shortening the hours of labour find no favour with the author of the *Principles of Economics*. He deprecates the hasty adoption of measures "which resemble the patent medicine of a charlatan, and while quickly effecting a little good sow the seeds of widespread and lasting decay." He regards the diseases of society neither in the spirit of confident quackery, nor with the stupid indifference of selfishness easily

persuaded that nothing can be done. He desires with the desire of an enthusiast that the opportunity of leading a "life that is worthy of man" should be obtained by all. He deliberates upon the means to that great end with the cautious sagacity of an economist who has probably made fewer mistakes than any other equally original writer on the most difficult of the sciences.

F. Y. EDGEWORTH.

*Essays Speculative and Suggestive.* By John Addington Symonds. (Chapman & Hall.)

THE reader rises from these two volumes with the sense of having been in contact with a mind of much versatility and range, which has taken the art and literature of various times and lands for its pasturage, and has developed a power of assimilation not uncommensurate with the large capacities of its appetite. The actual addition which these essays make to the original thought of our time may hardly, on examination, prove to be large; in reading them we never feel the thrill, the excitement, not far removed from a kind of awe, which accompanies a sudden sensation of having broken new spiritual ground, or passed, by some happy adventure of the intellect, into a tract of mind which has hitherto remained inviolate and virgin. The footprints of former travellers are indeed everywhere visible; but in following Mr. Symonds's lead we are still grateful for a guide who can point out features of interest which the intrepid explorers, busied in naming mountains and tracking the sources of rivers, left unrecorded and unobserved.

In the essay with which the first volume opens, Mr. Symonds presents with attractive lucidity his conception of the philosophy of evolution; but, in the paper which comes next, "On the Application of Evolutionary Principles to Art and Literature," we find his use of the word "evolution" somewhat confusing, if not self-contradictory. He sets out with the implied intention of tracing a law of development in artistic and intellectual products identical with that which physical science recognises as operative in the world of material phenomena; but presently we find that he is using the term "evolution" in a sense practically undistinguishable from "growth," or from the passage of an individual organism through successive stages of maturity, decay, and dissolution. Before long, indeed, we become not a little bewildered by the protean character which the word "evolution" assumes in Mr. Symonds's hands. While on one page it seems to mean nothing more than a legitimate tendency in art and literature from the homogeneous to the heterogeneous—an inevitable subdivision involving the exchange of a normal simplicity for a no less normal complexity; on the next it appears rather to denote degeneration from primitive largeness of structure towards a loose mass of dismembered atoms, and at times the word looks like a mere synonym for a process of disintegration and dispersion, ending in exhaustion and extinction. Presently—so fluid and elusive is Mr. Symonds's use of it

—the word changes colour and signifies, apparently, the dissipation of an original fund of motive force by means of innumerable minor radiations of the initial energy. And yet, again, we find it employed simply as a compendious phrase for a cycle of crescency, culmination, and decadence. Now, it is in the result of the gradually accumulated modifications of structure incidental to the reproductive process in animal life that what we commonly agree to call Evolution is seen; and similarly we require a survey of, at the very least, a series of generations of artistic or literary creators to enable us to infer the operation of an evolutionary principle in art or literature corresponding to that which is visible in the field of biology or anthropology. And just as, from the sheer necessity of limiting the elasticity of words, we do not commonly speak of the journey of a single human being from the womb to the grave as a manifestation of the evolutionary principle, whereas we *may* speak of the emergence of the typical Englishman from the ferment of ethnic elements which went to his making as such a manifestation, so in like manner we may talk of the progress of English fiction from Smollet and Fielding to Mr. Stevenson or Mr. Shorthouse as an evolution; but it would introduce some confusion of language to speak of the evolution of George Eliot, the author of *Romola*, from George Eliot, the translator of Feuerbach. Yet this latter is, by analogy, quite Mr. Symonds's way of using the word, as applied, for example, to the rise and decline of the Elizabethan drama. From Marlowe to Shirley the Elizabethan drama, in form and on the whole in spirit, is really a single organic growth, and to talk of its evolution *within that period* when we simply mean its passage through volcanic and explosive youth to ripened beauty and strength, and its subsequent descent into fatuous senility, is surely to confound ideas, as well as to institute analogies between classes of mental and of physical phenomena which admit of no real parallel. And if we take a more extended survey—reviewing, say, English poetry from Chaucer to Tennyson—it is permissible to doubt whether any law of succession even remotely allied to the Darwinian development-principle can be discerned; for the history of literature, taking periods as wholes, seems often in great measure like the history of party government, a record of total changes of front, periodic reversals of policy, by which one age becomes an abjuration and angry renunciation of its predecessor, to be itself abjured and angrily renounced in turn. Thus, there is room for doubt as to whether literature—a long series of oscillations as of a pendulum—is in its ultimate elements one whit more progressive than geometry. At any rate, when we reflect upon the rather slight ethical advance which literature has made during the tolerably spacious interval which separates the author of the Book of Job from the author of *La Terre*—two representative writers of their times—it becomes increasingly difficult, in applying the evolution-hypothesis to literature at all, to apply it in the optimistic sense which identifies it with ascent moral and spiritual.

When we pass to the other essays composing these volumes—which deal more with concrete subjects, and less with theory and speculation—we are frequently struck with the admirable order and arrangement of ideas which, individually not always of first-class importance, are made to contribute to an interesting collective result. About Walt Whitman nothing more sane and temperate in the way of appreciation has been written than the paper on “Democratic Art;” and it is serviceably illustrated by some excellent quotations from Whitman's vigorous prose, always so very much better than his—well, than what his admirers probably call his poetry. Our author treats Whitman with generous sympathy, though in reality one cannot but think that it is Whitman's specific attitude towards the facts of life—an attitude, on the whole, of immense though somewhat startling reasonableness—rather than his really abortive attempt at an artistic presentation of those facts, which fascinates his enthusiastic critic, who, moreover, cannot sanction such a violent rupture with tradition as Whitman advocates.

“Why,” says Mr. Symonds, “should we seek to break the links which bind us to the best of that past from which we came? Achilles has not ceased to be a fit subject for a poem or statue, because we discern heroism in an engine-driver.”

Throughout both of these volumes we come upon numerous passages which are not only exceedingly good in themselves, but are especially salutary at the present moment. Thus:

“From time to time critics arise who attempt to persuade us that it does not so much matter what a poet says as how he says it, and that the highest poetical achievements are those which combine a certain vagueness of meaning with sensuous melody and colour of verbal composition. Yet, if one thing is proved with certainty by the whole of literature down to our own time, it is that the self-preservative instinct of humanity rejects such art as does not contribute to its intellectual nutrition and moral sustenance. It cannot afford to continue long in contact with ideas that run counter to the principles of its own progress. . . . Poetry will not, indeed, live without style or its equivalent. But style alone will never confer enduring cosmopolitan fame upon a poet. He must have placed himself in accord with the permanent emotions, the conservative forces of the race; he must have uttered what contributes to the building up of vital structure in the social organism, in order to gain more than a temporary or a partial hearing.”

In his use of words Mr. Symonds habitually combines a scholarly precision with a laudable freedom from pedantry. We have heard his style criticised as unduly ambitious in tone, yet it has surely the merits of an efficient instrument which obediently serves its author's will. It is, however, a style not too rich in animal vigour; and it is without surprises, without those charms which startle and waylay us—those incalculable and beautiful apparitions from some unsuspected ambush of personality. But if Mr. Symonds's prose manner does not often, like one of Mr. Coventry Patmore's domesticated angels, “reward us” with that

“variety  
Which men who change can never know,”

neither, on the whole, does it tease us with any worse monotony than the monotony which results from almost invariably sound thought, just apprehension, luminous generalisation, and masterly utterance. Between the aesthetic epicure or exquisite literary voluptuary like Mr. Pater, and the purely intellectual connoisseur of men and books and epochs, like Mr. Leslie Stephen, Mr. Symonds occupies a place perhaps scarcely so well defined as theirs, but not less necessary to be filled; and he fills it worthily, by virtue of the trained judgment and varied erudition which he always has at command.

WILLIAM WATSON.

*The New World of Central Africa. With a History of the First Christian Mission on the Congo. By Mrs. H. Grattan Guinness. (Hodder & Stoughton.)*

As secretary of the East London Institute for Home and Foreign Missions, Mrs. Guinness has been personally associated with more than one of the various schemes which have been organised for the evangelisation of Central Africa since the field for such work was prepared by Stanley's memorable expedition “Through the Dark Continent.” In her official position she had access to much valuable information, of which good use is made in this account of the foundation and subsequent vicissitudes of “the first Christian Mission on the Congo.” There were Christian Missions on the Congo, and especially in the native state which gave its name to that river, over three hundred years ago; and so successful were they that at one time the “Emperor of San Salvador” and all his subjects were supposed to have renounced heathendom, and embraced the Roman Catholic religion. But that, as we here learn, was only “an idolatrous and corrupt form of Christianity differing from paganism only in name,” popery being “a corrupt and corrupting religion,” a “baptized paganism,” and so forth. This early propaganda being thus ruthlessly brushed aside, the honour of being the “first” Christian Mission in the Congo basin is claimed for “The Livingstone Inland Mission,” whose history forms, if not the chief subject, at least the *raison d'être* of the present volume.

It is extremely instructive to watch the progress and issue of this enterprise, as here described by one of the officials connected with it from first to last. From a first attempt in an entirely new and difficult field, mistakes and disasters were of course inseparable; but while admiring the perseverance and heroic courage with which its unselfish object was pursued, one cannot but wonder at the ignorance, rashness, and lack of foresight which seemed to fly in the face of that Providence to which appeal was being continually made. Founded early in 1878, immediately after the main results were known of Stanley's great expedition, it took the title of “Livingstone,” because, in a moment of enthusiasm, Stanley had suggested that the great artery of the Lualaba-Congo should henceforth be known by that name. The suggestion fell flat; but the title remained, and later proved a source of no

little confusion in the public mind between the different Livingstone Missions of the Congo and Nyassa regions.

The mission was founded on what is called "an evangelical but interdenominational basis"; and after some research it gradually appears that by "interdenominational" is meant a body open to all comers, at least to Protestants of all sects willing to work for the common good. But most of the staff appear to have been Baptists; and this circumstance probably saved the undertaking from total collapse, by facilitating its absorption in the American Baptist Missionary Union after six years of a chequered, though not altogether useless, existence. Despite tremendous misfortunes, and almost crushing calamities, with a death-roll swollen beyond the usual high average, even for Africa, much pioneering work had, at least, been accomplished in a blind, dogged sort of way.

Characteristic of this intrepid spirit was the attempt made to obtain a footing in the country by the first batch sent out to the Congo estuary in 1878, without any preliminary arrangements for their reception in this new and unknown region. After a short delay at Boma, they purchase a large canoe, and make their way over to the native settlements of Masuka and Nokki, where "they threw themselves right in amongst the heathen." Soon after they are joined by the Rev. Mr. Craven, one of the pioneers and victims of the enterprise; and he is obliged to report that

"Masuka is a deadly place, this time of change very sickly, heat and cold both bringing on illness. The scorpion and serpent bring danger on land, the alligators swarm in the water, and there are other dangers too numerous to mention."

All are presently down with the fever, and Mr. Craven himself is so weak that in four days after landing he is "unable to cross the room." Then some young men, scarcely out of their teens, are sent out, or allowed to go out, with the result that might have been foreseen. Such was "the bright and beloved young brother, William Appel," who sailed in May, arrived in June, and died in July, 1882. Mr. Appel was of a heroic temperament, full of zeal and indiscretion alike, and his useless sacrifice startled even the Home Mission.

"After we had studied the letters giving details of this fresh catastrophe, we perceived that his life had indeed been in one sense thrown away, and that, with a little more prudence and discretion, it might in all probability have been preserved for many a year. Dr. Sims reported that he had, in his usual active energetic way, exerted himself after his arrival exactly as if he had been at home. Just before his fatal illness he had walked in the hot sun thirty-two miles in two days, climbing rocky and difficult paths from sea-level to a height of 1600 feet, and taking no rest afterwards. He had been advised to take less exercise, but was unwilling to be idle. The result was fever! He was taken ill at nine at night on Tuesday, July 18th, and gone before sunrise on Saturday!"

Then, to conclude this deplorable list of blunders, somebody asks, "Why not use donkeys as beasts of burden in Central Africa?" And forthwith a batch of twenty-

five are shipped from Madeira, and some grand schemes are arranged, the success of which, however, depends on the still unsolved problem whether donkeys can be made to work in Central Africa.

"This alas, proved a delusive hope, and its failure shipwrecked the whole scheme! The experiment was as complete a failure as the attempt to introduce oxen [read elephants] for the journey from the east coast to Tanganyika, and after much loss of time and money it had to be abandoned. . . . One donkey after another died, till the twenty-five were reduced to half a dozen, and Mr. McCall determined to abandon the attempt to use them, and to get on without their help, which has indeed proved to be only hindrance. It was a sore disappointment, and it was not clear why the poor beasts failed. Whether the fatigue was excessive or the food did not suit them, or whether they ate something poisonous, their owners were never satisfied. But it was evident they were no use on journeys, and the hope of help from a beast of burden had to be abandoned."

To all this was added the failure of the Mission to make converts; at least none were made until it passed into the hands of the American Baptist Union. In fact, the preachers of the Gospel began at the wrong end, and started on the gratuitous assumption that the natives are not in a primitive but in a fallen or degraded state, hence are capable of rising to the Christian level, of understanding the sublime and metaphysical truths of the Christian dispensation the moment the hour of awakening arrives. This fatal error, which lies at the root of the failure of missionary work throughout the world, is put in her naive way by Mrs. Guinness, who objects to Prof. Drummond's regarding the Africans as affording a picture of primeval man, adding:

"We regard them rather as the sin-degraded descendants of originally purer, wiser, and happier races. Geography, history, and language all point to the conclusion that Africa was peopled from the north-east; that is, across the Isthmus of Suez, the Red Sea, and the Persian Gulf, from Asia, the cradle of the race. This Scripture and science alike prove. Now degradation spreads in ever-deepening shades over the continent, from north-east to south-west, until we reach the scarcely human inhabitants of the Kalahari Desert. Degradation, like death, is the wages of sin. . . . Sin reigns in Africa, and sin which, in spite of their heathenism, the people know to be sin."

These arguments need not here be discussed; but note the result. Mr. Richards, who tells us that for six years he failed to make a single convert, though afterwards more successful, visits a native village, where the people are holding a kind of pandemonium over a woman apparently suffering from rheumatism. His interference is rejected; he asks them to listen, and they tell him to go away. Then

"they became angry; but unconsciously to them, I hardly know how, I managed to interest them at last in the works of God. I told them the story of the six days' work of creation, and, after describing each day's work, asked them: 'Why not worship Him who made all these good things?' The question, 'Who makes your food grow?' seemed especially to interest them, and they acknowledged that God made everything. Again I asked: 'Why not then

worship Him?' There was a grunt of approval from many. I went on, and told them about Christ the Redeemer, and asked them to close their eyes while I prayed to God. They did so. I did not forget to ask healing for the poor woman in my prayer. . . . A thunder-storm came on, and we had to make our way home as quickly as possible."

This reads like an anti-climax, and certainly betrays a strange lack of humour in the writer. But one cannot but feel that "Christ the Redeemer," with the implied doctrine of the atonement, must have been as far above the comprehension of these savages as was the cause of the thunder-storm.

It remains to be stated that, after four years of "suspended animation," or of *nirvana*, in the life of the American Baptist Missionary Union, the Livingstone Inland Mission resumed an independent existence last year under a new name, and apparently under better auspices. The progress of the new Congo-Balolo Mission, whose first station was established at Mulonga's on the Lokunga in April, 1889, will certainly be watched with great interest. The field of its future operations is one of the finest in all Africa; for the great and intelligent Ba-Lolo nation occupies nearly the whole of the magnificent tableland enclosed north, east, and west by the vast horse-shoe bend of the Congo. Several Englands could easily fit into this space, which has a population of certainly not less than ten millions, who may be described as typical Bantus. In physical appearance and mental capacity they are farthest removed from the pure negro, and approach nearest to the Hamitic type. Mrs. Guinness, who gives some illustrations of Ba-Lolo heads, rightly remarks that

"the most casual observer cannot fail to notice the remarkable contrast between this and the negro-head. The high forehead and fine mental development, the comparatively delicate lips and lower jaw, the aquiline nose and the general intelligence are an index of the Ba-Lolo character. . . . Intelligent, industrious, and friendly, the Ba-Lolo are scarcely to be called savages. They understand division of labour; farmers, gardeners, smiths, boat-builders, weavers, cabinet-makers, armourers, warriors, and speakers are already differentiated among them. They occupy only a low plane of civilisation as yet, but they have begun to emerge from barbarism."

All lovers of human progress will wish every success to the mission, which has undertaken to instruct and elevate in the social scale the powerful Ba-Lolo nation, on whose acceptance or rejection of Western culture largely depend the future destinies of Congoland.

Some of the illustrations of this work are really atrocious, while others have done service before, though not the worse for that. There is a large and good map of Central Africa, which, however, does not show the discoveries of the Emin Pasha Relief Expedition, having been issued before those discoveries were available for general purposes.

A. H. KEANE.



"THE STATESMEN SERIES."—*Life of Charles James Fox*. By H. O. Wakeman. (W. H. Allen.)

It would hardly be a paradox to say that the difference between the political temper of 1890 and of 1790 may be measured by the difference between an eminent biographer and his subject, between Sir George Trevelyan and Charles James Fox. To this generation of reading politicians—a small species in a world-wide genus—the name of Fox is little more than a peg on which to hang anecdotes, and an example with which to point morals. His fame, even as an orator, is but traditional. The principles of the great Whig leader were inapplicable or out of date before his followers returned to power. His speeches are rarely quoted for their eloquence and never for their wisdom. Politics at present demand, in those who pursue the laborious calling which is termed public life, two things at any rate: domestic respectability, and a practical and business-like attention to affairs. These are almost indispensable in a modern statesman; they were not the shining qualities of Fox. It is true that we have politicians who would scarcely be reputable churchwardens or efficient railway directors: it is true also that considerable periods of Fox's life were highly domestic and decorous, and that no one could be a better man of business when he liked. But in the main the contrast is great. Fox, beginning life as one of the boy-statesmen of the pocket-borough age, was for years almost as much the chastened libertine of politics as of private life. A born rhetorician, a classicist by taste and education, he became the prince of debaters, the archetype of the political man of feeling. But, orator though he was and statesman though he was, it is as the gambler of Brooks', the mentor of Prince Florizel, the gladiator of the Westminster election, that he survives for us. We look for eloquence and wisdom to Burke, for eloquence and wit to Sheridan, for eloquence and patriotism to Pitt. Fox seems to us to have been as spendthrift of his talents as of his fortunes.

There is no way of writing his life that can very much modify this impression, which is the growth of years. Sir George Trevelyan's fascinating book does not remove it. Lord John Russell's book is not read—perhaps unreadable—and having no index can only be referred to by men of abundant leisure; but he cannot elevate Fox into a hero or a prophet even of the Whig faith. Mr. Wakeman charges himself with no mission of regeneration towards his subject, nor with any feat of paradox. For thirty years Fox's life is so nearly connected with the general political history of England that the limits of a volume in this series prove rather Procrustean; but Mr. Wakeman's work is, on the whole, adequate and satisfactory. It is brightly and pleasantly written. And if it is rather too much in the style of a minor Macaulay, this may be attributed to the fact that it is the life of a Whig statesman written with considerable Liberal sympathies; and if it presents no new portrait, it is at any rate a convenient

and fairly just restatement of older and rather inaccessible materials.

Mr. Wakeman gives a very clear and interesting account of how Lord Rockingham was succeeded, not by Fox, but by Lord Shelburne, and how Fox came to leave Lord Shelburne and to coalesce with Lord North. When, under the odium of continued disaster and mismanagement in America, Lord North's administration fell, the king, still battling against the hateful necessity of accepting as his ministers the Rockingham Whigs, had applied to Shelburne to construct him a ministry out of the fragments of Lord North's party and the followers of Lord Chatham. Shelburne had declared against the concessions of independence to the American colonists; and the King hoped that he might be able to bring the war to an end, while retaining the hold of England over America. But Shelburne saw that in such a position he was certain only of disaster; by a little present loyalty to Rockingham, he would be certain to succeed him in the leadership of the great Whig connexion. He elected to support Lord Rockingham, and the King was compelled to submit to a hateful and repulsive necessity. But in the short interval before Rockingham's death, Shelburne had to avail himself of all the skill he could command to discredit Fox, who was undoubtedly the most able and popular man in the ministry and his most serious rival for the leadership. The task was all the more difficult because, to the regular Whig connexion, Shelburne himself was far from being acceptable. His own skill in intrigue, unaided by Fox's singular want of skill in political management, might have been insufficient. In the questions arising out of the conduct of the Paris negotiations, Fox was in the right and Shelburne was in the wrong; but by his own dexterity and Fox's want of finesse, Shelburne contrived to discredit Fox, to make him impossible as Lord Rockingham's successor, and to prepare for an administration of his own on Lord Rockingham's death.

But Shelburne's administration, brilliant as were its prospects, was doomed to be short-lived. He concluded the Treaty of Versailles, an achievement meritorious in itself; yet that treaty led to his fall. The conclusion of the American War had completely altered the general position of parties. It was the conduct and prosecution of the war that had been the great question on which parties had hitherto been divided. That line of cleavage was now gone. Points of approximation appeared among Lord Shelburne's opponents, widely divided as they had seemed; at the same time his own colleagues and followers began to disagree among themselves. They found his personality almost insufferable; they suspected his trickery to Fox in the previous summer; they resented his alien intrusion into the leadership of the Whigs. On the other hand, Lord North and his followers felt the Treaty of Versailles to be almost a national treachery; to Fox it was personal perfidy. Then followed a celebrated but ill-fated coalition.

"On the 14th of February everything was prepared. Fox and Lord North met at the house

of George North, and arranged terms of alliance. Lord North agreed that the system of government by departments should be abolished and the direct power of the king over the administration checked. Fox acknowledged that economical reform had gone far enough, and both consented that parliamentary reform should be an open question. Upon these terms all former animosity was laid aside. An amendment to the address on the peace was drawn up by Lord North, which Lord John Cavendish was to move and Fox support; and if, as was expected, the division list showed a majority for them, they were to form a combined administration based on mutual goodwill and confidence."

When the coalition fell, Fox left office; he in a sense offed himself for the rest of his life. Throughout the French war he was the sentimentalist and not the statesman; and Pitt and the conduct of the war at large suffered for the want of a more practical leader of the opposition. Politically, Fox can hardly be said to have had a creed; he had only impulses and enthusiasms. Neither by training nor by natural endowment was he the man to have formed a faith at once capable of inspiring a party and of being practically applied to affairs. The Whiggism of the great revolution families was almost worn out; to the new Whiggism of the parliamentary reformers Fox himself contributed very little. He did not grapple with that immense mass of social and legal abuses upon which the reformers of the first three decades of this century exercised themselves. He was not a Mackintosh, nor a Wilberforce, nor a Grey. He supported reforms fathered by others; but they owed little to his assistance. He was happy in the enunciation of the most generous principles, and impotent to translate them into practice. Always himself epicurean and dilettante, he could hardly make of his public efforts a better success than he made of his private life. Impulsive and warm-hearted, prone to exaggeration, eager for combat, he denounced injustice and his opponents with sincerity and zeal. But he was indolent, he was inconsistent, and he was mentally unthrifty; and we associate with his name years of party failure, in which the Whigs learnt indeed useful but unpalatable lessons, but learnt them with little aid from their leader. It was a passage through the wilderness, with a Moses fainting to guide them, for whom there was no promised land. As Mr. Wakeman puts it:

"Fox himself steadily maintained throughout his career a consistent appeal to Whig principles as the kernel of his political faith. He rarely made a speech in the House of Commons in which he did not profess his intense, almost blind, admiration for the British constitution; but these were phrases which by the end of the eighteenth century had become little more than phrases. To a politician of Walpole's day Whig principles meant distinctly the supremacy of parliament over the prerogative, party government, and religious toleration. It was summed up in the motto of the Revolution of 1688—Civil and Religious Liberty. The British constitution had an equally distinct meaning. It meant a government in which political power was divided between the crown, the ministers, and parliament, but in which the aristocracy had the real ascendancy. But by the end of the eighteenth century the phrases understood in this sense had become unreal. No Tory,

however reactionary, thought of disputing the supremacy of Parliament, the necessity of party government, or the advisability of religious toleration; and although opinions differed as to the exact limits which should be placed on the influence of the crown or of the people in the government, no one doubted that the chief control should be vested in the aristocracy. Thirty years later, on the contrary, they had again become intensely real. They had acquired a new meaning. In the cold shade of opposition the Whig party had learned the doctrines of Free Trade from Adam Smith, and of Utilitarianism from Bentham; they had seized Parliamentary Reform from the nerveless hands of Pitt; and in the mouths of Grey, and of Russell, and of Althorp, these time-honoured phrases meant the ousting of the crown from political power, the supremacy of the middle classes, the domination of commercial objects in politics, and religious equality. Fox bridges over the gulf which separates these two conceptions of Whig principles. He it is who enabled the programme of 1832 to be carried out by the same party which was overthrown by George III. in 1770. . . . The independence of Parliament, civil and religious liberty, the glorious constitution of 1688, had got to be formulae as hollow as the immortal principles of '89 sound to us now. . . . But in Fox's mouth they had a very definite meaning. They meant the crushing of the royal influence in government, the establishment of a responsible prime ministership, the reform of parliament, and the removal of political disabilities from Nonconformists. But here again, as in matters of external policy, he stopped short just where he should have gone on. In all these questions he was content to play the second part, to follow where others led. . . . It is fatal to his reputation as a serious statesman that not one of them was during his lifetime permanently associated with his name. It is to his honour as a politician that they all received his support. It was to the advantage of his party that by his support he was enabled to pass them to his followers as a legacy of which they could make better use than he had done."

J. A. HAMILTON.

*Ignatian Difficulties and Historic Doubts.* A Letter to the Dean of Peterborough by R. C. Jenkins. (David Nutt.)

*Ecco iterum Epistolae Ignatianae!* Such I suspect will be the exclamation of the theological student who chances to take up this very able pamphlet, or who glances at the subject of this article. He will probably call to mind the recent labours of the late Bishop Lightfoot on the same theme, and will remember the general verdict of the ecclesiastical organs that the Bishop's opinion was to be considered final. Briefly, that opinion was in favour of the authenticity of the version of the Ignatian Epistles known as the Medicean. Mr. Jenkins apologises for venturing to disturb the great "calm of acquiescence" with which the Bishop's conclusion has been received. I suspect he has partly overrated, partly assigned to wrong causes, this alleged acquiescence. No doubt Bishop Lightfoot's learning and the elaborate research he had devoted to the question compelled the deference of those who had not investigated it, and who were predisposed in favour of the episcopal and sacerdotalist claims which are the chief feature of the Ignatian Epistles from a controversial point of view. But much of the calm of acquiescence among critical scholars was a well-

founded indifference to results which conflicted with the general consensus of ecclesiastical historians as to the organisation and polity of the Church of the first three centuries. It was not to be supposed that the agreement of all competent critics who had no ecclesiastical interests to subserve could be rudely set aside by writings whose authenticity had always been, to say the very least, an open question. Whatever Bishop Lightfoot might claim on certain textual and traditional grounds to have demonstrated would, on further consideration, be compelled to find its historical sequence and level. This inevitable course—as I venture to think it—of historical judgment has been accelerated by Mr. Jenkins's pamphlet; and now the question of this version of the Ignatian Epistles may be considered settled—not in the sense advocated—but in that opposed to Bishop Lightfoot's conclusion.

The gist of the controversy is set forth in a passage which Mr. Jenkins quotes from Dr. Richard Lipsius, the well-known professor of Jena, whose competence to pronounce on the issue is superior even to that of Bishop Lightfoot himself. In a letter to Mr. Jenkins, Dr. Lipsius says:

"I am still fully convinced that the form of these letters (which embraces the seven) cannot possibly be derived from Ignatius. The learned and acute performance of the much-lamented Bishop Lightfoot has not altered my judgment in this respect. I agree with you fully in the view that the representation of the power of the bishops is incompatible with a writing of the second century."

This general position Mr. Jenkins himself elaborates in a series of arguments, some of which no doubt have been urged before; but all of them are presented with a combined terseness and lucidity which cannot be too highly commended. The aggregate force of the whole seems to me altogether irresistible. I have not space for more than an indication of the scope of the argument, and for two quotations which illustrate most felicitously Mr. Jenkins's able method of handling it.

He rightly dwells on that feature of the Ignatian Epistles which from the commencement of the controversy aroused the suspicions of their critics, viz., their purposive or tendential character. Their incriminated—i.e., episcopal—passages bear on their very face the mark of having been introduced for hierarchical purposes. Like the forged Decretal Epistles, with which they share a most suspicious resemblance, they attempt an *ex post facto* justification of the episcopal or papal element after that feature had disclosed itself in the evolution of the Church. The proofs of this are patent to every unprejudiced critic. Dr. Baur, e.g., had already pointed out the very suspicious resemblance which the episcopal passages bear to one another; and Mr. Jenkins follows up his reasoning by observing—what I believe every impartial reader of the Epistles must have noted for himself—the strange and incongruous manner in which the episcopal passages are introduced, to the utter neglect and disturbance of the context. The forgery, in point of fact, is not only obvious, but it is

painfully and obtrusively obvious. The claims of episcopacy are not only made, but they are asserted in an extravagant form and with a reckless insistance which in itself is sufficient to warrant suspicion. As Mr. Jenkins puts it—

"The episcopal element which, merging the individual in the community, the Christian disciple in the Church, delivers him into the hands of the bishop to be moved and moulded by him as though he were a lifeless object—a corpse—*tanquam si cadaver esset*. The autocracy of the bishop is to extend even to the thoughts and opinions of those under him. He is to be to them in the place of God and Christ. Nothing is to be done without him. They are to know him as they know God. He is to be to them as the type or image of God, a kind of present Deity."

Mr. Jenkins's strongest argument is that in which he elaborates the remark of Dr. Lipsius—that the representation of episcopal power in Ignatius's Letters is incompatible with a writing of the second century:

"We affirm," says Mr. Jenkins, "that the pictures of the primitive church given us by Justin Martyr, Tertullian, Irenaeus, Clement of Alexandria, Origen and (though last, not least) the recently discovered *Διδάχῃ* are incapable of being brought into the most distant reconciliation with that which the Ignatian Epistles place before us. There is not a single figure in them which recalls the image of Christianity as its early apologists have represented it. This contrast must appear most conspicuously to all who remember their beautiful and simple description of the earliest Christian assemblies and the primitive Christian teachers. All these we should have to surrender if we could accept the strange theory that a hierarchy closely resembling that of the Jewish Church had suddenly sprung up to supersede it; and that the Christian worship, instead of growing up out of the synagogue, had sprung from the temple."

It would be difficult to add to the argumentative force or the felicitous expression of this argument. Into further considerations as to the Ignatian Epistles, such as the comparative value of the different recensions, we need not now enter. They may possibly occupy the attention of critics for some time to come; but as to the Medicean and any other version containing the episcopal passages, Mr. Jenkins, following in the wake of other critics, may, as it seems to me, be regarded as having given them their final and unanswerable quietus. For the future they must be consigned—in company with the forged Decretals and similar hierarchical impostures—into that large limbo of ecclesiastical unveracities whence they ought never to have been permitted to emerge.

JOHN OWEN.

#### NEW NOVELS.

*The Love of a Lady.* By Annie Thomas (Mrs. Pender-Cudlip). In 3 vols. (White.)

*For Value Received.* By Thomas Cobb. In 3 vols. (Ward & Downey.)

*Caste and Creed.* By Mrs. Frank Penny. In 2 vols. (White.)

*The Mysterious Stranger.* By C. H. Thorburn. (Digby & Long.)

*The Dead Man's Gift: a Tea Planter's Romance.* By Herbert Compton. (W. H. Allen.)

*Heir and no Heir.* By the Hon. Albert S. G. Canning. (Eden, Remington & Co.)

*Strange Crimes.* By William Westall. (Ward & Downey.)

*Zebel.* By Lillie Crane. (Eden, Remington & Co.)

THE earlier works of Mrs. Pender-Cudlip were bright with a promise which has never been fulfilled. More than average success was predicted for the author of *Denis Donne*, but candour compels us to say that each of her later novels has been thinner and weaker than its predecessor. There is no merit whatever in *The Love of a Lady*; it is utterly and irredeemably commonplace. The characters are of the flabbiest description, and their actions are foolish in the extreme. Not one of them begets real sympathy in the reader. Kitty Daubeny, the girl artist, is undoubtedly the best of them, but even she allows herself to be made a plaything of by Rowley le Breton. This Breton is the hero of the story, if hero there be; but he is a weak creature, and dangles after an old flame in the person of Mrs. Marchant, a handsome but volatile woman, who has married for money a man twice her age. The way she keeps her former lover in tow, not allowing him to look with admiration at any other woman, would be scandalous did it not make Breton look like a fool. All this time also Breton himself is married to a lady who has been "captured" by a spiritualist medium and impossible monstrosity named Agnes Hewlett. To this extraordinary being Mrs. Le Breton writes respecting Mrs. Marchant and her husband:

"Leave that wicked syren who lured him to sail upon the treacherous sea of her false love, and then left him wrecked upon the rocky shore of desertion and disappointment, and come back to soothe the last days of your loving cousin."

The ugly and bony Miss Hewlett—who indulges an illicit passion on her own account for Rowley le Breton—does as his wife wishes her, and persuades the feeble Mrs. le Breton to leave all her wealth to her, in the hope that the young widower will marry her. This Le Breton has the sense to resist. He falls into poverty after his wife's death and takes to novel writing (a story of his being illustrated by Kitty Daubeny); but he is not successful in this line, and becomes a commercial traveller, &c., breaking more female hearts at Dublin. The fickle Mrs. Marchant at last transfers her affections—if her feelings can be dignified by that term—to Gerald Daubeny, the brother of Kitty, and things are ultimately made pleasant all round. But, speaking seriously, all this is "poor stuff." We are quite sure that in calmer moments, and after an impartial examination, Mrs. Pender-Cudlip herself must be forced to the same conclusion. It is with much regret that we say this; but there are far too many worthless novels written already for one who has done such good work to add to the number.

Mr. Cobb's *For Value Received* deals with a supposed murder. Suspicion strongly points to the younger son of Sir Hastings Edenbridge as the culprit. The victim is his own brother, and heir to the baronetcy and estates, so that to all appearances Arthur Edenbridge is the only person who has anything to gain by his being put out of the way. Lily Armytage, sister of the vicar of the parish, loves Arthur and is beloved by him; and much of the story is occupied by the recital of her acts of devotion to screen her lover. To obtain possession of an incriminating handkerchief she even gives a written undertaking to marry her vulgar but wealthy neighbour, one Smellie, who has discovered the handkerchief, and by its means connects the crime with young Edenbridge. Things look very black indeed when, through the efforts of the Rev. Eustace Armytage—who is a fine type of the manly country parson—the atmosphere begins to clear, and Arthur Edenbridge is exculpated of the crime; but as this is the author's secret, it would be unfair to divulge it. The incidents mentioned above by no means exhaust the interest of a story which, if not striking as regards literary talent, will yet be read with genuine pleasure. The character-drawing is fairly successful; but Mr. Cobb has still something to learn as regards the art of construction.

*Caste and Creed* will be a strange revelation for English men and women who are unacquainted with the bitter effects of the rigid adherence to caste in India. As Mrs. Penny remarks,

"The sad contrast between the philosophy of the Hindus' sacred books and the existing practice of their religion is startling; whilst the gorgeous pageantry of their festivals makes the simple Christian worship appear cold and unattractive."

The incidents which form the basis of the narrative are devoid neither of interest nor of important lessons. Donald Anderson, a Scotch merchant of Trichinopoly, marries a fascinating native woman of Southern India, and they have a daughter who is extremely beautiful. She is educated in England; but on her return to India, her mother makes desperate efforts to bring her over from Christianity to Brahminism. Calling to her aid one of the high officials of the temple, they attempt to coerce their unwilling victim, and at last absolutely use force to compel her to embrace the native creed. How she is rescued just in the nick of time is told with much skill and energy. Some of the immoral aspects of the idolatrous worship of the Hindus are lightly touched upon; but Mrs. Penny has successfully avoided exaggeration and false sentiment. She is to be commended for drawing attention to the condition of our Eurasian fellow-subjects in India, and endeavouring to elicit a wider sympathy and consideration for them.

It is really astonishing to note what conceptions of literature may obtain with some people. *The Mysterious Stranger*, for example—a romance whose action takes place partly in Canada and partly in England—is a farrago of puerilities and improbabilities.

The story opens with a ridiculous escapade on the part of a young lady, whose foolish conduct ultimately leads to a charge of murder against the hero. There is no justification for works of this kind, whose publication ought to be severely discouraged.

The story of tea-planting in the Himalayas, by Mr. Herbert Compton, is written with considerable *verve*, although it lacks finish. But the narrative never flags, and Denis Durand—the hero who fails at tea-planting, but picks up an enormous fortune out of a bed of sapphires—is a manly fellow whose varying fortunes will be eagerly followed. He has many narrow escapes, as regards both life and fortune; but he successfully grapples with all the villainous plots against him, and eventually wins the hand of Sibyl Adair. There are both humorous and pathetic episodes in this volume, the sketch of poor Jack Boyce and his sad farewell to life being especially touching.

Mr. Canning is a bright and vivacious writer; and his *Heir and no Heir*—a tale of the North of Ireland at the close of last century—will serve to pass away a pleasant hour or two. The author is happy in his delineations of character.

The only fear we have in connexion with such works as Mr. Westall's *Strange Crimes* is that they may engender morbid tastes. The volume before us is a gruesome record. Discussing the utility of this class of literature, the author observes of his own sketches that,

"in addition to their undoubted psychological interest, the light they throw on human nature, and the information touching the manners and customs of foreign nations which they incidentally afford, the following stories have a high moral value."

But this is begging the question. For medical and legal experts, this long array of brutal murders may have a distinct value, and they also throw an interesting side light upon French and German jurisprudence; but for the general public it is difficult to see how they can be of the least service. If they teach indirectly that the way of transgressors is hard, their repellent details can only have an injurious effect upon many minds. The stories are well-told; but the question is forced home upon us, *Cui bono?*

In *Zebel*, Miss Lillie Crane traces the career of the daughter of an English officer and an Arab woman. She possesses great beauty, and wins the heart of Sir Francis Stanmore, a Kentish baronet. A black-hearted rival, however, manages to compromise Zebel, though she is perfectly innocent; but in the end, owing to the good offices of a burlesque actress on her death-bed, the lovers are reunited, and live happily ever afterwards. The story is in no way noticeable from the literary point of view.

G. BARNETT SMITH.

#### SOME EDITIONS OF POETRY.

*La Commedia Di Dante Alighieri.* (Londra: Rivingtons.) Messrs. Rivingtons have published the Italian text of the Divine Comedy in one crown octavo volume of 500 pages. The paper and the type are good. The colophon is inscribed "Edimburgo, Impresso da T. e A."

Constable, nil mese d'Aprile 1890." To the publishers, and to the printers, our best thanks are due for this creditable and charming edition. Dante is given without the encumbrance of notes, or the distractions of commentators. The account of his death, and the simple criticism of his work, are reprinted from Villani's *Storia di Firenze*; and the editor has added a brief advertisement in which he says that he has followed the text of Witte, though he has not neglected other great authorities, and sometimes he has preferred the readings demanded by common sense. We believe that Mr. A. J. Butler is responsible for the text of this new edition. All English students of Dante are under obligations to him already for his excellent versions of the "Purgatory" and the "Paradise," and they are now indebted to him still further for this careful and scholarly text. We can only suggest two things which might add to the comfort of Mr. Butler's readers. The one is, that the lines might be numbered down the margins, either in tens (as Mr. Butler's other texts are numbered), or in threes, like the beautiful Berlin edition; the other is, that all speeches should be distinguished by inverted commas. Dr. Carlyle and Mr. Butler distinguish them invariably from the rest of the text in their English versions; and, for English readers at any rate, we cannot imagine why the Italian text should not be treated in the same convenient and sensible manner. Mr. Butler says, in his short preface, that the study of Dante has grown among us amazingly within the last few years. Not many readers, perhaps, are aware how large this growth has been. The Catalogue at the British Museum shows us that one English book on Dante was published in the eighteenth century; in the present century, we find thirty translations of Dante, and twenty works about him. Voltaire, who was seldom wrong in his literary judgments, said of Dante: "His reputation is always growing because no one reads him"; we may assert, with greater truth, that his reputation increases continually with the number of his readers. No English scholars, perhaps, have done more to encourage the study of Dante than Dr. Carlyle and Mr. Butler. And no writer, it may be asserted, is more persuasive than Dante; no writer has an equal power to enthral his readers. Those who have got to know him can never leave him; they would say, in his own words:

"E come agli occhi miei se fe più bella,  
Così con voce più dolce e soave,  
Ma non con questa moderna favella,  
Dissemi."

"As to my eyes he becomes more beautiful, so with a voice more sweet and soothing, but not like this our modern speech, he speaks to me."

To his lovers, Dante becomes a daily necessity, like the *cotidiana manna* of the eleventh canto of the "Purgatory":

"Senza la qual per questo aspro deserto  
A retro va chi più di gir s'affanna."

Schiller's *Jungfrau von Orleans*: with an Historical and Critical Introduction, a Complete Commentary, &c., by C. A. Buchheim. (Oxford: Clarendon Press.) The Maid of Orleans inspired Schiller with one of the noblest of his dramas; and we are glad to welcome an edition of it by Prof. Buchheim, which leaves little or nothing to be desired in the way of completeness and erudition. The text, which is that of Vollmer, is explained by a clear argument prefixed to each act. The notes are concise, clear, and full of carefully sifted learning. They will be found duly helpful for the upper classes of our public schools, and will also interest and instruct more advanced students and readers. Their utility is increased by an index, and the book is made attractive by a collection of the plums of the play—we mean the most popular

quotations from it—with which it ends. It is, however, in the fifty pages of the Introduction that we find that which raises the book far above the level of an edition for students of German. Here we have an adequate narrative of the Hundred Years' War, and of the Story of Joan in both its historical and its legendary form. The play, its characters, its metres, and diction (in which Schiller shows so exceptionally the influence of the Bible and of the Greeks), its merits as an acting play, and the criticism which it occasioned, are fully discussed. And, best of all, extracts from contemporary letters of Schiller and of Goethe, and a list of the books which the poet read while preparing the drama, enable us to follow the course of his mind as he wrote it. The book is in every way equal to the other excellent classical editions which Prof. Buchheim—a little to the envy of us of an older generation—has offered to the student of to-day. We have styled this a noble play; such it is, and as such, and from its loftiness both of feeling and form, it will attract and interest the young. Its most striking feature is, however, the intense patriotic feeling which Schiller, a poet who was deeply influenced by the political cataclysms in which he lived, exhibits more strongly here than in any other of his plays, with perhaps one exception. Writing after the Austrian defeat at Marengo, and during the negotiations which ended in the spoliation of Germany at the peace of Lunéville, Schiller endeavoured to fire his countrymen with a hatred of the foreign yoke by an example drawn from the conquering nation's own history; just as a little later he tried to breathe into them a spirit of resistance in even more hopeless circumstances, by his magnificent "Wilhelm Tell." He did not live to see the result of his efforts, for he died—*felix opportunitate mortis*—in the spring before the disaster of Austerlitz, which was only morally relieved by our own victory of Trafalgar, which apparently crushed Europe, and actually broke William Pitt's heart. But these great dramas did bear fruit abundantly. The Germans pondered them in their hearts for a half-score of years, and quitted themselves like men under their inspiration in 1813, 1814, and 1815. If in the after life spirits can yet feel the things of earth, then, indeed, Schiller's shade rejoiced, for he himself has specially told us that he wrote this play from his heart. We have here, then, a very noble play; and it is edited with fulness, learning, and discretion.

*The Odes of Horace*. Translated into English Verse by J. Leigh S. Hatton. (Seeley.) It would be curious to know how many translations of Horace into English verse have been printed. The present attempt has certain merits of its own; we do not think, however, that it can take rank among the best versions, such as Conington's, Sir T. Martin's, and Mr. Rutherford Clark's. Its main defects, we should say, are its lack of any intelligible principle in the choice of metres; its tendency to omit the smaller touches which give Horace's odes their special quality; its way of eking out, by mere padding, the difference between Horace's stanzas and that of the selected English metre. As an example of the first defect, we should call attention to the six odes that commence Book III. As everyone knows, these are Alcaic odes, and masterpieces; they must have been purposely combined. But Mr. Hatton translates them into five or six different metres; and the finest of them all, the *Regulus* ode, "pipes and whistles in its sound":

"Till his strong unwavering purpose  
Fixed the Senate's wavering will,  
And he passed, a glorious exile,  
From his dear friends weeping still;  
Though he knew how keen the torture  
And the fierce barbarian's skill."

Of the second defect, the version of the splendid Sapphic ode (iii. 27) supplies a marked instance. If there is a strong poetic touch, full of meaning, in the wail of Europa, it is surely

"Potes hac ab orno  
Pendulum zona bene te secuta  
Laedere collum."

Mr. Hatton has only—

"Here from this elm held by thy zone on high  
Can'st thou not lifeless wave?"

Of the third fault, the close of Ode 6, Book II., presents a deplorable example—

"Ibi tu calentem  
Debita sparges lacrima favillam  
Vatis amici";

which Mr. Hatton thus expands:

"Till thy tribute tear shall glisten,  
Where the yet warm ashes rest  
Of thy poet-friend, departed  
On his great and final quest."

Of that, full half is worse than supererogatory. Yet Mr. Hatton writes at times with grace and dignity—especially, we think, in the metre of the "Dream of Fair Women." The ode called after Archytas (i. 28) he renders into heroic couplets—an odd experiment, yet not altogether a failure:

"And I, too, met my fate amid the roar  
Of waters thundering on Illyria's shore,  
When fierce and strong the mighty tempest met,  
And in a stormy sky Orion set.  
But thou, O sailor, with no churlish hand,  
Scatter on these poor bones their grain of sand,  
So shall the east wind rock Venusia's trees,  
But leave thee safe upon Hesperian seas."

That is not amiss, but the final couplet is a bathos, "standing where it ought not":

"Whate'er thy haste, this task will keep thee not,  
Thrice cast the dust on me, then leave the spot."

#### NOTES AND NEWS.

MESSRS. LONGMANS announce, as already in the press, *The Letters and Correspondence of John Henry Newman during his Life in the English Church*, with a brief Autobiographical Memoir, arranged and edited, at Cardinal Newman's request, by the editor of the Letters of the Rev. J. B. Mozley.

IN October will be published the two final volumes of Mr. Lecky's *History of England in the Eighteenth Century*. As Mr. Lecky announced in his sixth volume, he has devoted the concluding portion of his work to a careful examination of one of the most critical and contested periods of Irish history. The recall of Lord Fitzwilliam, the extension of Irish conspiracy and its relations with France, the rise and influence of the Orange Association, the rebellion of 1798, the Legislative Union, and the failure of the measures of Catholic relief which Pitt intended to be the immediate sequel of the Union, are the chief subjects dealt with in these volumes. Mr. Lecky has had access to important manuscript materials—often of a most confidential character—which no previous historian has used, and which throw much new light on some portions of his subject.

MESSRS. MACMILLAN will publish immediately a new edition of the second volume of Prof. Mahaffy's *History of Greek Literature*, which deals with the Prose Writers. It will be issued in two parts, the first covering the period from Herodotus to Plato, the second from Isocrates to Aristotle.

MR. ROBERT BUCHANAN's new monthly review, announced in the ACADEMY some time ago, will make its appearance very shortly. Almost simultaneously Mr. Buchanan will issue his new poem, "The Outcast: a Rhyme for the Time."



MR. W. G. COLLINGWOOD is writing for Messrs. Methuen & Co. a book on the Life and Work of Ruskin.

MR. HARVEY, one of the four Priest-Vicars of Lincoln Minster, is preparing for the Lincoln Record Society an edition of the earliest Bishop's Register of the thirteenth century. Precentor Venables is editing a Calendar of all the Lincoln documents in the Public Record Office, London, with englishings of all characteristic bits in them. Canon Perry, of Waddington, is writing the Lives of many of the Bishops. Major-General Smith has in the press the first part of his History of the Parish of Elsham—where his family was for many generations—in North Lincolnshire; and many other antiquaries of the county are hard at work.

MESSRS. PARKER & Co., of Oxford, conjointly with the Christian Literature Company, of New York, are publishing by subscription a new series of English translations of the more important writings of the Nicene and Post-Nicene Fathers, under the editorial supervision of Dr. Henry Wace, Principal of King's College, London, and Dr. Philip Schaff, of New York. The first volume, *Eusebius*—notwithstanding some difficulties causing delay—will be issued, it is expected, before the close of the present month. The series will consist of about fourteen volumes in all.

MESSRS. GEORGE BELL & SONS will begin next month a cheap re-issue, in fortnightly volumes, of their well-known Aldine Edition of the British Poets. Each volume bears the name of a responsible editor, who contributes a memoir and notes; and a portrait, engraved on steel, is given where possible. The first volume, to be published on September 1, is *Blake*, with a memoir by Mr. W. M. Rossetti; and this will be followed by Lord Houghton's *Keats*. Among the other more important poets are *Chaucer*, in six volumes, by the Rev. Dr. Morris; and *Chatterton*, in two volumes, by Prof. Skeat.

A NEW edition of the second series of *Obiter Dicta* will be published shortly by Mr. Elliot Stock. It will be brought out in an altered shape, uniform in size and style with the first series.

MESSRS. CHATTO & WINDUS will publish about the middle of October *Five Years with the Congo Cannibals*, by Mr. Herbert Ward, with more than eighty illustrations by the author and others.

THE next volume in "The Story of the Nation Series," to be published immediately, will be *Switzerland*, written by Mrs. Lina Hug and Mr. Richard Stead, author of "Holderness and the Holdernessians."

MR. RICHARD JACKSON, of Leeds, announces for publication by subscription a handsomely illustrated volume, entitled *Yorkshire by the Sea*. It will consist of five chapters of letterpress—historical, topographical, and descriptive, following the coast southwards from Cleveland to the Humber, written by Mr. George Radford, author of "Rambles by Yorkshire Rivers"; and of twelve full-page etchings and twenty-five reproductions of drawings made expressly for the work by Mr. J. A. Symington. The edition will be limited to 450 copies, of which 150 will have proofs of the plates.

THE Duke of Connaught has accepted the dedication of Capt. C. A. Thimm's forthcoming work, entitled *A Complete Bibliography of the Art of Fence*, comprising that of the Sword and of the Bayonet, Duelling, &c., as practised by all European Nations, from the Earliest Times to the Present Day.

THE new edition of Mr. John Timbs's *Book of Wonders*, to be published shortly by Messrs. Dean and Son, will contain additional chapters

on the Forth Bridge and the Eiffel Tower, which will be illustrated with engravings of both these monuments of engineering skill, together with a portrait of M. Gustave Eiffel.

WITH Prof. Alfred Marshall's *Principles of Economics* (reviewed this week in the ACADEMY), Messrs. Macmillan have inaugurated a new principle, which we believe they intend to follow in the case of all the more important works they publish in the future. The book is issued at a *net* price, i.e. the terms on which it is supplied to booksellers are not such as will enable them to allow a discount to purchasers.

A STUDENTS' residence is about to be established in connexion with the Chelsea centre for University Extension Lectures. The idea is to enable students, while pursuing their business occupations, to enjoy some of the advantages of college life and facilities for systematic study. Rooms to accommodate eight residents have been taken in Marlborough Buildings, now in course of erection in Walton Street, Chelsea, which will be ready for occupation in October.

WE are asked to state that Lambeth Palace Library will be closed for the usual recess for six weeks from Monday next, September 1.

THE Marcian Library at Venice has acquired an important codex of Dante, formerly in the library of Count Piloni di Belluno. It is a MS. of the fifteenth century, and contains the *Divina Commedia*, written in semi-Gothic characters, with marginal annotations by the same hand in Latin.

WE have received the ninth annual report of the American Dante Society, which contains the usual bibliography for the year 1889, compiled by Mr. William Coolidge Lane, and also a list of recent accessions to the Dante collection in the library of Harvard College. This bibliography will probably be the last of the series; for Mr. Lane thinks it unnecessary to continue his work, in view of the more elaborate bibliography (analysing the contents of the publications mentioned) which Prof. Michele Barbi, of Florence, is now contributing to the *Buletino* of the newly founded Società Dantesca Italiana. The two most important events recorded in the history of the American society are the publication of Prof. Fay's Concordance to the *Divina Commedia*, which—we regret to learn—has not yet proved a financial success; and the issue of Mr. Lane's Catalogue of the Dante Collections in the Harvard College and Boston Public Libraries, as No. 34 of the *Bibliographical Contributions* of Harvard. Both these works have already been noticed in the ACADEMY.

DR. FURNIVALL added a postscript to his letter on "Chaucer's Prioress's Nun-Chaplain," in the ACADEMY of last week, which unfortunately arrived too late for insertion, that the Injunctions of Bishop Longland for the reform of abuses in the Benedictine convent of Elstow had already been printed some years ago in the *Archæologia*, vol. xlvii.; and also in Wigram's *Chronicles of the Abbey of Elstow* (1883).

#### FORTHCOMING MAGAZINES.

A SHORT unpublished letter by Cardinal Newman will be included in the "Reminiscences" of the Cardinal which Mr. Kineton Parkes contributes to the forthcoming number of *Igdrasil*.

THE *New Review* for September will contain an article on Cardinal Newman by Mr. C. Kegan Paul; also "The Story of Police Pensions," by Mr. Charles Monro; "Indian Child-Marriages," by Rukhmabai; and "A Gipsy Song," by Carmen Sylva, the Queen of Roumania.

THE September number of the *Bookworm* will contain an article on the "Sette of Odd Volumes," by Mr. W. Roberts, with reduced facsimiles of a charming *menu* designed by Mr. Harry Furniss for the Sette, of the original cartouche by Mr. G. C. Haité, and the title-page designed by Mr. L. C. Henley. Dr. John S. Crone contributes an article on "Belfast Bibliography" to the same number.

A FACSIMILE in colours of the grant of arms by Clarenceux King of Arms to Thomas Northland, of the county of Sussex, gentleman, dated London, the xth day of November, xxijd year of the reign of King Edward the IIIJth (1483), will appear in the October part of the *Miscellanea Genealogica*. This grant is the earliest known, and the mantling and accessories of the arms in this rare instance of heraldic drawing are well deserving of attention.

A NEW serial story, by Mrs. F. Marion Crawford, entitled "The Witch of Prague," with illustrations by W. J. Hennessy, will appear in the October number of the *English Illustrated Magazine*.

A NEW penny monthly magazine, for young women and mothers, is to be brought out at the end of the year, under the auspices of the Huddo House Association. The Countess of Aberdeen, president of the association, who will edit the magazine, has already received many promises of support from her literary friends.

#### ORIGINAL VERSE.

##### IN THE CLOISTERS.

It may be she will never know  
That I have always loved her so;  
Within these cloisters cold and grey  
I think of her by night, by day,  
Wearily pacing to and fro.

If she but knew! When lights are low,  
Amid the chanting hushed and slow,  
I kneel and think of her, and say  
Her name for prayers; I cannot pray—  
God knows, but will she ever know?

GREVILLE E. MATHESON.

#### SOME LETTERS FROM CARDINAL NEWMAN.

AMONG the letters and notes which I received from Cardinal Newman between the years 1843 and 1887, there are a few which may possibly be of some interest to the readers of the ACADEMY, and which there is no reason to think that he would himself have objected to my giving to the public.

The first is almost an historical document, being the official letter which he sent to his churchwardens when he gave up the vicarage of St. Mary the Virgin at Oxford. W. J. Copeland was his curate and intimate friend, whose name appears in the *Dictionary of Natural Biography*, and who, before his death in 1885, had collected copious materials for a history of the great Oxford Movement, which no one was more competent to write than himself. It will be noticed that the letter was written six days before the preaching of that last sermon at Littlemore on "The Parting of Friends" (*Sermons on Subjects of the Day*, Sermon 26):

"MY DEAR GREENHILL,—

"I have just sent in my formal Resignation of St. Mary's to the Bishop by Copeland. In consequence, I believe it falls upon you and Mr. Thomson, as Churchwardens, to provide for the service of the church, till the appointment of a new Vicar. We should be very desirous of going on with it as usual, if you see no objection.

"Yours very truly,

"JOHN H. NEWMAN.

"Littlemore: Sept. 19, 18

The second note was written in answer to one which I sent to him very shortly after he left the Anglican Church, about returning a volume of St. François de Sales which he had lent me. I directed my note to "J. H. Newman, Esq.," with an apology for my mistake, if I had done wrong. We have lately been amused at reading W. G. Ward's joking threat to call Dean Goulburn "E. M. Goulburn, Esq.," if he (Goulburn) persisted in addressing him as "the Rev. W. G. Ward"; so that the way in which Newman replied to my apology is interesting. I do not think that he was then an ordained clergyman in the Roman Catholic Church.

"Ushaw, Durham: Jan. 13, 1846.

"DEAR GREENHILL,—

"I am much obliged to you for your thoughtfulness about the volume of St. F. de Sales. I do not want it at this moment, but by the end of this month I think I should like to have it for the purpose of packing. You would have been quite right to direct to me 'Rev'd.' Thank you for your consideration.

"Very truly yours,  
"JOHN H. NEWMAN."

The following was written in answer to a note of congratulation when he was made an honorary fellow of Trinity College—

"The Oratory: Jan. 6, 1878.

"MY DEAR DR. GREENHILL,—

"I thank you for your most kind letters. It is a great gratification to me to be again a member of my dear old first college, and a second pleasure to find that gratification so understood and sympathised in on the part of my friends and of Trinity men, such as yourself.

"I should have answered you before, on the receipt of your first card, but have been thrown into great confusion by the death of one of my dear friends in this House, whose burial had not yet taken place; also by the death of James Mozley, whose family is in great grief, and with whom I am connected.

"Let me wish you all blessings of this sacred season, and assure you that

"I am, sincerely yours,  
"JOHN H. NEWMAN."

The next letter has already appeared in several publications, but sometimes (perhaps generally) in an incorrect form. It has also given rise to some degree of misapprehension; and therefore it is well to reprint it here, with a notice of the circumstances that led to its original publication. About fifty years ago my dear friend Charles Marriott (whom Burgoon well calls "The Man of Sainly Life") was talking with me about the "Lead, Kindly Light," and the allusion contained in the last two lines, which he said he thought might perhaps refer to the idea (which he believed Newman to entertain) of the more intimate communion of infants with the unseen world of spirits, which was lost in later years. He did not venture to pronounce positively that this was Newman's meaning, but only threw it out as a suggestion—a suggestion (as a common friend remarks) showing the characteristic mixture in himself of subtlety of mind and thought habitually in heaven. Without exactly adopting this interpretation of the lines, I never forgot it; and some years afterwards it seemed to me to receive some confirmation from a passage in a sermon on "The Holy Innocents," preached in December, 1833, that is, a few months after the date of the composition of "Lead, Kindly Light." The whole paragraph, beginning "If we wish to affect" (vol. ii. p. 64), is too long for extraction here, but the following fragments will be sufficient for our purpose:

"Then it was [that is, in childhood] that he came out of the hands of God, with all lessons and thoughts of heaven freshly marked upon him. 'This we know full well—we know it from our own recollections of ourselves, and our experience of children—that there is in the infant soul, in the

first years of its regenerate state, a discernment of the unseen world in the things that are seen.' 'He [that is, a child] has this one great gift, that he seems to have lately come from God's presence.' [These] are all evidence of his being lately (as it were) a visitant in a higher state of things."

Many years later, in 1879, I determined to write to Dr. Newman on the subject (mentioning, I believe, Charles Marriott's suggestion), and ask him to tell me the exact allusion in the two lines. The following was his answer:

"The Oratory: Jan. 18, 1879.

"MY DEAR DR. GREENHILL,—

"You flatter me by your question; but I think it was Keble who, when asked it in his own case answered that poets were not bound to be critics or to give a sense to what they had written; and, though I am not, like him, a poet, at least I may plead that I am not bound to remember my own meaning, whatever it was, at the end of almost fifty years. Anyhow, there must be a statute of limitation for writers of verse, or it would be quite a tyranny if, in an art which is the expression not of truth but of imagination and sentiment, one were obliged to be ready for examination on the transient states of mind which come upon one when homesick or seasick,\* or in any other way sensitive or excited.

"I fear Pusey's health is very precarious, but his mind is quite as active as ever.

"Yours most truly,  
"JOHN H. NEWMAN."

On this letter, so felicitously expressed, two remarks may be made: (1) Dr. Newman does not say that he had forgotten his own meaning, but that "he was not bound to remember it"; and (2) he does not say that the meaning of the words was plain enough to all but idiots, as he might easily have done if their obvious sense were the true or only one. It will also be noticed that, in the extract from the sermon given above, the spiritual privileges of children are spoken of as known to us "from our own recollections of ourselves." So that, upon the whole, the matter seems to rest thus—viz., that while almost every person who reads these lines will apply them only to departed friends, those few who, as an additional or alternative sense, are inclined to adopt Charles Marriott's suggestion are quite justified in doing so.

The last time that I heard from the Cardinal was in March, 1887, when the handwriting gave evident signs of failing strength. The letter was written on the back of a small sheet of paper, on which were lithographed the words: "I regret to say I am too old to attempt to answer letters." I had asked him about the history of the mode of administering the Holy Communion at St. Mary's, Oxford, which was almost (but not quite) peculiar to that church, and which therefore requires a few words of explanation. The large chancel (which is separated from the body of the church by the organ-loft) has a long seat running along each side, and in front of each a broad book-board, which was covered at the time of the Holy Communion with white linen cloths. The communicants did not move from their places, but the consecrated bread and wine were brought round to each. The general effect (whether ritually correct or not) was most orderly, quiet, and reverent, completely realising Keble's words,

"The only sound  
One gentle footstep gliding round."

It was in answer to my question as to the origin of this practice that I received the following letter:

"March 1, 1887.

"MY DEAR DR. GREENHILL,—

"I am very glad to answer you, though I write with difficulty. I don't think I made any innovation of ritual at St. Mary's down to a surplice for preaching in.

\* When the poem was composed, in 1833, the writer was becalmed on the Mediterranean.

"I found the stationary communion with its napkins or table-cloths, as you recollect it, and so I left it. Hawkins, my predecessor, I have heard say again and again that it was a remnant of Puritan times. He spoke as recollecting two previous vicars, James and Bishop. Bishop was vicar for, I think, 20 years. I believe the custom was from time immemorial, as far as Protestants are concerned. Kindest remembrances to Mrs. Brine.

"Most sincerely yours,  
"JOHN H. CARD. NEWMAN."

Some other notes and letters I have relating to mere private and personal matters, but I think I cannot be wrong in believing that the above will be interesting to many English readers besides myself.

W. A. GREENHILL.

## LETTERS, IN PART UNPUBLISHED, OF SAMUEL PEPYS.\*

III.

Ballard Letters, Vol. I.

FOL. 155.—PEPYS TO DR. CHARLETT.

Nov. 9th, 1698.

Deare Sr,—And lastly, y<sup>e</sup> distinguishing Favour of y<sup>e</sup> large share you gave mee of y<sup>e</sup> little Leasure at y<sup>e</sup> late being in Towne, with y<sup>e</sup> injurious Turne you mention it with tow<sup>ds</sup> y<sup>e</sup> selfe in y<sup>e</sup> most obliging Letter of y<sup>e</sup> 16<sup>th</sup> of Octobr, is what (with y<sup>e</sup> infinite & inexpressible ones before-going) I shall endlessly rest accountable to you for.

You know (to my shame) how ill a Visitor I am, & therefore can y<sup>e</sup> more safely warrant it to Mr. Isted for a Truth, that even in my neglect of wayting on him, there are few I have more obliged by my Good Manners then I have done him. Bee pleas<sup>d</sup> however to assure him, & bee assured y<sup>e</sup> selfe, that I did with great pleasure joyne in y<sup>e</sup> Vnanimous Election of him yesterday into our Society at Gresham College; & that therefore, besides y<sup>e</sup> Comands & his owne apparent Meritts, I am now by Colleague-shipp become his humble Servant & Honourer, and by y<sup>e</sup> leading mee to 't, will as an Elder Brother take upon mee to reade to him (as he favours mee w<sup>th</sup> opportunitys for it) upon y<sup>e</sup> Great Subject of this World, out of a Register I carry about mee of my owne Mistakes in it.

Dr. Wallis is truly too much for mee to speake of, or speake to; soe much I revere him, & yet soe much more is hee to bee rever'd. Give him only (I beg you) my Duty, & acknowledgem<sup>ts</sup> of both his last Favours by y<sup>e</sup> hands; to bee own'd by those who come after mee, as Debts to those that come after him; & which (I greatly thanke you) you tell mee y<sup>e</sup> stepp you have made towards our havinge some other security, besides his Good and Great Name, against his owne and Family's being foregott. But pray tell mee; Meane it you in Paynting or Sculpture, & by what Hand?

God encrease y<sup>e</sup> Number of our University-Benefactours, & of y<sup>e</sup> Virtues that should draw them thither. I thanke you for y<sup>e</sup> Tideings you give mee of some, & Good Ones; & that to my poore Ma'dline a very welcome one to mee.

Nor am I y<sup>e</sup> lesse satisfy'd w<sup>th</sup> y<sup>e</sup> reasonableness of my Wish, from y<sup>e</sup> interruptions You in particular complaine of to mee, whose Conduct is I am sure behind Noe Man's, nor Example neither, for preventing them.

My Nephew is safely returned, & allways Your Honourer & Servant.

I pray God I don't too soone match y<sup>e</sup> St. Katharin's Cause, with another, of w<sup>ch</sup> I sayd a little to you lately, & feare I shall more, but in Order to my L<sup>d</sup> Chancell<sup>r</sup>'s making it lesse. . . .

FOL. 157.—THE SAME TO THE SAME.

Yorke Buildings: Dec. 10. 1698.

Sr,—I am hastening as fast as I can againe into y<sup>e</sup> Debt, God knows when I shall stopp, if I don't doe't now that I am call'd to't, by Mr Hewer's dineing with mee to day, & telling mee, that Hee & his Bretheren at y<sup>e</sup> East India-Hous have bene accosted by One laying Claime to y<sup>e</sup> Chinese Manu-

\* Continued from ACADEMY, August 23, p. 152.

scripts lately delivered there to mee upon your Title thereto, by Virtue of a Letter you had by you at Oxford, importing (as I remember) they being consign'd to y<sup>e</sup> late Dr. Bernard & your Selfe, though y<sup>e</sup> Case they came-in bore indeed noe such nor any other Direction. Mr Hewer tells mee, his Name is Dolben; but more of him hee knows not, but for y<sup>e</sup> Companys indemnity, as well as our Credits, hee says it will bee but necessary, that that Paper of Yours bee sent up hither, & that will cleare all; & possibly upon y<sup>e</sup> thus knowing his Name, you may bee able to make some conjecture touching his Pretence. And y<sup>e</sup> sooner you are pleas'd to lett us have this Letter, the sooner I perceive y<sup>e</sup> Company will know how to doe themselves Right herein, when next hee comes to them about it.

This being sayd, lett mee, though late, pay you my thanks for y<sup>e</sup> last of y<sup>e</sup> 18th of November, wherein nevertheless I can hardly avoyd thinkeing, that you banter mee, when you talke of my becoming a Councell<sup>r</sup> to one, that you have bred to a degree of Gravity, fitting him for doing that Office himselfe to Mee, whom Time has worne to a Condition of needing it from him, much more (for ought I see) then hee from any Body. But if without any Eye of profitting by it, hee can bee contented to passe sometimes a Noone with mee, hee shall at least learne noe Hurt from mee, and make mee more his Servant & Debtor.

I will not loose one Opportunity, for getting a Sight of my L<sup>d</sup> Chancell<sup>r</sup> Paper from my L<sup>d</sup> Feversham, & if I can gett more, I meane a Copy, I'll make it spawne another for You.

Y<sup>e</sup> letter found mee at Table environ'd (as 't had beene by prophesy) with every Person interested in y<sup>e</sup> Contents of it; Our noble Captaine I meane, Mr Shadwell, Mr Isted, & y<sup>e</sup> dutifull Servant my Nephew.

For y<sup>e</sup> first of whom, as much indeed as hee could not avoyd shewing his Resentments for y<sup>e</sup> Disappointm<sup>t</sup>; Yet I can assure you, hee is more then satisfied with y<sup>e</sup> Steadiness of y<sup>e</sup> Friends<sup>sh</sup> & Concern<sup>t</sup> for him; & this with a degree of acknowledgem<sup>t</sup> suteable to y<sup>e</sup> Character given of him by Dr. Bourchier, & very opportunely as well as obligingly repeted by you on this occasion, while I had it in my hand to spredd it in this Company. Nor did it end without something elce allsoe at y<sup>e</sup> same time produced from Oxford by Mr Shadwell, that rais'd some fresh Expectations of another Proove likely to happen there of Mr Gilby's Fortune at another Election, upon Terms next to certaine of his Succeeding. And this greatly to y<sup>e</sup> content of our worthy friend his Father-in-Law.

I should have told you, that Dr. Sloane was of our Knott too, & shared with us in all y<sup>e</sup> Pleasure attending y<sup>e</sup> Name of Dr Charlett.

To which when I have added my thanks for y<sup>e</sup> kinde remembrance of what I have to expect from you touching our learned Dr Wallis's Letter to BPP Fell,\* I bidd you most respectfully Good Night, & am, &c.

FOL. 160.—THE SAME TO THE SAME.

April 27, 1699.

Sr,—I have been too long owing for y<sup>e</sup> favour of y<sup>e</sup> last of March, & yet wish its Answer (for y<sup>e</sup> little it brings you tow<sup>ds</sup> lessening y<sup>e</sup> Debt) come not still too soone.

'Tis great Pitty soe generous an Offer as that of Mr Hudson's, tow<sup>ds</sup> effecting y<sup>e</sup> D<sup>n</sup> of Christ-Church & Your soe publique designe touching Euclid,\* should become unsuccessfull; but what better is to bee hoped for from our Booksellers, while they continue our Maisters? An Evil; that noe Lover of Letters should sleep, till it bee cur'd: I'm sure I would n't, if my Wakeing would doe it.

I thanke you, I have had our Parish-Clerks Worke, cu[jus ma]teriam superat Opus; y<sup>e</sup> Printer having laudably done his [part].

But what meane our Patriots to bee still chargeing of our Straw? or doe they thinke y<sup>e</sup> Booksellers alone not sufficient to undoe our Brick-Worke?

Dr Wallis is my mighty Benefact<sup>r</sup>, though by my Book-binder's being ill (who bound my former Volumes) I have had it but one day in a Condition of

being look'd into, and loath I was to appeare to him (w<sup>ch</sup> I doe by this Post) with my thank's, while conscious of not haveing first done right to his Present. Which truly (lett mee now observe to you) is a Present of that value (joyn'd with its fellows) as noe one Author of any Nation, much lesse of this, within my Memory, ever could have made mee, or (I now haue too much reason to feare) ever will. And how to owne it as I ought to doe, I know not, to him; unlesse (till you instruct mee better) you could encourage mee to thinke I might live to see him once more in Towne, for then I would submit to you y<sup>e</sup> bringing it about, that I might have an Opportunity & his leave, to discharge my selfe thereof to him, by a Present of his Picture to y<sup>e</sup> Vniversity, which I should with great pleasure see done by y<sup>e</sup> best Hand, whether Sr Godfrey Kneller, Cloysterman, or any other that Mr Deane & You shall propose; to bee there lodged in perpetuum Wallisij Memoriam, & of theyr Right & my owne Obligations to this great Man; whom God send still long to live, in y<sup>e</sup> same state of Health & Vigour you now describe to mee in.

I am confounded at y<sup>e</sup> Paynes it must haue cost him, to decypher y<sup>e</sup> Letters hee has gratify'd y<sup>e</sup> World with y<sup>e</sup> Effects of, & his Keys to: but who there will bee to doe it after him, God knows; & I would I did.

I partooke in y<sup>e</sup> & my Learned Friends favours to [my] Cosen Gale, & returne both you & them my trust [than]ks for; as his Father (I am sure) allsoe will, who tells mee his purpose of sending him soone into France, & of being himselfe soone in Towne in order to it.\*

Your nameing of Mr Hudson, whose Learning & Labour I greatly honour, gives mee a handle for telling you, that there is a Chare I would aske of him (if I knew how) wherein his Reading would without much new trouble, I should thinke, to him, save mee a great Deale; in reference to 2 or 3 Questions I want help in, relating to his auncient Periplus-Men. Pray tell mee, how (if at all) hee may bee accosted by mee therein.

I am not wholly unfurnished of Books of Plants, and 2 or 3 not comon Ones; but it being a Study that my Manner & y<sup>e</sup> Scene of my Life haue kept mee altogether a Stranger to (I speake it with regret) I have not beene Maist<sup>r</sup> of Dr Morrison's former Part, & thinke it too late in y<sup>e</sup> Day to bee now setting out upon a Journy of that Length.

I take great pleasure in y<sup>e</sup> expectation you confirme mee in, touching my friend Dr Hicks's Northerne Gramars, whereto I am a Well-wisher.†

My Nephew is y<sup>e</sup> most dutifull Servant, & endeav<sup>r</sup>d lately, but unsuccessfully, to make mine & his owne Compliment to Mr Isted; & shall doe it soone againe, hee being a Sprigg of y<sup>e</sup> rearing, that I have a particular Esteeme & Regard for.

I haue great hopes to see Cap<sup>t</sup> Hatton on Saturday next, when hee shall have your Note concerning him; as farr, as You can expect it from one ten times more blameable on y<sup>e</sup> same score, then hee can bee.

It remaynes only that I tell you of my meeting lately, in y<sup>e</sup> laborious Collection of Manuscripts, among Sr William Dugdale's,—part 1, p. 298—this entry Pretia rerum tempore Regis Joannis. I beseech you at your convenience lett my friend Mr Wanly bee desired to see a little more nearly, what it is, & give mee One word only, or 2, concerning it.

I haue shewen Mr Tanner (who is this moment come-in to mee) this last paragraph, & learnt from him, that Mr W. is not now in y<sup>e</sup> way; but y<sup>e</sup> trouble will bee too early to you, and time enough for mee, when ever he returns.

I thanke you for y<sup>e</sup> lamentable Letter by him, on y<sup>e</sup> same Subject with y<sup>e</sup> begin'ing of this to you; but I doubt 'tis too late for either of us to hope for better, ubj Reges non philosophantur. But I see (upon second reading) that you are growne a querulous Man, that can sigh for want of Company, when left alone with the 2 Savilian Professours, that would alone bee better then most other 2 hundreds to, &c. . . . Pray give them my most humble Services; & for Mr Deane I will endeavour to doe my Duty to him here.

April 29, 1699.

being called away on a suddaine & very unwellcome Occasion, relateing to a friend then in

despayre of Life, I was pravent in finishing what the last post should have brought you; but with y<sup>e</sup> Advantage of telling you, that I haue had y<sup>e</sup> favour of our friend Cap<sup>t</sup> Hatton's Company to day, & done y<sup>e</sup> part I told you I would to him; leaveing it to himselfe to give you y<sup>e</sup> satisfaction due to you; which hee will soone doe, & in y<sup>e</sup> meane time joyn'd with mee in y<sup>e</sup> Health, as my whole little Board did. Whereof Mr Tanner had beene one, could his Visitt to Lambeth haue suffer'd mee to keep him.

As you haue Opportunity, pray give y<sup>e</sup> Hon<sup>rd</sup> Dr Wallis y<sup>e</sup> occasion of my [not] sooner appearing to him with my Acknowledgem<sup>t</sup> of his Present.

C. E. DOBLE.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- KLÖTI, W. Shakespeare als religiöser Dichter. Zürich: Hübner. 1 M. 70 Pf.  
REINDL, W. Luther, Crotus u. Hutten. Eine quellenmäss. Darstellung d. Verhältnisses Luther zum Humanismus. Marburg: Ehrhardt. 2 M. 70 Pf.

HISTORY, LAW, ETC.

- BRINCKMEIER, E. Genealogische Geschichte d. Hauses Leiningen u. Leiningen-Westerburg. Braunschweig: Sattler. 40 M.  
FIALA, E. Beschreibung der Sammlung böhmischer Münzen u. Medaillen d. Max Dobenauer. Prag: Dominicus. 80 M.  
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CORRESPONDENCE.

THE ORIGINAL FRENCH EDITIONS OF "THE KALENDER OF SHEPHERDES."

6 North Crescent, Bedford Square: August 23, 1890.

In my letter from Paris, published in No. 954 of the ACADEMY, I advanced the hypothesis, that the copy on vellum of "Le Compost et Kalendrier des Bergiers" in the Bibliothèque Nationale (vélins No. 518), is but the edition of April 18, 1493, by Guiot Marchant, printed on vellum with broad margins, and beautifully illuminated. I adduced the necessary evidence for the hypothesis, and conjectured the parts of the colophon, covered by Verard's design.

After my return to the British Museum, I had, through the kindness of Mr. R. E. Graves, the opportunity of seeing the "Catalogue des Livres Précieux, Manuscrits et Imprimés, Faisant partie de la Bibliothèque de M. Ambroise Firmin-Didot, Paris, Mai 1879, 8°," and found therein under No. 466 the description of a copy of the April edition, which confirms my conjectures in every respect.

The title-page of the vellum copy in the Bibliothèque Nationale runs line by line thus:

"LE KALEDRIER des bergiers  
nouvellemēt fait. Du quel sont adiouctez plusieurs  
nouvelletes cōme ceulx qui le verront pourrōt  
cōgnoître.  
Et enseigne les iours / heures / et minutes des  
lunes nou-  
uelles / et des eclipses de soleil et de lune / la  
pièce salutaire  
des Bergiers que chascun doit sauoir. Leur  
compost et  
Kalendrier fur la main en francois et latin: tel  
qu'ilz parlēt  
entre eulx: L'arbre des vices. L'arbre des vertus  
et la tour  
de sapiece figuree; ensemble la phifique et regime  
de sante

\* See Oxoniensis, i., pp. 230 sqq.

† See Charlett to Pepys, *Diary and Corresp.*, p. 682.

\* Gale to Pepys, *Diary and Corresp.*, p. 681.

† *Diary and Corresp.*, 682.

diceulx Bergiers, queft nothomye / flebothomye / Leur  
astrologie des signes estoilles et planetes; et  
phizonomye.  
Et plusieurs choses exquisies et difficiles a  
congnoître.

Lequel compoft et kalenrier touchât les lunes et  
eclipses  
est approprié comme doit estre le climat de  
france au

jugement et congnoissance des Bergiers."

Below this title are the arms of the kings of  
France. In the above-mentioned Catalogue,  
&c., the title runs thus:

"Icy est le compost et kalédrier  
des Bergiers. Nouuellement refait et autrement  
compose

que nestoit par avant. Ou quel sont adioustez  
plusieurs  
nouvelletes cōme ceulx qui le verront pourrōt  
cōgnoître

Et enseigne les iours / heures /," &c., &c.,

exactly as the title above quoted. The  
place occupied by the arms of the kings  
of France is taken up by Guy Marchant's  
large device. It is obvious that Verard, to  
conceal the latter, had painted it out.

The two titles now exactly agree, save in the  
first two lines and half of the third; the long  
fl are replaced in the Catalogue by ss, and the  
"Ou" for "Du" in the third line is evidently a  
mistake, since O and D in black-letter type are  
very much alike. The lines that do not agree  
in the two titles have been effaced in the vellum  
copy, and replaced by the words which I  
described as written in blue ink, much larger  
than the text.

The colophon, as I have reconstructed it from  
the fragments runs exactly alike in the  
Catalogue, viz.:

"Finit le compost et kalendrier des bergiers  
Imprime a Paris

par Guiot marchant demourant au champ gaillard  
derriere

le college de nauarre Lan. M.CCCC. iiii. xx et  
xiii Le xviii iour

Dauril."

For the sake of completing my account of the  
two first editions of "Le Compost," &c., I  
subjoin a collation of the volumes—

April 18: b, A, C, D to N; b, A, F, G, H in  
eights; C, D, E, I, K, L, M, N in sixes.  
Finishes on N<sub>5</sub> recto, N<sub>6</sub> verso, and the whole  
of N<sub>6</sub> being blanks.

July 18: a, b, c, d to m; a, b, f, g, h, m in  
eights; c, d, e, i, k, l in sixes. Finishes on  
m<sub>3</sub> recto, m<sub>3</sub> verso being occupied by Guyot  
Marchant's device, very likely the same as  
covered by the royal French arms on A<sub>1</sub> in the  
vellum copy.

Both editions have between G<sub>3</sub> and H<sub>1</sub> respect-  
ively g<sub>3</sub> and h<sub>1</sub> a folding leaf. On its recto is  
represented "la tour de sapience"; one-half of  
its verso is printed upon.

H. OSKAR SOMMER.

#### THE CARLSRUHE BEDE.

Youghal: August 25, 1890.

In Zimmer's *Glossae Hibernicae* (p. 229) the  
following is given from the Carlsruhe Codex of  
Bede:—

"Juni: δ . . . m . q . g . III . n . Coemgenivallis  
(Fol. 17a).

"Juli: κ . . . o . b . f . V . id Columbae &  
Baitheni.

"August: β . . . e b db V . kl. Bās Muirchatho,  
etc. (Fol. 17b)."

Here some corrections can be made offhand.  
In the first item *Coemgenivallis* must be divided  
into *Coemgeni Vallis* [-duorum-lacuum]. He is  
Kevin of Glen-da-locha (Glendalough). In the  
second, *Juli* is to be read *Juni*. The festival  
of the cousins-german, Columba and Baithene

of Iona, was the ninth of June. (Although not  
mentioned in the Glossarial Index of the Stokes  
edition, the latter is commemorated in the  
Calendar of Oengus.) In the third, *db*, though  
thus printed in the *Grammatica Celtica* (ed. i.,  
xxxii.; ed. ii., xxiii.), are to be separated.

With respect to the meaning, the change in  
the third entry makes the significance of the  
letters (*g, f, b*) immediately preceding the  
several monthly reckonings quite clear. They  
are, assuming A as the normal Dominical  
Letter, the Regulars of June 3, June 9, and  
August 28, respectively. Elsewhere I have  
dealt with the excerpts as a whole in their  
bearing upon Irish chronology.

Perhaps some reader of the ACADEMY may be  
in a position to inform me—first, whether the  
proposed emendations are supported by the  
MS.; secondly, whether the (apparently)  
meaningless *κ* is found therein; finally, how are  
the lacunae here denoted by dots filled up in the  
original.

B. MACCARTHY.

P.S.—In my letter in the ACADEMY of August  
23 (p. 153, col. 3, l. 12), for "date" read  
"data."

#### THE MSS. OF THE NEW TESTAMENT.

Oxford: August 24, 1890.

Mr. Hoskier's letter leaves me nothing to  
retract, and nothing to which I can plead  
guilty—unless it be that I have the misfortune  
to differ from him in opinion. I am, however,  
obliged to him for the information which he  
gives in reply to my question about his MS.

I have not at all "changed my mind" since  
I wrote in the *Contemporary* in 1881. But it is  
possible to criticise an eminent writer in one  
direction, and to recognise unreservedly the  
value of his work in another, as well as to find  
not a little to admire in his personality. I do  
not doubt that others who agree with me  
would do the same.

As to his next point, I quite understood that  
Mr. Hoskier wished to lay stress on what he calls  
the "eclecticism" of the MSS. But I cannot  
admit that there is no difference in this respect  
between "uncial and cursive, old and young."  
On the contrary, the eclecticism, or "mixture"  
as we may prefer to call it, diminishes very  
perceptibly in some of the oldest MSS. (e.g., B  
and D), and in the oldest versions and fathers.  
That there should be confusion of texts was  
inevitable in a book so much copied as the  
New Testament, and we cannot be surprised  
if it reaches a high pitch when it has gone on  
for some twelve or thirteen centuries.

In conclusion, I am afraid I do not share Mr.  
Hoskier's opinion as to the value of "Martin's  
demonstrations." Some day I may come back  
to these; but the question is too large to go into  
in a letter.

W. SANDAY.

#### "LA GOULE D'AOUST."

Stanhoe Grange, Norfolk: August 23, 1890.

Owing to absence from home I have only just  
seen Mr. Mayhew's interesting letter on the  
above subject (ACADEMY, August 2). I intended  
in my note to suggest, not that "Saint Pierre  
la Noele" was an impossible phrase, but that  
such was not the MS. reading in the passage I  
quoted from *La Maniere de Langage*.

M. Paul Meyer says the word he prints  
*noele* looks like *niucle* (misprinted *vinicle* in my  
letter). This is so obviously (in MS.) like *uinicle*  
that I have little hesitation in assuming that to  
be the actual reading, the phrase "Saint Pierre  
la vinicle" being a rough and ready attempt  
(on the part of a foreigner) at a rendering of  
the Latin "S. Petrus ad Vincula," in Modern  
French "La Saint Pierre aux liens."

Of course Mr. Mayhew is right about the  
etymology of *convoiter*, Old French *covoitier*  
(Latin *cupiditate*). I was concerned at the  
moment with the question of the intercalated  
nasal, and allowed myself to accept Brachet's  
etymology (Latin *cupitare*) without examina-  
tion.

PAGET TOYNBEE.

#### SCIENCE.

"THE CONTEMPORARY SCIENCE SERIES."—  
*The Origin of the Aryans*. By Isaac Taylor.  
(Walter Scott.)

CANON ISAAC TAYLOR is always lucid, learned,  
and interesting; and his latest work, on the  
origin of the Aryans, is distinguished by  
all three characteristics. It embodies in a  
comparatively small compass the results of  
the various lines of research—philological,  
archaeological, and anthropological—which  
have led the majority of scholars in recent  
years to change their views respecting the  
first home of the Indo-European languages.  
Ten years ago the orthodox theory was still  
that which saw in Asia the birthplace of  
Indo-European speech; to-day the advo-  
cates of the Asiatic birthplace are in danger  
of being reckoned among the heretics.

It is to Europe and not to Asia that we  
are now bidden to look if we would lift the  
veil which hides the origin of our Indo-  
European languages, and Canon Taylor's  
book is intended to explain the reasons for  
such a change of opinion. But the question  
is by no means simple. Those who have  
discussed it have too often confounded  
philology with ethnology, and argued as if  
the parent-speech of the Indo-European  
tongues must have been the invention of a  
particular race. This, however, is by no  
means the case. The parent-speech might  
have been spoken by members of more than  
one race, like its derivative languages in  
modern Europe. To discover the cradle of  
the Indo-European languages will not  
necessarily throw light on the ethnology of  
their primitive speakers. It will do so only  
if we can prove that the cradle was among  
a population which has remained racially  
pure from the earliest times of which  
archaeology can inform us down to the  
present day.

There is only one way in which a lan-  
guage can throw light on the question of  
its original home. Where history and tra-  
dition are alike silent, it is only the dis-  
covery of the amount and character of the  
culture possessed by its earliest speakers  
which can help us in our research. By  
comparing the derivative languages, and  
marking the cases in which they agree in  
possessing the same word to denote the  
same object or conception of culture, we can  
form an approximately correct picture of  
the civilisation or want of civilisation re-  
flected in the records of the parent-speech.  
But the record can be merely approximately  
correct. We cannot prove a negative; we  
cannot infer from the absence of a word in  
all or any of the derivative languages that  
such a word did not exist in the parent-  
speech. The presumption is, on the whole,  
against its having done so, but that is all.  
Until it was discovered by Prince L.-L.  
Bonaparte in a remote village, the Basque



dialects seemed to possess no native term for "knife," and yet it was obvious that such a term must have been used even by the savages of the palaeolithic epoch if they had any language at all. All we can conclude from the fact that the ordinary Basque words for "knife" are borrowed from neighbouring dialects is that knives of metal were introduced from abroad. It has sometimes been argued that the speakers of the Indo-European parent-language had no acquaintance with the sea, because no common word for that element can be pointed out in the derivative dialects. But there is equally no common word for "lake" or "river," and yet the common possession of a word for "ship" or "boat" proves that navigable tracts of water must have been known to them. As a matter of fact, I believe that the Greek *πόρος* is the Sanskrit *pāthas*, which has the sense of "water"; if so, the word must be added to the primitive Indo-European vocabulary. Canon Taylor does not seem always to have avoided the common endeavour of his predecessors to prove a negative, and to infer that the early Indo-European community was deficient in certain elements of culture because no linguistic evidence of them now remains. But we must remember that linguistic palaeontology can do no more than paint an approximately correct picture of primitive social life; in many points it will necessarily be imperfect. It can, indeed, tell us whether the community, whose life it records, was still in the Stone Age or not; but it cannot indicate the precise stage in the Stone Age, or give an exhaustive list of the fauna and flora with which the community was in contact. This fact should be borne in mind when we compare the results obtained by its help with the results of archaeological research.

It is, however, to the anthropological rather than to the philological side of the question that Canon Taylor has devoted his chief attention, in accordance with the growing conviction of scholars that, if a definite answer is ever to be given to the question he has set before his readers, anthropology will be a better guide than philology. Prehistoric archaeology has already told us much about the early inhabitants of Europe; we can measure their skulls, can gauge their culture, can even trace their migrations. But prehistoric archaeology is still young; and those who have studied it the most deeply are the first to admit the provisional character of many of its conclusions. In several points, the results arrived at by British and continental anthropologists are in direct antagonism to one another; and the exact relation of the people of our round barrows to the brachycephalic race, or races, of the continent is still an open question.

Contrary to the opinion which is chiefly associated with the name of Penka, Canon Taylor would identify the primitive speakers of the Indo-European languages—the Aryans as we will call them for the sake of brevity—with the brachycephalic population which is associated, at all events in this country, with the use of bronze in place of stone. He further maintains that this brachycephalic population was tall and blond, and

has survived in its purity among the Slavs and the Finns. Here I am unable to follow him. Slavonic craniology is still too behind-hand for us to draw any safe conclusions from it, and the assertion has even been made that Slav brachycephalism is due to an admixture of Tatar and Mongolian blood. The only part of Europe where we are at present warranted in regarding the existing population as lineally descended from the brachycephalic people of the Bronze Age is Auvergne, and the Auvergnats, so far from being tall and blond, are small and dark. Now, the Galtchas of Central Asia have skulls and features so exactly resembling those of the Auvergnats as to leave little doubt of their common origin; and since the bronze culture, including cremation, came from Asia—probably from the neighbourhood of the valley of the Euphrates—I see no way of avoiding the conclusion that the brachycephalic people of the Bronze Age were of Asiatic origin, swarthy, and of short stature. The existence of tall individuals among them could be accounted for by intermarriage with a taller race. But that any of them were blond there is no evidence at all.

On the other hand, the Berbers, whom Canon Taylor calls "swarthy" and connects with the Iberian race, are blond and tall, with blue eyes, light hair, and fair skins, as I know from personal experience. That their ancestors were distinguished by the same characteristics as far back as the sixteenth century B.C. is shown by the Egyptian monuments. In fact, the modern Kabyle is more like the so-called "Red Kelt" of Ireland than any other human being I have ever seen. Even the characteristics of the Spanish Basque, who is classed with the Iberian race, are a matter of dispute, one body of observers maintaining that, like the Berber, he is blond and blue-eyed. But how far we are at present from reaching any solid ground in European anthropology may be judged from the fact that Canon Taylor asserts the pure Teuton to be distinguished by blue eyes and golden hair. I, on the contrary, should have supposed that his eyes were grey and his hair flaxen, and I fancy that I should have with me in this opinion the suffrages of most observers. The blue eye is characteristic of the so-called "Goidelic" type, where it is accompanied by black hair.

At present, as it seems to me, there are only two certain and undisputed facts which the student has to guide him in his search for the Aryan cradleland. One is the description of the typical Gaul left us by Roman writers, the other the purity of the existing population in the south of Scandinavia. The typical Gaul resembled in all his outward characteristics the typical German; except that he was less civilised, the typical German could not be distinguished from him. As Canon Taylor agrees that the typical Gaul was an Aryan, his theory would oblige him to transform not only the Gaul, but the German also, into a Slav. History and philology, however, are alike opposed to such a transformation. Such physiologically as is the north German of to-day, such were his ancestors in the Roman age.

The case of the southern Scandinavian is equally weighty. The population of the south of Sweden and Norway shows remarkably few traces of foreign admixture, and the prehistoric remains of the country prove that it must have been similarly pure from the very first. Here, then, alone in Europe we have a people whose language will not have been changed or affected by conquest, intermarriage, or social contact. It will go back to those early neolithic days when the first settlers established themselves on the Scandinavian peninsula. No other speakers of Indo-European dialects can show such a record; and when we further remember that recent mythological investigations tend to place the earliest scenes of Indo-European mythology in Scandinavia, the conclusion seems to me irresistible that the Scandinavian has at present better claims to represent the primitive Aryan than any other member of the human race.

A. H. SAYCE.

# CORRESPONDENCE.

SOME CONTRIBUTIONS TO PĀLI LEXICOGRAPHY.

London: Aug. 26, 1890.

Will you kindly allow me space to call the attention of those readers of the ACADEMY whom it may interest to the following facts about Pāli words which, I think, have not yet been sufficiently noticed?

In the Jātaka collection we find, as was to be expected, a number of words confined to the poetical part—i.e., the text proper, and not occurring in the prose tales, the work of the commentator. These words are explained in the comment on the verses, as not readily or generally understood at the time of the writer of this comment, who is clearly the same with the writer of the tales. The latter, doubtless, were told according to tradition, but in the idiom of the commentator's time. These words, it seems, belong to two different groups. First, the essentially poetical words, figurative and pregnant, which also in other books only occur in verses; to this group belong, moreover, some irregular and unusual forms of words and verbs. But the more interesting is the second group, words which had gone out of use since the time those verses originated, and which, accordingly, may help us in reconstructing the history of the Pāli language. Some of the words that I remember only having met in the verses are the following, though I cannot, at present, in each case pronounce to which of the two groups they belong. I must likewise remark that my notes of the first two volumes of the edition are not as full as of the third and fourth, but I do not think that this has caused any serious mistake.

*agha* "sky," iv. 322 v. 118, 484 v. 309 (see Morris, J. P. T. S., 1889).

*antaka* "death," iv. 396 v. 38, 478 v. 301.

*abbhātita* (see Morris, J. P. T. S., 1886), iii. 169 v. 30, 541 v. 113, iv. 495 v. 330.

*ārethita*, iv. 383 v. 11, 385 v. 15 (Morris, J. P. T. S., 1887).

*upaneti*, pregnant "bring to death," iv. 284 v. 18, 398 v. 41-44, 419 v. 99, 478 v. 301.

cp. *jarūpanitā*, iv. 47 v. 69, 398 v. 41-43. *upasecana*, in *mamsā*, iii. 327 v. 15, iv. 371 v. 270.

*umhayate* "smile," iv. 197 v. 77 (= ii. 131). *ereti*, iv. 424 v. 113, 478 v. 301 (Morris, J. P. T. S., 1887).

*oka* "house," iii. 430 v. 70.

*ocināti*, iii. 280 v. 83, iv. 135 v. 104, 440 v. 176-178 (Morris II.)

*orundhati*, iv. 4 v. 1, 480 v. 303 (Morris II.)  
*kānana* "forest," iv. 116 v. 61, 494 v. 327.  
*kimpurisa* (poet. for *kinnara*), iv. 438 v. 166  
 foll.

*khiddā* "play," iv. 396 v. 37, 470 v. 274.  
*ghatasitta*, iv. 61 v. 106 (i.e., *ghrtasikta*).  
*thero*, simply for "old man," iv. 403 v. 53.  
*daka* (for *udaka*) iii. 296 v. 99, iv. 478 v. 301).  
*dhūmaketu* "fire," iv. 26 v. 46 (see *Rigv.*).  
*nikati* "fraud," ii. 183 v. 135, iv. 11 v. 18,  
 435 v. 158 (see *Sum.*, p. 80)—cf. *nikaroti*,  
 iii. 466 v. 63.

*pañkadanta* "with smutty teeth," iii. 236 v.  
 10, iv. 362 v. 234.

*pajjam* "foot-water," iii. 120 v. 147, 396 v. 33.  
*parikaroti* (= *parivāreti*), iv. 352 v. 189, 405  
 v. 61.

*mutimā*, iv. 76 v. 132.

*ratesabha*, ii. 320 v. 28, 29, iv. 373 v. 289.

*rājisi* (= *rājarshi*), iv. 356 v. 206-208, 409 v.  
 72 (where "*rājisi*" metri causa).

*vani* "voice," iv. 404 v. 56—Ud. vi. 2 v.

*vanno* (= *kāraṇa*) iii. 73 v. 81, iv. 420 v. 104.

*vivana*, ii. 317 v. 26, iv. 371 v. 269 ("a forest  
 without water").

*samvari* "night," iv. 441 v. 182.

*samviruhati*, iii. 380 v. 90, 398 v. 124, iv. 429  
 v. 138.

Three of the most interesting, because clearly  
 belonging to the historical group, are:

*dumo* "tree," ii. 75-, 395 v. 91, 446 v. 143,  
 iii. 399 v. 125, 495 v. 32, iv. 203 v. 1,  
 295 v. 329 (and comm.), 341 v. 156 (and  
 comm.), 440 v. 175, explained by *rukkha*,  
*rukkhavevacana*.

*peta*, in the meaning "a dead person," iii.  
 166 v. 25, 167 v. 27, 214 v. 111, 114, iv.  
 61 v. 105, 439 v. 174, though *petakiccam*,  
 "burial," occurs ii. 272-8.

*yakkha*, in the meaning "a divinity," iii.  
 309 v. 122, 345 v. 47, iv. 4 v. 2, 18 v. 26,  
 98 v. 17, 107 v. 40, 155 v. 5, 163 v. 18.

In iv. 273 v. 146, *asura* has the old sense of  
 "god," as there *Sakko* is thus called (*asura-*  
*jetthako Sakko*, says the commentator)—Ud.  
 v. 5, p. 53?

Of irregular verbal forms the following are  
 samples: of

*karoti*—*kummi*, ii. 435 v. 126; *kurutu*, iv.  
 396 v. 33; *kāsam*, iv. 286 v. 30; *kāhati*,  
 ii. 443 v. 140; *akara*, ii. 230 v. 166; *akā*,  
 iv. 293 v. 49.

*jahāti*—*hāsi*, iii. 172 v. 36; *hessāmi*, iv.  
 415 v. 85, 87; *hassāmi*, 420 v. 106.

*passati*—*addam*, iii. 380 v. 90, 93.

That the commentator did not always know  
 the true meaning of a word there appears to be  
 an example in iv. 223 v. 53, where it is said  
 that a *brāhmaṇi* should avoid *gottham*, *majjam*,  
*kirāsam*. Here *majjam*, explained *pānāgāram*,  
 is clear; *kirāsa* is explained *dhūta-kerātika-*  
*jana*, "the society of tipplers and charlatans." I  
 do not know any etymology for the word.  
 For *gottham* the var. lec. gives *gutthi*, and the  
 comm. *gotthin*, which is probably the right one;  
 but he explains—*gunnamthita-tthānam*, which  
 would here be out of place. It apparently is  
 = *goshti*, "a social meeting, conversazione."

May I mention, at the same time, that the  
 two heroes, and part of their adventures, of  
 Jāt. (498) iv. 390—viz., Citta-Sambhūta, are the  
 same as in the first tale given in Jacobi's *Aus-*  
*gewählte Erzählungen*.

H. W. WENZEL.

#### "A FIRST ARYAN READER."

University College School, London: August 27, 1890.

While thanking you for your kind review of  
 my *First Aryan Reader* in the ACADEMY of  
 August 16, I beg to point out that I did not  
 "unhesitatingly" class Etruscan among the  
 Italic dialects. I merely say, at page 128,

"most probably Etruscan in the N.W." With  
 regard to my considering Vannic as the proto-  
 type of the present Armenian literary language,  
 nothing is more remote from my ideas. Mordt-  
 mann's attempts proved fruitless; and I do not  
 see how we can bridge over the gap which  
 separates Vannic from modern Armenian,  
 literary or popular.

I enclose a number of *L'Arménie*, where I  
 call attention to the new work of Dr. Sophus  
 Bugge, "Etruscan and Armenian." I am also  
 publishing in the same paper a series of articles  
 entitled "*Les études arméniennes en Europe*."  
 G. A. SCHRUMPF.

#### SCIENCE NOTES.

MESSRS. MACMILLAN & Co. announce for  
 immediate publication an English translation  
 of Prof. Ostwald's *Grundriss der allgemeinen*  
*Chemie*, by Dr. J. Walker, of Edinburgh  
 University. This work covers the same ground  
 as the author's classical *Lehrbuch*; but the treat-  
 ment throughout is elementary, and, as far as  
 possible, non-mathematical. The new modes  
 of molecular-weight determination, van't Hoff's  
 theory of osmotic pressure, Arrhenius's hypo-  
 thesis of electrolytic dissociation, and the  
 interesting applications of these to purely  
 chemical problems—all receive special attention  
 at the hands of the author.

DR. ST. GEORGE MIVART, of St. Mary's  
 Hospital, Paddington, has been appointed  
 professor of the philosophy of natural history  
 in the university of Louvain.

It has been decided that the proposed  
 memorial to the late Father Perry at Stony-  
 hurst College shall take the form of a sixteen-  
 inch equatorial telescope.

IN connexion with the visit next week of the  
 British Association to Leeds, a "Handbook for  
 Leeds and Airedale" has been issued under the  
 editorship of Prof. L. C. Miall, of the York-  
 shire College. Prof. Miall himself deals with  
 Airedale, its scenery, historic sites, geology,  
 and natural history. He is followed by sec-  
 tions on the carboniferous rocks of the Upper  
 Aire Valley and their physical history, by Mr.  
 R. H. Tiddeman; the history of Leeds, by  
 Prof. C. Ransome; buildings and institutions  
 of Leeds, by several contributors, edited by  
 Mr. Sydney Lupton; the industries of Leeds  
 and district, also by many contributors, edited  
 by Mr. T. Fairley.

#### PHILOLOGY NOTES.

PROF. JAMES DARMESTETER—who was the  
 first to publish, some two years ago, the series  
 of inscriptions on the tomb of Baber at Kabul  
 —has now printed in the *Journal Asiatique* a  
 paper on the inscription of Kandahar associated  
 with the same Mughal Emperor. Both these dis-  
 coveries are incidental results of his mission to  
 India in 1886, when he was collecting the  
 materials for his great work—*Chants Populaires*  
*des Afghans*. After more than one unsuccessful  
 attempt, Prof. Darmesteter was fortunate  
 enough to obtain a copy of the Kandahar  
 inscription, through the good offices of Lieut.  
 F. Archer, political agent at Quetta, who  
 managed to enlist the interest of the native letter-  
 writer at Kandahar. The inscriptions—for  
 they are more than one, of different dates—are  
 engraved on a dome-shaped structure, hewn  
 out of the solid rock, which commemorates  
 Baber's capture of Kandahar in 1522. Not  
 only do they supply a gap in the history of the  
 time, but they also furnish a curious list of the  
 countries and cities in India that were subject  
 to Baber's grandson, Akbar. Prof. Darmes-  
 teter prints the text of the inscriptions, with a  
 French translation, and copious notes. In

short, as in his monograph on the Afghans, he  
 has left little for any who may come after him  
 to glean, except by encouraging them to add  
 something hitherto altogether unknown to the  
 scanty epigraphical records of Afghanistan.

BABU GAUR DAS BYSACK has contributed to  
 the *Journal of the Asiatic Society of Bengal* a  
 paper which is not only interesting in itself,  
 but still more as an example of genuine  
 archaeological research on the part of a native.  
 The subject is an old temple, standing on the  
 banks of the Ganges opposite Calcutta, which,  
 both by the style of its architecture and by its  
 idols and ritual, is connected with the Budd-  
 him of Tibet. The monuments of the temple  
 show that it was founded in 1778 by one Puran  
 Gir Gosain, and that its endowments were  
 guaranteed by Warren Hastings. With these  
 slight clues, the Babu has been able to recover  
 from historical records much curious informa-  
 tion about the temple and its founder. Puran  
 Gir Gosain was, it appears, a religious mendic-  
 ant, through whose agency Warren Hastings  
 conducted his first diplomatic and commercial  
 relations with Tibet; and the temple was  
 founded, like a monastery of the middle ages,  
 to furnish a residence near Calcutta for Tibetan  
 traders. In short, it remains as the sole  
 material evidence at the present day of Warren  
 Hastings's enlightened policy of free trade  
 across the Himalayas. The paper is illustrated  
 with photographs showing the architecture of  
 the temple, and with a facsimile of the Tibetan  
 passport granted to Puran Gir, dated 1778.

#### FINE ART.

THE BEGINNINGS OF TUSCAN SCULPTURE IN  
 THE MIDDLE AGES.

*S. Martin von Lucca, und die Anfänge der*  
*Toskanischen Skulptur in Mittelalter.* By  
 A. Schmarsow. (Breslau: Schottländer.)

THIS is the first of a series of volumes about  
 to appear under the title of "*Italienische*  
*Forschungen zur Kunstgeschichte*." The  
 author confesses that he had to print it  
 before it was really ready for the press,  
 which may account for the fault I have to  
 find in it: this is its interminable long-  
 windedness. All that there is worth saying  
 in its 250 octavo pages might be said in  
 25. Page after page is filled with de-  
 scription of sculptures, some of which are  
 represented by photographs, and so do not  
 need to be described, while no description  
 whatever gives the faintest idea of the rest  
 which are not before the eyes. German  
 writers sin in this matter past all endurance.  
 The time comes when an unfortunate  
 creature who has to read all their Kunst-  
 geschichte and Kunstwissenschaft periodi-  
 cals, cannot help crying out, Will no one put  
 an end to the flood of description, and the  
 endless analysis of unimportant details?  
 May not an energetic young Kaiser be per-  
 suaded to take this matter also in hand?

The Cathedral Church of St. Martin at  
 Lucca has a façade which most travellers in  
 Italy remember. It consists of a great  
 vaulted portico, entered by three large  
 arches from the Piazza, and by three door-  
 ways opposite them from the church; above  
 the portico are three galleries (one over the  
 other) of small marble columns carrying  
 round arches. The gable end of the nave,  
 showing over the top, proves that the façade  
 was never finished. If the architect had  
 been allowed to have his way, it would

perhaps have been completed, like the neighbouring San Michele, of which Sir Frederick Leighton recently said :

"Let no delight of mellow marbles, no glamour of age, no perfume of pleasant association, blunt your sense to the unfathomed foolishness of their [the Italians] frequent treatment of the façades of churches—witness, among others, that of San Michele at Lucca, which, towering by a third of its height above the building it masks, fitly expresses the vertical division of that building by innumerable rows of small colonnades, piled in horizontal profusion one on the top of the other."

The Duomo has a long history, which does not concern us beyond the fact that the bulk of the church was rebuilt in the eleventh century. The façade came later; and it seems probable that the great portico was built in the last years of the twelfth century, and the three galleries in the first years of the thirteenth (the lowest is dated 1204), while the decoration of the portals into the church and the wall between and above them went on from about 1230 to 1260.

The architect of the portico is unknown; but what was once probably his portrait is carved at the extreme right corner of the façade. He was succeeded by a certain Guidetto, who seems to have been the same as Guido Bigarelli of Como. We have his portrait and the date 1204 at the right end of the first gallery. Dr. Schmarsow will have it that Guido was young in 1204. He worked for a long time as architect and head mason and sculptor at Lucca. In 1246 he made the font for the Baptistery at Pisa, and in 1250 the pulpit for S. Bartolommeo of Pistoja. To him also Dr. Schmarsow ascribes on grounds of style (which the photographs do not bear out, though that may be their fault) a figure of S. Michael at Pistoja, and the sculptured lintel and tympanum of the main portal of the Lucca Duomo.

This Guido Bigarelli was one of that group of Lombard masons, most of whom were said to have come from the neighbourhood of Como, and who practically had the monopoly of the best class of building in the north of Italy at this time. They were really masons; but, of course, they had to do decorative carving, and sculpture gradually arose among them. Dr. Schmarsow finds traces of this group of workmen at Lucca, Pistoja, and many other places in that neighbourhood. Thus, at Brancoli and Berceto, there are interesting sculptures of very early date (1099 and later); at Pistoja is the signed work of Gruamons and his brother Adeodatus (1162, 1166, &c.); at Groppoli is a pulpit and a hideous figure of S. Michael; and at Pisa and elsewhere there are examples of the work of Biduinus, who also was a Lombard craftsman, though he worked under the influence of Bonannus, the artist in bronze who made the old bronze gates still at Pisa.

If only Dr. Schmarsow had kept to this one school, we could have followed him more easily; but there were others working at the same time, and he jumps backwards and forwards from one to another, till his reader becomes fairly dazed.

At Pisa there was another school (whether

the workmen were Lombards or not does not appear) which stuck close to Byzantine traditions. The Baptistery itself shows Byzantine influence in its design, and still more strongly in its earliest sculpture. Nevertheless, it must be remembered that the architect of it was a Lucca man, one Diotisalvi, who had built S. Cristoforo's at home before (in 1153) he was fetched away to Pisa to superintend greater things. Then, again, there is South Italian influence to be remembered in the person of that Bonannus who made the bronze gates and figured date-palms and orange-trees upon them. Niccolò Pisano used to be thought to have come from that direction, till it was discovered that his "Apulia" was an insignificant district near Lucca. Lastly, though Dr. Schmarsow says nothing about it, there is the influence of French Gothic sculpture to be remembered. The incidents in the life of St. Martin, sculptured in the portico of the Lucca Duomo, are like feeble imitations of the sculpture at Reims or Amiens, resembling in this respect the Coronation bas-relief in the cathedral at Monza. The French influence may have come along the Rhine valley; but it was ultimately French, not German.

Now all these influences have to be divided up and taken account of in considering the very considerable quantity of sculpture with which the portico of the Lucca Duomo is decorated. There are the two piers, with their clustered columns, which separate the three great arches of the portico; there are also the three portals, with sculptured lintels and tympana; and outside (with forelegs on one bracket and hindlegs on another!) is an equestrian statue of S. Martin, which Dr. Schmarsow will no longer allow us to regard as the scarecrow Cavalcaselle represents it to be.

This work our author divides as follows. He gives to the workmen of the Como school of the twelfth century the decorative work on the piers. He gives to Guido himself the central portal. The Months and the Martin Legend he gives to Guido's school, and to a still better workman of the same class he gives the lintel and tympanum of the S. Regulus door. The great group of S. Martin on the brackets he considers to be the highest flight of genius ever attained by any of this Como group of masons. He ascribes it to the middle of the thirteenth century, and thinks that it replaced an earlier group, of which only the bust of S. Martin remains, stuck on a neighbouring bracket and called a woman in the guide-books. Finally, he ascribes the sculpture of the third tympanum and lintel to the hand of Niccolò Pisano about the year 1263.

There is one point worth notice in connexion with the Lucca Romanesque, and with it we will conclude. All that inlaying of the marble surfaces with decorative designs, all the carving of foliation in columns and in spaces in flat relief, and finally the use of columns knotted together as if they were ropes—all these habits and fancies came direct from the East, and their prototypes must be sought among the mosques and palaces of Cairo or Damascus.

W. M. CONWAY.

# CORRESPONDENCE.

## AN ANCIENT INSCRIBED STONE ON EXMOOR.

Foxdown, Wellington: August 21, 1890.

Some time ago I received word from Mr. Charles Elton that Mr. Lloyd W. Page had discovered an old inscription on Sir Thomas Acland's estate, on Winsford Hill, in West Somerset. Mr. Page has inserted a notice of the stone in his recently published work, entitled *An Exploration of Exmoor and the Hill Country of West Somerset*; and I have had the benefit of a drawing by him. But as I could not read the inscription to my satisfaction, I determined to visit the spot. Yesterday our host, Mr. Elworthy, took Mr. Elton and myself to see the stone; nor was that all, for when we reached Winsford Hill Mr. Page was there to lead us to the site.

We soon came to the conclusion that the legend is

CARATACI  
EPVS.

The stone is fractured close to the back of the first C and of the first E, so I would complete the reading thus: CARATACI [N]EPVS, with AT conjoint.

Among other points deserving of notice is the fact that the first A has an oblique line meeting, or nearly meeting, its second limb, so that at first sight this would seem, with the A, to form a small conjoint V. The reading of the name would then be CAVRATACI, unless one went further and supposed a letter lost at the beginning, namely S, which would go to make "Scaurataci." On the whole, however, we were inclined to think that the depression near the second limb of the first A forms no part of the writing, so that the more probable reading seems to be "Carataci Nepus."

As to the form *nepus* for *nepos*, this is countenanced by *pronepos* for *pronepos* in the Bodvoc inscription on Margam Mountain in Glamorgan. "Carataci," I need hardly say, is the genitive of Caratacus, which is the reading adopted by the best editors of Tacitus, instead of the gibberish "Caractacus." In Welsh the name became Caratauc, later Caradawg and Caradog. In Irish, on the other hand, the name is now Carthach, genitive Carthaigh, which we have in an Anglicised spelling in "MacCarthy." I mention the Irish forms, as I am inclined to think that this inscription, like the Ogam inscriptions of Devon, belongs to the Goidelic conquerors of the lands on both sides of the Severn Sea. This I infer from *nepus* being used just like the Irish *ua* or *ó*, "grandson, descendant," as in "the O'Donoghue" and the like. In fact, the Four Masters mention no less than four men styled Ua Carthaigh or O'Carthy, of whom three are called chief Ollaves of Connaught. To one of the three the Four Masters give no name but Ua Carthaigh; the same is also the case with their fourth O'Carthy, an abbot whose death is given under the year 1442. This kind of nomenclature is more familiar, to say the least of it, among Goidels than among Brythons; and I am inclined to guess the nationality of the Winsford Hill stone accordingly, though it would have been very gratifying to come across the resting-place of a descendant of the great Caratacus, who made such a vigorous stand against the legions of Rome.

JOHN RHYS.

## THE DAHR-EL-BAHARI MUMMIES.

London: August 25, 1890.

In reference to the very interesting communication from Mr. Herbert McClure, respecting the condition of the Dahr-el-Bahari mummies now in the Ghizeh Museum, I venture to make a few observations.

Mr. McClure informs us that portions of the efflorescence had been submitted to Dr. Fouquet at the request of M. Grébant for microscopic examination and analysis, the result being that the matter was found to consist of thin scales and prisms of crystallised salts, but the particular salts were not mentioned.

Now it would be interesting to know whether the substance referred to was natron—that is, carbonate of soda. It is well known that, previous to the process of embalming, the body of the deceased was steeped in natron for seventy days. The object of this immersion seems to have been to dissolve the tissues and so leave little but skin and bone. The space occupied by the flesh was filled during the process of embalming by bitumen and various spices, the body having been previously washed, doubtless in order to remove the organic matter dissolved by the alkaline solution. Traces of the salt would probably remain, and hence the appearance of the efflorescence, which, though originally locked up by the bitumen, would, in the process of desiccation during many centuries, eventually find its way to the surface. It is probable that the mummies have gone through this process long anterior to their removal from the tomb, and the appearance of the salt now does not seem to justify any fears for their stability under the present conditions.

As regards the risk of exposure to damp, the mummies are safer when housed in the Ghizeh Museum than they could have been at Bulaq, where they would have been exposed not only to the effluvia from the river, but also to the moisture which, during high Nile, percolates through the banks.

It is satisfactory to learn that, on the authority of so able and experienced a scientist as Dr. Fouquet, the efflorescence is declared to be entirely inorganic in its nature, and not the result of any mould or fungoid growth.

As to the final disposal of these wonderful and impressive relics of the past, I may be permitted to ask whether, the laudable curiosity of the learned and a large number of the cultured classes having been gratified, it would not be more in accordance with respect for the dead if they could be once more sealed up and reverently restored to their tomb?

FRANK DILLON.

#### NOTES ON ART AND ARCHAEOLOGY.

OUR readers will be glad to hear that—in fulfilment of the hope already expressed in the ACADEMY—Mr. W. H. James Weale has been appointed to the keepership of the art library at South Kensington, vacant by the death of the late Mr. Soden Smith.

Messrs. Cassell & Co. will publish during September *London Street Arabs*, by Mrs. H. M. Stanley (Dorothy Tennant), containing a collection of her characteristic sketches of London street-life handsomely printed. By way of introduction, Mrs. Stanley relates some experiences of "Arab" life, furnishes information as to the mode adopted in making her sketches, and narrates various anecdotes respecting her ragamuffin models.

THE Arts and Crafts Exhibition Society have decided to admit architectural designs at their third exhibition in the coming winter, subject to certain special regulations. The designs—which may be either projects of a finished building, or details of decorative work—must show both an appreciation of the current conditions of architecture and a sense of beautiful treatment; they may be in the form of sketches, photographs, or models; all drawings must be the autograph work of the designer; the sizes recommended are imperial folio and quarto, framed close.

MR. HENRY IRVING, who recently pleaded the cause of the South London Fine Art Gallery, has received from a friend the promise of a donation of £1000, in recognition of the fact of this art gallery being the only one in all London that is permanently open on Sundays. The gallery, 207 Camberwell-road, is open every day, except Saturday, from 3 to 5 and 7 to 9.30 p.m., and has at present a special collection of valuable pictures, lent for a few weeks, including Mr. Wyke Bayliss's large painting of Caen Cathedral and Mr. Long's portrait of Mr. Irving.

THE next meeting of the Royal Society of Antiquaries of Ireland will be held at Strabane from Tuesday to Friday of next week. Visits will be paid to Baronscourt, Donegal, Killybegs, the cromlechs and "giants' graves" at Malinmore, the souterraine and old crosses at Glen Columkill, and the cliff-scenery of Slieve Liag. Among the papers to be read is "Suggestions for the Preparation of a Systematic Catalogue of the Ancient Monuments of Ireland," by Mr. William Gray, a vice-president of the society.

THE annual autumn exhibition of pictures at the Walker Art Gallery, Liverpool, under the management of a committee of the corporation, will open on Monday next, September 1.

THE new building of the Science and Art Museum at Dublin, of which Prof. Vincent Ball is the able director, was to be opened with a state ceremonial by the Earl of Zetland on Friday, August 29. The same building also contains the national library of Ireland, the trustees of which were represented on the occasion by Prof. Edward Dowden.

WE have to record the death of the veteran historical painter, Mr. Charles West Cope, who is best known for his series of eight frescoes in the peers' corridor in the Houses of Parliament, dealing with incidents of English history under the Stuarts. Mr. Cope was born at Leeds in 1811; was elected A.R.A. in 1844, after winning a prize of £300 in the national competition for cartoons at Westminster Hall; and R.A. four years later, when he was at the height of his reputation. From 1867 to 1874 he was professor of painting at the Royal Academy. He died at Bournemouth on Thursday, August 21, in the eightieth year of his age.

THE July issue of the *Journal of Indian Art* (London: Quaritch) is a double number, consisting of Illustrations from the Records and Relics of the Late Honourable East India Company, with a descriptive introduction by Sir George Birdwood. The plates are thirty-two in number, executed in Mr. William Griggs's finest style of photo-lithography. They include facsimiles of charters, grants of arms, historic documents, views of the old India House in Leadenhall Street, and of its palatial successor in Whitehall. Of all of these Sir George Birdwood—doubly qualified by his researches among the MS. records, and by his pious veneration for the traditions of the old Company—has written interesting notes, pointing out by the way how many valuable documents have altogether disappeared. Encouraged by his own good fortune in making finds in India (among which was an illuminated MS. of Dante, of the middle of the fourteenth century, which had been presented to the Bombay branch of the Asiatic Society by Mountstuart Elphinstone), he hopes against hope that some of these missing documents may yet come to light. In future numbers Mr. Griggs promises to give reproductions of Clive's own account of the battle of Plassey, and photographs of the early coins minted by the English at Bombay, of the great silver badge worn by the Company's watermen, &c. The price of the *Journal of*

*Indian Art* is only two shillings, and it deserves to be much more widely known than, we fear, it is.

## MUSIC.

### MUSICAL PUBLICATIONS.

From C. Woolhouse we have received:

*Suite*, in D major, for strings and pianoforte, by A. S. Beaumont. A march, a canzonetta, *Piacevole*, serenata, and "Le Contraste," make up the five movements of this Suite. The title is sufficiently elastic to allow of such a heterogeneous group; and, moreover, only the first and last movements are in the key of D. The music is clear and tuneful, and shows a practised hand. The concluding "Gavotte," however, ought not to begin with a full bar; one of the characteristic features of the old dance is thereby lost.

*Fantasia on Scotch Airs*, for violin and pianoforte, by J. J. Haakman (Op. 12). National melodies are welcome, but here the composer merely uses them as groundwork for some showy writing for the violin. It is little more than a drawing-room piece. Mr. Haakman has undoubtedly talent, but work of this sort will scarcely improve his reputation.

*Nocturne and Capriccio*, for pianoforte, by Sydney Shaw (Op. 23). The first is an expressive piece, Chopinesque in character; the treatment of the principal theme at its return is, however, somewhat commonplace. The second is cleverly written, and requires careful phrasing and nimble fingers.

*Romance-Idylle and Barcarolle*, for 'cello and pianoforte, by W. Noel Johnson, are two short melodious trifles. In both the 'cello part is effective, yet easy.

*Sérénade Napolitaine*, pour violin avec accompagnement de piano, par G. St. George, is in the composer's usual light and dainty style.

*I Know the Hour*, by J. J. Haakman, is a thoughtful, well-written song, and the harmonies of the accompaniment are interesting. In the fourth page the word "waited" is uncomfortably divided.

*Prayer*, a lyrical-legend, by Jno. E. D'Aulby, is a tuneful though sentimental song. The harmonic progressions are not always satisfactory. There is an *ad libitum* part for organ.

*Hail Britannia and We May Laugh and We May Sing*. By Dr. W. Spark. The first is an unaccompanied chorus, clear and straightforward in style. The second, a part song, is smooth and pleasant; but the opening bar for bass voice alone is scarcely happy.

From Hutchings & Romer:—

Twenty Nursery Songs and Rhymes composed by George Fox in two Books. They are arranged as vocal duets, with staff and sol-fa notations. Considerable talent and fancy are displayed in the settings of these familiar rhymes. The melodies are purposely made simple; the part-writing for the two voices is interesting; the accompaniments are easy, clear, and the harmonies good.

*The Road to Angel Land*, by Annie E. Armstrong, is an ordinary sort of ballad; the *forte* chords to the words "Grannie answers gently" are certainly out of place.

*Love will Endure*, by A. S. Gatty, is not a striking song. The opening section in triple time is pretty, but the one following, in common time, and still in the same key, is disjointed and heavy.

*Salerno*, Tarentelle, by A. H. Brewer. This pianoforte duet is lively, but conventional.



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## LITERATURE.

*The Buke of John Mandevill*; being the Travels of Sir John Mandeville, Knight, 1322-1356. A hitherto unpublished English Version from the Unique Copy (Egerton MS. 1982) in the British Museum. Edited, together with the French Text, Notes, and an Introduction, by G. F. Warner. Illustrated with Twenty-Eight Miniatures, reproduced in Facsimile from the Additional MS. 24,189. (Printed for the Roxburghe Club.)

THE ethics of "limited editions" form a subject of some complexity. Before the invention of printing the production of one hundred transcripts of a unique MS. would have been a matter for unmixed rejoicing. To-day busy students remember with a sigh that the cost of striking off a few additional copies would have been little more than the price of the paper, and in their hankering for the delights of actual possession are, perhaps, less grateful than they should be to the wealthy book-lovers, who at any rate have in some measure increased the accessibility of a rare work. The temptation to grumble becomes peculiarly great when the work in question is one of European interest, and when its editor has performed his task with the enthusiasm and learning which Mr. Warner has brought to bear on this edition of the Travels of Sir John Mandeville. There is comfort in the reflection that the results of Mr. Warner's labours will doubtless be incorporated into the edition of Mandeville promised to its subscribers by the Early English Text Society. But it seems a pity that good work should have to be done over again; and those of us who care something for such trifles as quality of print, paper, and illustration, may be inclined to wish that they could possess their Mandeville in a garb which should hit a happy mean between the somewhat unwieldy splendours of the present edition and the workaday dress in which the Early English Text Society's publications are necessarily issued.

Mr. Warner tells us in his Introduction that the beautiful illustrations, which can now rank only as a very charming accessory of his edition, were originally the cause of its inception.

"The present volume," he says, "has grown to its actual bulk from a small beginning. It originated in a desire on the part of the Roxburghe Club to possess facsimiles of some fine fifteenth-century miniatures illustrating the earlier chapters (and, unfortunately, the earlier chapters only) of Sir John Mandeville's famous work. These miniatures, of which I shall have more to say hereafter, are contained in the Additional MS. 24,189 of the British Museum.

They are unaccompanied by any text; and it was at first intended to issue the plates in like manner, or with such extracts only from one or other of the numerous MSS. or printed editions of Mandeville as might serve to elucidate them. Subsequently, however, it was proposed instead to utilise the opportunity to print in full a hitherto unpublished English version of the Travels, differing widely from that commonly known, and, like the latter, preserved in a unique MS. in the Museum. To this suggestion the Club readily agreed, and the carrying of it into effect was entrusted to me."

These remarkable miniatures, to whose beauty Mr. Warner's volume owes its existence, are beyond doubt the work of a Flemish artist of the beginning of the fifteenth century. The first, which represents a scribe seated at a desk, is drawn in silver point, a slight tinting of the flesh being the only colouring. On the twenty-seven other miniatures the outlines are drawn with a pen, and shaded in black and white with a brush. The green of trees, the blue and white of sea and sky, the flesh-tints of faces and hands, together with gold for ornaments and embroidery, are the chief colours employed. The workmanship is of the very utmost delicacy, and the general effect of each picture singularly beautiful. Of Mandeville's thirty-four chapters, the miniatures only illustrate the first six; and the majority of them represent either the band of pilgrims *en route*, or incidents of Christ's Passion connected with the holy relics (the cross, the spear, and the sponge) which were exhibited to the faithful at Constantinople. The facsimile reproductions of these miniatures have been very faithfully made by the Autotype Company, while in a certain number of copies the actual tones of the originals have been admirably copied by hand by Miss Jane Escombe.

Turning from these beautiful illustrations to the more serious side of Mr. Warner's work, we have first to note the presence of the hitherto unprinted English text contained in Egerton MS. 1982 (E). The version by which Mandeville is at present best known to English readers is that of Cotton MS., Titus C. xvi. (C), which was adopted by Halliwell in his edition of 1839. Both these versions are founded on a still earlier translation of the French text, which down to 1725 was the only one which had obtained the honours of print. It is the extraordinary lacuna in this earliest version, by which several leaves of the original are omitted to the utter destruction of all sense, that affords the readiest and most easily quotable disproof of the long-current belief that the English text of Mandeville came from the author's own hand. This belief was fostered by an utterly mendacious assertion of the translator of C, the untrustworthiness of which has already been exposed by the late Sir Henry Yule and Bodley's Librarian in their masterly article on "Mandeville" in the *Encyclopædia Britannica*. Towards this article, it may be remarked, Mr. Warner's attitude throughout his edition is one of substantial agreement; but his own thorough and independent study of his author has enabled him everywhere to complete and press home the arguments of the two encyclopaedists, and in some

cases to resolve their doubts or turn their happy conjectures into absolute certainty. On this point of the relations of C and E to their French original he produces a long list of palpable mistranslations, which by themselves would be sufficient to dispose of the claims of the English versions to priority. Thus, in the Cotton MS. the word *Cordeliers* (through the misreading "C. ordres") is rendered as "nunnes of an hundred orders," and *montaignes* becomes "the hille of Ayngnes," probably through the division of the word in the French MS. The translator of E avoids these absurdities, but falls into the no less ludicrous transliteration of the French *caillou agu* (rightly rendered by C as "a sharpe flyntston") by "ane instrument that es called *gaylounagon*!" As to the comparative merits of the two versions, Mr. Warner, with an absence of bias rare indeed among editors, is inclined to award the palm of accuracy to the translation which he has *not* had the honour of printing for the first time. But though he is not sanguine enough to expect that his Egerton version will oust the Cottonian from its established position of popularity, he has no difficulty in showing its philological importance (it is written mainly in the Northern dialect) and its usefulness as a supplement to the recognised text.

The real character of Mandeville's work ought to be by this time generally known. Mr. Warner has zealously carried on the task of tracing his traveller's tales back to their original authorities, and the list of these now comprises more than a dozen names. Boldensele and Odoric, Carpini and Hayton, Vincent de Beauvais and Jacques de Vitry, the *Historia Scholastica*, the *Legenda Aurea*, and the Palestine Itineraries, were all laid under contribution; and Mr. Warner's suggestion that so diligent a student of the works of others could have had very little time for independent research is certainly a fair one. Who this student was can hardly as yet be stated with absolute certainty; but readers of the ACADEMY may remember the letter in which in 1884 Mr. E. B. Nicholson first made known to English scholars Dr. Borman's discovery of the passage in the Liège chronicler, Jean d'Outremeuse, identifying this forerunner of the race of arm-chair geographers with the physician, Jean de Bourgogne. The pleasure of making known this discovery in the ACADEMY was a singularly appropriate reward for the happy query in their article in the *Encyclopædia Britannica*, by which Mr. Nicholson and Col. Yule had already anticipated it. The passage, it will be remembered, runs as follows:

"L'an m.ccc.lxxii mourut à Liege, le xii. Novembre, un homme fort distingué par sa naissance, content de s'y faire connoître sous le nom de Jean de Bourgogne dit à la Barbe. Il s'ouvrit néanmoins au lit de la mort à Jean d'Outremeuse, son compère et institué son exécuteur testamentaire. De vrai il se titra dans le précis de sa dernière volonté Messire Jean de Mandeville, chevalier, comte de Montfort, en Angleterre et seigneur de l'isle de Campdi et du château Perouse. Ayant cependant eu le malheur de tuer, en son pays, un comte qu'il ne nomme pas, il s'engage à parcourir les trois parties du monde. Vint à Liège en 1343, etc."

The part of the Mandeville mystery which still remains unsolved is the literary relation of Jean à la Barbe to his "compère," executor, and historian, Jean D'Outremeuse. As Mr. Warner points out, the authorities on which D'Outremeuse relied for his great *Myreur des Histoires*, with the exception of Boldensele and Odoric, include all the works from which Mandeville's *Travels* were pieced together. He incorporates much of one portion of Mandeville (that relating to India and China) into his text as the travels of Ogier le Danois; and an account of Tartary, to which he alludes as already written by himself, is not to be found anywhere in the *Myreur*, but is given in the *Travels*. Mr. Warner's summary of the position of D'Outremeuse is very much to the point. It is evident, he says, that he was no more scrupulous than his *compère*,

"and closely allied to him as he was, it is open to question whether he may not have been rather an accomplice than a dupe. As the possessor of what very possibly had been De Bourgogne's own library, he was certainly well equipped with materials for detecting and exposing the imposture; and the fact that, as he himself states, De Bourgogne came to Liège in 1343, more than ten years before the date given by Mandeville as that of his return from travel, might have excited his suspicions. Considering, however, that D'Outremeuse was not twenty years of age in 1355, the theory that he himself was the compiler, and the other, as the Latin text has it, merely the instigator and abettor, would oblige us to assume that the work was written somewhat later than the date it bears."

As to Jean de Bourgogne himself, Mr. Warner has unearthed from the Parliamentary writs what, despite some slight discrepancies, appears to be a very noteworthy confirmation of the account by D'Outremeuse. According to his own story, the author of the *Travels* left England in 1322, and, according to D'Outremeuse, his leaving was the result of participation in a homicide. In the Parliamentary writs there is mention of a "Johan de Burgoyne," who, on August 20, 1321, was pardoned for his share in the attack on the two Despensers. On the recall, however, of the Despensers from their temporary banishment, the pardon was revoked in May, 1322, only four months before the date at which "Mandeville" professes to have quitted England. Despite the fact that the combination against the Despensers did not amount to homicide, the probability that the Johan de Bourgogne of the Parliamentary writs should be identified with the physician of Liège is very great, and the presence of a real John de Mandeville among the Earl of Lancaster's adherents would account for the pseudonym which the author subsequently assumed. Mr. Warner offers a further explanation of the choice of name, which seems more ingenious than probable. Another Liège author, Jean du Pin, a contemporary of Jean de Bourgogne, composed a treatise in which he imagined himself conducted in a dream through the moral world by "ung noble chevalier qui estoit nomme Mandevie," a dweller on a *blanche montaigne* or *mons albus*, which Mr. Warner thinks may have faintly suggested the statement that "Mandeville" was born at St. Albans. In the absence of any other theory by which

to account for Jean de Bourgogne's choice of a pseudonym, this explanation might easily have procured acceptance; as it is, it appears redundant. Nine years before the attack on the Despensers the real John de Mandeville had been concerned in the killing of Piers Gaveston, for which he duly received a pardon in 1313. In one incident of their careers there was thus a close similarity between Jean de Bourgogne and the man under whose name his work was issued, and no further explanation of his choice of a pseudonym appears necessary.

It is perhaps not to be regretted that the interest of the questions of the authorship of the *Travels*, and the priority of the different versions in which they speedily became current, has left but little space in which to speak of the Notes with which Mr. Warner has illustrated his author's mendacious narrative. It would be impossible within the limits of any ordinary review to do justice to the unwearied industry and the immense acquaintance with mediæval literature which their compiler has brought to his task. Each wonderful story is traced to the original author from whom it was appropriated, the mistakes made in the process of conveyance pitilessly exposed, and the comparative literature of the legend exhaustively investigated. Many scholars have long been at work on Mandeville—in England, Mr. Nicholson and the late Sir Henry Yule; in Germany, Dr. Vogels, Dr. Schönborn, and Dr. Albert Bovenschen. To these fellow-labourers or predecessors Mr. Warner is profuse in his acknowledgments. But his own work is of a character not to be easily surpassed, and it is impossible to close this brief notice of it without reiterating the regret that the circumstances of its publication must inevitably preclude it from receiving the attention which it deserves.

ALFRED W. POLLARD.

"GREAT WRITERS SERIES."—*Lord Byron*.

By the Hon. Roden Noel. (Walter Scott.)

It would seem to an unprejudiced mind as if the world scarcely needed another Life of Byron. It was not a very exemplary one at best, though certainly interesting; and it appears as if little now remains to be said that could materially lighten or darken the picture as we have long known it. Since the appearance of the mischievous and malignant book of Mrs. Stowe, some twenty years ago, we have had at least twenty books, more or less, in the nature of Lives, something like fourteen editions of the *Collected Works*, about half that number of *Selections*, and countless articles of all sorts and sizes and from every possible quarter of the compass. But now again we must have him as a "Great Writer," though we had him not long ago as a "Man of Letters"; and there seems no reason in the nature of things why we should not have him figuring under different other categories, say as "Great Poet," or "Man of Fashion," if the publishers should think fit to supply us with a series under either heading, or even as a "Man of Action" in the series we have already got.

But as we were bound to have his lord-

ship dished up for us again, there is one great advantage in having him in this series, on account of the admirable and apparently exhaustive bibliographies attached to each volume; and though he might have fallen into better hands than those of his present biographer, he might very easily have fallen into worse. Mr. Noel, besides many other qualifications for his task, has the one essential one, that he has a strong admiration for his subject, yet not so all-absorbing as to make him blind to the very serious faults which disfigured the character of his hero. Indeed, he "nothing extenuates" if he "sets down naught in malice." It may be put to his credit, too, that, while related to Lady Byron and so tempted to make light of her shortcomings, he seems to be fully alive to them, and to see her as she was, a highly repellant, priggish, puritanical, and, if conscientious in a way, still uncharitable, selfish, and very objectionable character. I don't say that Mr. Noel says all or any of this, or possibly even thinks it; but he gives the reader the materials for coming to such conclusions as he may think fit about this much-talked-of lady, and I think that at this time of day the view taken by the said reader will be anything but favourable.

But it is with Lord Byron, and not his wife, that the public is mainly concerned; and their interest in the man and his fortunes, though nothing like what it was in his own day, is still very great, and seems likely rather to grow greater than less as the years go on. Of the man himself scarcely anything need now be said, as we all get a sufficiently clear notion of him in his biographies, from Moore to Mr. Noel, for, as the latter says, "Byron, like Rousseau, was one who wished us to know a good deal about him, and took care that we should." As to the poet, our talk might be endless, whether we incline to the views of Matthew Arnold or of Mr. Swinburne, or, as may possibly be the case with most of us, take quite a different view from either. In the "storm and stress" period we are likely to be strongly Byronic, at least we of an elder generation used to be; but advancing years bring cooler heads and quieter tastes, and then we (many of us at least) take to Wordsworth or another. The old controversies used to turn upon Wordsworth and Byron, but of late 'tis with Shelley comparisons are mostly made. Well, let the quarrel go on. All three will have their readers, as all three so well deserve them; and if we are not catholic enough to take all three to our hearts, the loss is ours not theirs. The case for his hero seems not unfairly put by Mr. Noel in the following passage:—

"He is indeed very much akin to Burns, whose supreme song 'survives deep in the general heart.' Burns has the same wild irregular passion, the same humour and intermingling of grave and gay, the same character full of contradictions. But, as in Burns there is an element of coarse commonplace, in Byron there is a certain gaudy charlatanry, blare of brass, and big bow-wowishness of the life, as of the poetry—that imposes on the vulgar, for ever insensible to the delicate, subtle warble of bird or brook, to the soul-like tones of a master's



violin. So Wordsworth, Shelley, Keats, and Coleridge waited, while Moore and Byron had their loud day. But Byron wrote up to them at last, giving the world his own distinctive song—though purely as a lyrical poet he is hardly equal to Burns. The writers of 'Tam O'Shanter' and 'Don Juan,' however, poured their own lives into song."

I think it would be better to say that Byron and Burns were "somewhat" rather than "very much akin"; and certainly it would be better to say that Byron was "not at all" rather than "scarcely" equal to Burns as a lyrical poet.

But there is no necessity, here and now, for going into any detailed criticism of the works of Byron, seeing the loads of literature piled up over them already; besides, the thing is satisfactorily enough done again by Mr. Noel. The chief fault to be found with his critical remarks is that they are scattered up and down the book in a somewhat chaotic fashion. He would have done well to have summed up with a general estimate of Byron's character and works in a closing chapter. But, as on the whole the book is a good one, it is perhaps unnecessary to show how it might be better. The narrative part is mostly satisfactory, especially in all that relates to the quarrel between man and wife; but we might perhaps have been left more to our imaginations for the details of the horribly sensual life led by Byron in Venice and elsewhere during his last residence in Italy; and the last chapter, which relates the journey to Greece and the death—though, of course, necessarily very interesting, for nothing in Byron's life became him like the leaving of it—is somewhat confused and unmethodic. I have said above that I do not care to find much fault where the whole effect is good; but in the mere matter of style, some exception is to be taken to Mr. Noel, who, if he is vigorous enough generally, is occasionally incorrect and very often affected. Even Lady Byron, unpleasant person as she was, seems hardly treated in having such a mass of words as the following heaped over her:—

"Strangely matched!—fire and snow—erratic comet and cold, chaste moon—the stony pillar, half a woman, looking back to embrace some lurid fume from doomed cities, now buried under Dead Sea waters—forming together what the husband wittily calls 'that moral centaur, man and wife.'"

Perhaps, however, it is a sufficient excuse for all this that Mr. Noel is a poet as well as a biographer.

JOHN O'LEARY.

*Church and State under the Tudors.* By Gilbert W. Child. (Longmans.)

"It is proposed in the present essay," says Mr. Child, "to investigate the relations of Church and State in England during the reign of the Tudor sovereigns, with the object of throwing some light upon the respective shares of each in what is commonly known as the 'Reformation Settlement.'"

Mr. Child has, accordingly, written some forty pages of Introduction, in which he gives his opinion about the early relations of the Church to the State in England. In about 240 pages more, he narrates the chief

events in these ecclesiastical revolutions which took place from Henry VIII. to Elizabeth; and there are about 140 pages of State Papers and contemporary documents. These form the most valuable portion of Mr. Child's volume, for his facts are always more reliable than his theories. His work is too heavy for an essay, and too superficial for an history; whatever is original to the author is of questionable value; but the book may be of use to those readers who desire to learn something of what was done and said by the makers of the English Reformation, and who are able to form their own judgment about the facts which Mr. Child has collected. It might be wished, however, in the interests of these readers, that Mr. Child had arranged his materials with greater skill, and had narrated his events with more clearness and precision.

In order to make intelligible the relations of the Church to the State under the Tudors, Mr. Child has found it

"necessary to give a short account of the state of these relations in far earlier times, and also a slightly fuller one of the position which they occupied during the reign of the Plantagenet and subsequent kings."

It might embarrass Mr. Child, however, to say who were the "subsequent kings" who reigned between the Plantagenets and the Tudors; and a reviewer of Mr. Child's history is bound to remark that loose phrases of this kind are too abundant in his writing. He says, for instance, that the whole island of Great Britain has been one kingdom for more than two centuries. Now history is nothing, if it is not precise; and, if we are to be precise, we should say, rather, that Great Britain has acknowledged one sovereign power since 1603; but it has only been one United Kingdom since the Act of Union in 1707. Mr. Child says, again, that Peter's Pence and the taxation of the clergy by the pope "continued from the remotest antiquity"; and not one of these three assertions is absolutely correct. Peter's Pence was a development from Ethelwulf's voluntary offerings; and those offerings were only begun in the ninth century, four hundred years after the English settlement, and nearly three hundred years after the mission of Saint Augustine. The open and regular taxation of the English clergy by the pope, as their feudal superior, was not heard of until the reign of Henry III.; that is, until after the submission of John and the momentous reign of Innocent III. "From the middle of Edward III.'s reign to the close of his successor's" is "a space of about sixty years," according to Mr. Child; most people, who know their dates, would reckon it at forty-seven years. The clergy throughout the world, says Mr. Child, speaking vaguely of the "Middle Ages," were "at all times ready to obey orders from head-quarters;" this is another of Mr. Child's fallacious generalities, and it is notoriously untrue. It is not true of the German or of the North Italian clergy in the days of Hildebrand; it is not true, to take another instance, of the English clergy in the thirteenth century. The clergy were willing enough to accept from Rome orders which coincided with their wishes, with their private, or with their cor-

porate, interests; otherwise, during the Middle Ages, they were most unwilling to obey. So manifest is this unwillingness, that an English Roman Catholic, of modern Ultramontane views, once wrote an essay in which he proved, to his own satisfaction, that the bishops of mediæval England were nearly all in a state of mortal sin, because of their disloyal attitude towards the Pope. And this leads us to another of Mr. Child's questionable utterances. "The Catholic Church before the Reformation," he says, "was precisely that which it has continued since." To write like this is to lose those fine distinctions which make all the difference between a good and a bad criticism of history; between a masterly intelligence in historical questions and a blurred or a deceptive treatment of them.

The Church of the Western Empire before the Reformation, that is during the most vigorous periods of the Middle Ages, may be regarded as an European confederation of the national churches within the Roman Patriarchate, with Latin as its common language, with the emperor and the pope as its temporal and spiritual chiefs, and with Rome as the theoretical seat of empire and the outward symbol of its unity. The pope was a spiritual emperor, the emperor a temporal pope; and either within his own sphere was held to be God's vice-gerent; to be necessary for the maintenance of peace, for the preservation of order and of authority. This was the theory of the early Middle Ages; and it was the system for which Dante still argued in the *Divina Commedia*, and in his treatise *De Monarchia*. With the development of the papacy, with the decline of the empire, and with the fatal warfare between them, this healthy condition passed away or was forgotten. In addition to this, the analogies of feudalism began to be applied to the benefices, and to the organisation of the Church; the popes taxed the clergy, they sent out their legates, they summoned appeals into their own courts, and they discovered that they were the superiors of the emperor. In their dealings with national and with local churches, the popes assumed more and more power to themselves; the courtesies of one age became the customs of the next; the government of the church became more centralised; the struggle with Protestantism, by increasing the fears of the Catholics, increased their narrowness and their rigour; as the term "Rome" lost its temporal importance, it became a purely spiritual and sacerdotal term; and then we come to the Church of the sixteenth century. For an impartial historian, the Roman Church, after the Council of Trent—with a more absolute pope, with a more centralised and vigorous organisation, and with a policy which led straight to the Vatican decrees of 1870—is a very different thing from the Latin Churches of the Middle Age: just as the mediæval church, after Saint Gregory the Great, is a different thing from the confederation of Patriarchal Churches which we find established in the age of Constantine. No statement is more common than Mr. Child's statement, that this Catholic Church before the Reformation was "precisely that which it has continued since"

and no statement can be more inaccurate to those who are resolved to look beneath the surface of things, and to understand their real significance.

It is because Mr. Child has failed to understand this that his Introduction is erroneous, and his sketch of early history deceptive. It is untrue, no doubt, that the present Anglican Church is an exact continuation of the mediæval church in England; but it is equally untrue that the Catholic Church itself has remained unchanged. Mr. Child's theory that the term "national church" is, and always was, incorrect, would require the existence, in mediæval times, of the modern papacy; and this is just what we do not find in history. Besides, the term "national church" can still be applied with propriety to the various churches within the Roman communion, in spite of the developments, the zeal, and the centralisation of the modern papacy. In history we find these national churches of Europe in communion with Rome, and with one another; we find them acknowledging the primacy of Saint Peter's see; and we find them, on the whole, one corporate body. But we can trace the growth of this polity; it is not immemorial and primitive; local customs, local powers, local rites yielded slowly and unwillingly to the jurisdiction and the usages of Rome. Above all, the secular authorities yielded slowly and unwillingly to the advancing monarchy of the popes. Even a sovereign like Edward the Confessor styled himself *Christi Vicarius*; and William the Conqueror repelled Hildebrand's claim for homage, and all the innovations which that great pontiff demanded and generally enforced. It was in the same spirit that the Plantagenet kings devised their anti-papal statutes; and we may remark, in passing, that Mr. Child's reasoning about these statutes, and about their effects, does not seem to be warranted by the facts of history. They were a public protest, which mark at once the growth of papal developments and the older relations between the Church and State in England. In this matter we regard the State as the conservative, and the Church as the innovating power.

Mr. Child is more accurate, and his book is more valuable, when he comes to the reign of Henry VIII. From that period, his work is less open to criticism; and he gives a tolerably just, because a commonplace and conventional, account of ecclesiastical affairs under the Tudor sovereigns. It could be wished that his account were fuller and more precise, as well as clearer in the arrangement and the style. We should like to see a more satisfactory account of the religious orders, and of their suppression; and of the mischief done by the more zealous reformers under Edward VI. Before the policy of Elizabeth can be fairly estimated, it is necessary for the historian to know the foreign relations of the English Government and the domestic condition of the country; it is even more necessary that he should understand the differences among the English Catholics, the quarrels between the secular clergy and the Jesuits, and the fatal dissensions between the royal houses and the partisans of Spain and France.

And in all these questions Mr. Child has apparently something yet to learn.

In style, Mr. Child's volume presents many blemishes. He speaks of a man who had "become an important individuality." He says, that "the baronage had almost burnt itself out" in the "long agony of the Wars of the Roses": the metaphor is unfortunate; and it is possible that the Hundred Years' War was no less fatal to the nobility than the sixteen years of intermittent civil war. The Church is described as "driven from every rag of independence of the State," and the papacy as "the band which bound together the bundle of sticks." The exchequer is said to be "chronically empty"; and the crown is too often described as a "party" in the State. This, in Lord Chatham's dignified phrase, is not "the way of writing"; and before Mr. Child proceeds to the next volume of his history we hope he will undertake a more intimate study of Catholicism and of the Middle Age. That study will probably lead him to re-write some portions of his present volume. The history which Mr. Child has planned is certainly wanted; but his history, as it stands at present, hardly satisfies the want or justifies its own existence.

ARTHUR GALTON.

*Stanley: a Drama.* By James L. Thorneby. (Kegan Paul & Co.)

If Mr. Thorneby's drama serves no other purpose, it comes as an opportune reminder that there is more than one Stanley known to fame; for its hero, as one may be pardoned for having feared from its title, is not Africanus but Lancastrensis, that great James Stanley, seventh Earl of Derby, who made such a noble figure on the side of the Royalists in the great civil wars. Mr. Thorneby at once wins our sympathy by this *apropos* resurrection, and further on another score in his manly poem.

"Would ye have lyrics? Would ye songs of love,  
Or subtleties of melody and rhyme;  
Or hath the theme of Duty yet a charm  
For any in our land? If so it be,  
Some, weary of love-lays and sophistries,  
May turn a moment, willing to attend  
A new matter—less pondered on that love,  
Yet haply lovelier, if known aright;  
... the tale of deeds done well;  
Of actions buried in a world's disdain,  
To blossom in the skies."

Marry, we would; for surely we are all passing weary of the "unchartered freedom" of modern song with its monotonous theme rather of license than of love. This little drama deserves welcome if only as one of the harbingers of the promised new "reign of law" in literature. We are well tired of the literary *sans-culotte* with his cheap and vulgar rebellion; and when we say that Mr. Thorneby writes like a gentleman we mean to pay him a high compliment, certainly a rare one. This is true of him not only in respect of Sinaitic but also of literary law; for his style, while firm and vigorous, is self-respectful with that reticence which in manners we call breeding and in art distinction. If he does not give us high dramatic passion, at least he does not substitute fustian. In truth, it is not as drama

that this volume has significance. The author has a distinct power of creating character, and of writing natural dialogue. Moreover, while necessarily employing a quaint manner of speech, he avoids the danger of burlesque, even in dealing with Roundheads; and indeed, far from being "Wardour Street English," his style reveals considerable knowledge of the seventeenth-century idiom. Yet these qualities alone do not, it is needless to say, make drama; and the other vital something Mr. Thorneby lacks, or, at least, does not exhibit in his *Stanley*.

The real promise of the book is a poetical one. It would be worth buying if only for this lyric.

"In spring, when Love was young,  
His heart was free from cure,  
And lighter than the air,  
And thus he sung:  
'The little leaves that on the bough are hung  
Shall never fade again, for Love is young.'

"Then golden summer came,  
And Love was in his prime,  
And swiftly went the time,  
And his heart was flame.

"But Autumn next drew nigh,  
And Love away grew,  
And found his fair untrue,  
And heaved a sigh.

"And now the winter dead  
Has borne Love home,  
And laid him in a tomb—  
For Love is dead.

'Oh, wherefore sorrow that the leaves are shed?  
They can no longer bloom, for Love is dead.'

To treat so freshly a lyric theme no little hackneyed is a triumph in its way; and this is not the only song in Mr. Thorneby's book that makes one hope that he will some day print a dainty selection of others which he doubtless has by him. Moreover, lines like these which close the drama—

"Yet grief like ours,  
My daughter, is more blessed than a joy  
Which reaches heaven, but cannot find God there,"  
make one wonder whether their writer is not capable of still more serious poetic achievement. Whether or not, his quaint fancy and gentle melody must always make his lyrics acceptable.

RICHARD LE GALLIENNE.

A HISTORY OF NON-CHRISTIAN RELIGIONS.  
*Lehrbuch der Religionsgeschichte.* Von P. D.  
Chantepie de la Saussaye. Zweiter Band.  
(Mohr: Freiburg i. B.)

In this volume Prof. Chantepie de la Saussaye completes his masterly summary of all that is known about the religions of the world, Judaism and Christianity apart. The first volume was noticed at the time of its appearance in the ACADEMY of August 13, 1887; and on that occasion an account was given of the general plan of the work, as well as of the remarkable series of theological handbooks to which it belongs.

The second volume is in all respects equal to its predecessor, and will be read by many with even greater interest. It deals with the religions of ancient Persia, of Greece and Rome, of the Germans and Scandinavians, and of Islam. Of these the beliefs of classical antiquity receive, as they deserve, much the largest share of attention, three-fifths of the volume, or more than a quarter of the whole work, being devoted to their

consideration. Such a survey, involving as it does a continual reference to the literature, the philosophy, the political history, the art, and the daily life of Greece and Rome, draws to a focus all the results of classical scholarship, including under this term archaeological, not less than philological, research. Besides the intrinsic charm of the subject, what makes these chapters exceptionally pleasant reading is that here we tread on comparatively firm ground. In the case of some other great religions, such as Buddhism and Zoroastrianism, their origin, development, and meaning are surrounded with such obscurity, and are open to such diverse interpretations, that Prof. de la Saussaye has limited himself to reporting the conflicting opinions of his authorities, without attempting to decide between them, with the result of sometimes leaving the reader's mind in a wearied and bewildered condition. But the materials for framing an estimate of Greek and Roman religion are so abundant, and have been worked up by so many generations of scholars with such surpassing industry, that on all the most important points a comparative unanimity of judgment may be said to obtain. Thus Prof. de la Saussaye has been able to draw up a clear, concise, and flowing exposition, unembarrassed by the apparatus of erudition, of ascertained and accepted facts. The author's own qualities of sobriety, good sense, and judicial impartiality are such as to put him more in sympathy with the Roman than with the Greek mind. It is not, therefore, surprising that, of the two, his account of Roman religion should be the more satisfactory. One may even go further and say that it is what the Germans would call the *Glanzpunkt* of his whole work. Nowhere else in so short a compass—perhaps nowhere else at all—is there to be found an equally perfect picture of that strange system in which fetichism and animism of the rudest description were organised with such consummate statesmanship as to leave the moral habits and spiritual aspirations of a great people through long centuries of growth not wholly without sanction and satisfaction. We see this system sharing in the historical evolution of the state which it served—drawing into its network the wholly alien mythology of Greece, and converting that very mythology into a new instrument of public policy; yielding for a time to the attacks of Greek philosophy, only to recover its ancient supremacy under the reforming impulse of Augustus. The movement initiated by a sceptical ruler and applauded by the sceptical Horace, whom Prof. de la Saussaye seems to rank first among the poets of his time, leads to a genuine revival of religious belief, by which the empire itself largely profits, as Caesarism becomes a form of worship enforced not only by law but by public opinion. Mithraism, with its ceremony of purification from sin by a baptism of blood, appears rather as a peaceable adjunct than as a rival of the more official creeds; and there seems good reason to suppose that Christianity itself at first received imperial support only on the implied condition that it was to live as one member of a vast eclectic system. But

once admitted to a share of power, the Church by inward necessity will rest content with nothing less than sole dominion, and after a struggle of two centuries is left in undivided possession of the field.

In his instructive chapter on Islam, Prof. de la Saussaye happily allows himself to express more decided opinions of his own than elsewhere, and vigorously defends the prophet against the attacks of some modern critics. Sir W. Muir's grotesque idea that Mohammed's alleged revelations owed their origin to Satanic agency is dismissed with curt contempt as outside the pale of science. Those who would explain the visions of the Arabian reformer as epileptic manifestations are met by the fatal objection that an epileptic patient on returning to his senses has no recollection of what passed during the trance. Those who suggest hysteria are reminded that this disease saps all the mental and bodily power of its victim, while Mohammed remained to the last remarkable for extraordinary intellectual and physical energy. Our author's own view is well expressed in the following passage:

"In the character of Mohammed there are many faults, and some of a kind so particularly repulsive to us that they render it difficult to form an impartial judgment. While far above his contemporaries in religion, he shared many of their moral defects. A deceiver he was not; but he had little scruple in occasionally practising deceit. Although merciful by nature, when severity seemed politically advantageous he never spared the lives of his enemies. The firm religious conviction that he was called to be God's messenger was the all-ruling reality of his life; but this conviction never turned to fanaticism, nor did it exclude the shrewd calculation and dexterity of the politician. His prophetic consciousness never left him; it gives unity to his whole career; but his schemes, instead of being mapped out beforehand, were dictated by the requirements and suggestions of the moment. In spite of his faults, we cannot deny the deep sincerity of conviction that lasted till the end of his life. Mohammed has been reproached with excessive sensuality. Like most Arabs he was certainly fond of women and perfumes; but that is no reason for regarding him as generally corrupt. He always lived in the plainest and most frugal style; his food and clothing were very simple; sometimes he might be seen milking his ewes and sweeping out his room. God gave him the keys of the world's treasures; but he preferred poverty to wealth. We have no reason to doubt the sincerity of his declaration that only in prayer did he find unmixed happiness. His conduct in relation to women is certainly open to exception. He far exceeded the number of four wives, although that limit had been fixed by himself. We must not indeed ascribe this entirely to sensuality. Several of his wives were the widows of disciples for whom he provided in this manner; and others were the daughters of families with whom he considered it important to contract an alliance; and the hope of that male offspring which was denied him may have counted for something in many of his marriages. But such a marriage as that with Zainal, the divorced wife of his own adopted son Zaid, was even according to the ideas of his own time extremely objectionable. Neither can we approve of the use to which Mohammed often turned his revelations in Medina. Then we cannot always draw a sharp line of demarcation between inspiration, deep religious conviction and worldly-minded perspicacity. But that the prophet should

mix up God in his affairs with women, or represent the measures which he took against his enemies as dictates of the Almighty, looks to us like a want of truthfulness and moral delicacy, which, however, in the case of Mohammed detracts nothing from the honest consciousness that he was an inspired prophet" (pp. 370-1).

In his list of authorities on Arabian history, Prof. de la Saussaye has omitted to mention Sir W. Muir's *Early Annals of the Caliphate*; nor does he include so important a work as Morivalo's *Romans under the Empire* among books to be consulted for that period of history. But such trifling oversights, if oversights they are, only bring into fuller relief the extraordinary comprehensiveness of scholarship exhibited throughout his review. At a time when the market is flooded with unreadable versions of obsolete German theology, it is perhaps too much to hope that this invaluable repertory of authentic information will soon be made more available for the use of English students.

ALFRED W. BENN.

*Newspaper Reporting in Olden Time and To-day.* By John Pendleton. (Elliot Stock.)

THE "olden time" is a phrase sufficiently vague, and yet most persons will be tempted to think that newspaper reporting is entirely a product of the modern spirit and a growth of modern days.

Mr. Pendleton opens with the *Acta Diurna* of Rome; but for his account of these documents he depends upon an article in the *Gentleman's Magazine* for 1740, attributed to Dr. Johnson, but not included in his works, which gives what professes to be translations from these newspapers of the classical period. But while the general character of the *Acta Diurna* is well known, the fragments published are, to say the least, of doubtful authenticity. There was very little "newspaper reporting" in ancient Rome, though the Romans, like the Chinese, had an official gazette, by means of which the authorities made known to the people such information as was considered to be for the public benefit. It is obvious that in every organised community there must have been some method by which the laws of the state and important political decisions could be communicated to the mass of the people. A really careful and thorough study of the precursors of the modern newspaper would be a valuable addition to historical literature; but it is no reproach to Mr. Pendleton to say that he has not attempted to perform a task which would require not only very uncommon erudition, but very uncommon patience and an amount of research and expenditure of time that few in this busy age will have the courage to undertake.

The earliest English example of reporting here quoted is a description of the Great Fire of London, which is vigorous as well as concise, and leaves an impression perhaps as vivid as the fuller accounts that would now be given of such a catastrophe. Mr. Pendleton is on safer ground when he comes to the more modern part of his volume, where he sketches briefly but sufficiently the struggle between the reporters

and the Houses of Parliament—a fight in which the “Fourth Estate” was victorious. The most illustrious of the band of parliamentary reporters was Dr. Johnson—who was never in the gallery but once in his life! From the scanty notes supplied to him, Johnson, then only a bookseller's hack and not yet the “Colossus of Literature,” constructed debates which made the world wonder at the eloquence of the British Senate. Mr. Pendleton gossips pleasantly about “Memory” Woodfall, James Perry, and others by whom the modern art of parliamentary reporting has been created. Nor does he forget the story of the eulogium of the Irish potato attributed to Wilberforce. The gallery men are still regarded as having a keen enjoyment of a joke, but such a trick as this would be impossible now. The details which Mr. Pendleton gives as to the methods of parliamentary reporting at the present time are interesting, and will show the reader unfamiliar with the subject how elaborate and complicated are the arrangements necessary to enable him to enjoy at breakfast time the eloquent or learned or foolish remarks made by his representative in the House of Commons whilst he himself was in slumberland. In a gossip about shorthand Mr. Pendleton, while not regarding it as perfect, awards the palm of superiority to phonography, which at the time is undoubtedly the most popular stenography in the world.

Mr. Pendleton does not exhaust his subject, but he gives a fair sketch of it. He has the advantage of personal acquaintance with the ins and outs of the reporter's life; and of this exacting, fatiguing, and yet fascinating vocation he has much to say that is interesting and amusing.

WILLIAM E. A. AXON.

#### NEW NOVELS.

*Nelly Blythe.* By Jessie E. Greenwood. In 2 vols. (Ward & Downey.)

*Audrey.* By Margaret Hollis. In 3 vols. (Bentley.)

*John Bolt.* By R. W. Lodwick. In 2 vols. (Digby & Long.)

*Nemesis.* By Seyton Crewe. (Eden, Remington & Co.)

*Stephanie.* By Tom Lee. (Ward & Downey.)

*The Case of George Candlemas.* By G. R. Sims. (Chatto & Windus.)

*The Harve of a Smile.* By L. B. Walford. (Spencer Blackett.)

*The Doctor's Secret.* By Rita. (White.)

*Quæ quibus anteferam?* is a quotation which irresistibly suggests itself when one attempts the task of giving an order of precedence to a batch of novels which as a whole are distinguished by nothing but mediocrity. If *Nelly Blythe* is placed first on the list, it is more on account of the quantity of its matter than in deference to any principle of *detur digniori*, though in some respects the book is more readable than most of its fellows. The plot is painfully commonplace. Eleanore Capel-Blythe, whom one seems to have read of so often in tales of this sort, the belle of a London season, but a damsel of soul and yearnings and contempt for

society shams and so forth, has no sooner been worried by her family into accepting the suit of the Marquis of Rosedale, than the inevitable artist-lover appears on the scene and secures her heart in a fortnight. However, the details are worked out with considerable skill, and there is only one small particular in which the portraiture of individuals can be considered otherwise than true to nature. The exception is in the case of the heroine herself, who, in addition to many amiable traits and many superior instincts, is credited with the possession of a rare talent for mimicry and caricature, which she exhibits on occasion to crowded drawing-rooms. The author should remember that there is no gift under heaven more subversive of friendship, more prolific of bitter hatreds, and more entirely dissociated from the sweet and gentle type of womanhood we are accustomed to view as the ideal heroine. A good deal of constructive ability is displayed in the general treatment; and by adopting the sensible plan of dealing with the story only, and avoiding all attempts at moralising, or analysis, or fine writing, the author has succeeded in producing a very fair specimen of the ordinary circulating library novel, such as readers who do not wish to be bored by much extraneous thought will peruse with pleasure.

*Audrey*, again, is a work which satisfactorily fulfils its *raison d'être* of furnishing an ephemeral dish of easily-digested light literature. It is a rather more ambitious work than *Nelly Blythe*; the plot is less hackneyed, and there is more attempt at mystery, which, indeed, is fairly well kept up till quite the third volume. Mr. Bevan, a self-indulgent *malade imaginaire* completely absorbed in the task of attending to his own ailments, is a remarkably well-conceived character; and it is a pity that he almost disappears from view towards the end of the book. Audrey Moore, whose guardian he is, has been brought up from a child in his house in a remote part of the country, with scarcely any education and no society whatever; so that it is hardly to be wondered at if she falls in love with her other guardian, named Lawrence, a man nearly twice her age, who sends her books, escorts her about London, and introduces her to a knowledge of the world. But the circumstances connected with her birth, which are carefully kept secret from her, and the private knowledge possessed by Lawrence, which prevents his coming forward to declare himself, are adroitly managed details which conduce to a highly respectable *dénouement*. Side by side with the main narrative are traced the fortunes of Valentine Eyre, a strong-minded young woman, reading for her medical degree, who unhesitatingly declines the proposals of a youthful country squire, but is afterwards induced to accept him under circumstances which are described with much genuine pathos and power.

To catalogue at length the shortcomings of *John Bolt* would be about as ungracious a task as to question to his face the credibility or the humour of an elderly gentleman's best after-dinner story. It is a tale of Old Haileybury and India, by a late

member of the Bombay Civil Service, and to all appearance is the work of some genial, simple-minded old *raconteur* who has certainly not yet made himself master of the constitutive excellencies of modern literary style. In fact the book continually recalls the quaint simplicity of seventeenth century narrative; and this effect is not lessened by the circumstance that it is printed in thoroughly old-fashioned method, a single paragraph often extending over ten or a dozen pages, and containing within it as many separate dialogues, much as *The Vicar of Wakefield* used to be printed, and possibly is so printed still. There is something to be said for this method on the ground of economising space; but it certainly presents a heavy appearance to the eye, which is apt to suggest heaviness in the subject matter. The tale has the merit of being plain and unvarnished. John Bolt, a young Bombay Civil servant, is betrayed by his *fiancée*, Gertrude Clavering, who on the voyage out to join him elopes with Captain Douglas to Bengal. Twenty years after he falls in love with the faithless one's daughter, who—“*matre pulchra filia pulchrior*”—becomes an old man's darling, and nearly drives her husband wild with groundless jealousy. There are good descriptions of Indian life, and to some readers the *naïveté* of the book may appear delightful; but nothing can excuse the careless way in which the proof sheets have been examined. The *errata* slip prefixed to each volume does not nearly exhaust the orthographical errors that might be quoted, such as “beleive,” “assauge,” “effiminate,” and (oh, horror!) “mischevious” (vol. i., p. 262).

Let not the fact that *Nemesis* is explained as being “A Moral Story” lead readers of a serious and devout turn to suppose that Mr. Seaton Crewe has produced anything in the style of Mrs. Barbauld or Miss Edgeworth, or has attempted to demonstrate the connexion of early piety with a happy but premature death. That there is a moral, and an unexceptionable one, may be admitted, but this is not made clear until the penultimate chapter; and, in the meantime, the manner in which the story is told may appear a little shocking to people who do not understand or appreciate unrestrained freedom in the handling—whether as illustration, or as metaphor, or as theme for discussion—of all and every subject, sacred or profane, that may come to hand, from the Almighty down to fleabites. As indicated by its title, it is a tale of terrible retribution overtaking a man in middle life for a sin committed in early youth. Mr. Crewe is overflowing with irony, humour, and satire; and if his vein sometimes approaches last century coarseness, and sometimes finds vent in a flippancy with regard to sacred subjects more transatlantic than English, it cannot be denied that his book has a telling style and considerable literary merit.

*Stephanie* is an American novel, though by no means distinctively American in type. It is, indeed, nothing more than an agreeably written every-day story, not constructed with very strict attention to probabilities, but containing some well-executed characters. *Stephanie's* mother, the Princess de Kropo-



toff, marries as her second husband an American gentleman named Moore, who already has a grown-up daughter, Violet. Bertram Montgomery, upon whom Stephanie has bestowed her affection, unfortunately falls in love with Violet; and the step-mother's scheme for defeating the match, and securing Stephanie's happiness by a union with Bertram, forms the groundwork of the tale, but is not very ingeniously conceived. The chief personages of the story, together with Mr. Klein, a little idiotic ladies' man, are all fairly interesting.

In *The Case of George Candlemas* a praiseworthy attempt is made by Mr. George R. Sims to electrify his readers with a spectacle of farce, burlesque, and melodrama, all rolled into one. Probably no one but such an experienced master in the art of piling up stage effects by means of perplexing situations and accumulated mystery could have imagined such a mass of grotesque complications as are contained in the novellette under notice. Sir Arthur Strangeways appears first on the scene, burning with a desire to distinguish himself as an amateur detective, and put Scotland Yard to shame. Unluckily, the case upon which he first tries his hand is one in which, unknown to himself, he is personally implicated; and as the man he is tracking, and who has mysteriously disappeared, exactly resembles him in appearance, he falls into the hands of a professional detective, and is arrested as being his own murderer. The clearing up of the mystery by help of a balloon, a sporting "welsher," and a hollow oak tree, which conveniently holds the missing man prisoner for a week or so, is a fitting sequel to the extravagances that have preceded.

It would have been more gratifying both to her readers and her reviewers if Mrs. Walford had on this occasion given us one of those longer works, of the kind which have won for her her reputation. A paper-covered booklet seldom contains much matter worthy of either remembrance or comment. In *The Havoc of a Smile* Gregory Pomfret, the ugly duckling of the Pomfret family, despised by his mother and sisters, and altogether neglected and uncared-for, is taken up, out of mere kind-heartedness and pity, by Beatrice Andover, a handsome young heiress who has come to stay in the house, and proceeds to lose his heart to her, until rudely awakened from his dream. All that can be said of this short and slight tale is that it is worthy of the author, so far as it goes: the characters are skilfully drawn and the action is easy and natural.

"Every truth is born into the world amid yells of hatred," as the author of *The Doctor's Secret* somewhere remarks; and it is indisputable that the phenomena of mesmerism, after a century of contempt, have been acknowledged to admit of some sort of scientific generalisation, a circumstance of which novel-writers have not been slow to make use. But the latter would do well to confine themselves to the region of ascertained fact, and to recollect that when they get to dual existences, astral bodies, occult mesmeric influences, and the like, the legitimate border-line is passed, and fiction becomes lowered to the level of the

ghost story and the fairy tale. It is to be regretted that a powerful and clever writer like Rita should allow her passion for the weird and impressive to run away with her, and should waste her vigorous descriptive talents upon a tissue of wild improbabilities. In *The Doctor's Secret* we follow with wonderment the mysterious career and fate of Madame Damaris Weimar, as related by John Marchmont, her medical man, but without a spark of the interest that is kindled by belief and appreciative sympathy.

J. BARROW ALLEN.

#### TWO BOOKS ON EDUCATION.

*Lectures on Linguistic Method.* By S. S. Laurie. (Cambridge: University Press.) Such a clatter has been raised of late years in the interests of the teaching of what is misnamed science, and blundering English opinion has been so unfairly prejudiced against the teaching of letters—except in the sense of commercial correspondence—that any authoritative expression of opinion on the other side is worth noting. Not but what any real teacher in the Kingdom and any real "educationist" would undoubtedly pronounce against the ridiculous pretence of filling young heads with disconnected "facts" which goes by the name of science-teaching in this country. But it still remains true that there is a general tendency to discourage serious linguistic study—a tendency easy to understand, but not the less deplorable because the direction of educational matters among us falls more and more into the hands of people whose interest in education is quite secondary to some other purpose, political, social, or commercial; to whom cultivation, conduct, ability, and the like are of far less importance than a general smattering of a great number of sciences, which seem more in the line of "practice." For a thorough statement of the genuine humanistic case no book known to us is so satisfactory as this of Prof. Laurie's. Making allowances for the superficial differences of the practical problem, these lectures should stand in the same relation to the current question of the relative merits as instruments of education of science and language as Mark Pattison's contribution to *Essays and Reviews* stood to the proper ordering of the chief university studies of his day. We may freely confess a prejudice in favour of anything that Prof. Laurie writes. We come to it expecting the results of a peculiarly ripe experience in pedagogic matters, set forth with the precision that marks the true man of science, and in the style of the practised man of letters. In this little book we get all that we expect; and to those who know anything of the author's previous works, this will be enough. It is pleasure and profit all through, and concerns not merely the teacher, but every one, truly, who likes a charming book on a subject of general interest. For the book itself—it is a series of eight lectures delivered first at Cambridge in 1889, and is a very thorough and plain discussion of the uses of language as an instrument in education, its disciplinary and training power, right methods, its use in teaching as literature, the method of teaching foreign tongues, and the like, in strict sequence. To summarise the subject matter would be impossible, except by transferring the author's own lucid abstract; but the point in which the book is especially strong is just that which in a plea for the humanities is particularly necessary. Prof. Laurie settles beyond all doubt, as it seems to us, the relative and supreme importance of language study as real, as strictly in contact with and strictly limited by things, and as being the best conciv-

able instrument, if properly used, for setting minds in right relation to the facts that are most vital. In details, most striking and convincing are his reasons for deferring the study of grammar till the pupil has reached his twelfth year, and his protest against the premature employment of comparative philology in teaching language. And not the least useful part of the book is the short appendix of two pages on Method, or the rules of the art of instruction. We differ from Prof. Laurie on two points only. We cannot make out why he prefers "vocabulary" to "word," nor why he thinks Tennyson's flabby "May Queen" useful in any educational sense at all. So few of the many books on teaching are written by real teachers, so much of the educational work of the country is done by amateurs, that it is well to call attention to this masterly little series of essays. Our elementary schools and the teaching done in them are often left to be weighed and estimated by otherwise harmless men who have never taught a class in their lives. And when the best of our elementary teachers go up for a month to Oxford, they are lectured by some aspiring lecturer on right method in teaching who never taught in his life! From an atmosphere which tolerates imposture of this kind, it is entirely bracing to be invited in Prof. Laurie's company to see things as they are and as they should be.

*Notes on American Schools and Colleges.* By J. G. Fitch. (Macmillan.) Dr. Fitch, like Prof. Laurie, is—to use a phrase quoted by himself—a "perpetual inspiration." This holiday book of his is a most valuable addition to the list of his contributions to the history of modern education; and it will certainly be recognised as an authoritative record of an interesting, if chaotic, state of things in countries working out for themselves the right method of teaching and training. The author's serene superiority to prejudice leaves him free to judge fairly between ourselves and our cousins; and even the fact that Dr. Fitch himself has had so much to do with creating educational tradition—in elementary schools at least—in England does not prevent him from frankly pointing out where our relatives have surpassed the record made by ourselves. We rise from the reading of his book with the conviction that we are, after all, a good deal better than we thought. Taking the whole subject of education—lower, middle, and higher—as a system, we still have the better of it, though how long that may be it would be rash to prophecy. State initiative and variety in America, coupled with the almost universal uniformity which each State imposes within its own borders, leads on the one hand to a very confusing general system, and on the other to many iron-bound and cemented conditions which English teachers would never tolerate for a single year. We are often told how little we ourselves, and how much other people, spend on education. Some astounding misstatements and miscalculations to this effect from the pen of Dr. Hale in the *Forum* Dr. Fitch disposes of with all completeness. The American writer had set against the amount contributed by the imperial exchequer of England to assist public elementary education the whole sum spent by one American State on all its educational institutions of all kinds and grades. Dr. Fitch repeats and enforces his contention that classification is freer in England than in America. He points out how the rigid prescription of subjects to be taught, and even of books to be used, is the rule in the latter country; and how other conditions—for instance, the elective character of the school superintendent and the prescription of books—lead, like most other things in America, to the most shameful jobbery and tyranny. So

much unfair and ungrateful criticism has been passed on Dr. Fitch's view of these matters, by some of his own countrymen who have been most deeply indebted to him, that it is satisfactory to feel that all impartial public opinion sides with him. It may not be possible to agree with Dr. Fitch in admiring the peculiar though superficially attractive system which makes the high school a continuation school from the elementary school; and we think that Prof. Laurie agrees with us in being inclined to prefer graded schools, in which there is a different plan and curriculum from the beginning, but each complete in itself. The State law of Massachusetts, we are told, requires a "high" (we should say an "elementary higher") school wherever there are five hundred inhabitants. This must be a counsel of perfection, but it would be well for us if we were bold enough in England to affirm even the desirability of such a scheme. Alas, we are too much afraid that there would be no one to black our boots a month after its initiation. How little our reformers care for pedagogic warning may be gathered from the reflection that both of the great English political parties profess themselves in favour of "free" elementary education, while the highest pedagogic authorities have pronounced against it. Dr. Fitch draws from certain figures he presents the probably just inference that the adoption of such a scheme does not favourably influence attendance. Every School Board in England that remits fees knows it, America knows it, Scotland knows it; and yet we shall probably be embarked on "free" elementary schools as soon as one party will allow the other to confer on the country this gift of the Greeks. A word may be added about the wisdom of the American rule which requires that a school "superintendent" (who corresponds generally to our "Inspector," but is more human) should be a teacher *emeritus*, or at least of some experience. It is monstrous that in England men should be made Inspectors who have never taught a class for half an hour. This is the real grievance that English elementary teachers have, and we hope to hear soon that some courageous Vice-President has enacted that before appointment to the inspectorate a man shall produce evidence of having taught efficiently somewhere, no matter where. We have only one fault to find with Dr. Fitch. Who would have thought that his American visit would have so corrupted his English that he should write "favor," "honor," "endeavor"?

#### SOME CLASSICAL SCHOOL BOOKS.

*Cicero pro Roscio*: with Introduction and Notes. By St. George Stock. (Oxford: Clarendon Press.) We cannot discover whether Mr. Stock is aware that Cicero wrote another speech in behalf of another Roscius; but the *pro Roscio* which he has chosen for his labours he has certainly adorned with a very useful commentary. The speech *pro Roscio Amerino* is offered by Oxford passmen for Moderations, and Mr. Stock brings to bear upon its elucidation the cunning of a practised teacher. He clears up the known difficulties; he warns the passmen of unsuspected pitfalls; he supplies many neat translations; and what more can be expected of an edition of this size? Many of the notes are models of well-digested information (as, for instance, on § 24, or on the *mos majorum* in § 100). It is very true also that "it imparts a new interest to Cicero's speeches" to compare his practice with what he had been taught to regard as the theory of rhetoric; and Mr. Stock has done well in prefixing to his commentary some account of the *de Inventione*. A careful consideration of the rules it gives, and the extent of Cicero's

conformity to them, should alone suffice to lift the student's work up to a higher level of intelligence. Mr. Stock's own style is sometimes rather florid; but with his help "the small but well-armed tribe of examiners" may be met and defeated on its own ground.

*The Annals of Tacitus, I.-VI.* Edited by W. F. Allen. (Gien.) Prof. Allen, as the preface tells us, died very suddenly at the end of 1889, and his book, therefore, appears without the author's final touches. It is, however, as it stands, a very creditable piece of work. We should judge that Prof. Allen had paid less attention to the minute study of Tacitean Latin than to the history and usages of the reign of Tiberius; but in dealing with the latter class of subjects, his commentary leaves little to be desired for a "college series." The work is compact, and very full for its size; and the introductory matter puts students in quite the right position for understanding and enjoying what they are about to read. It was a happy thought, too, to supply the place of the missing parts of Bks. V.-VI. by extracts from Dion Cassius, Suetonius, and Juvenal. Not only is the gap thus to some extent filled; but the reader is made, on the one hand, to realise that Tacitus is a very different historian from Dion or Suetonius, and, on the other hand, to feel that there is a good deal in common between his style and the manner of the satirist. Juvenal and Tacitus alike are nothing if not graphic, biting, incisive. Where strict truthfulness ends and decorative treatment begins is a problem for the readers of either. It is curious that Prof. Allen did not point out the confusion which underlies the name Epidaphne in II. 83.

*Platon's Gorgias.* Für den Schulgebrauch herausgegeben von A. Th. Christ. (London: Williams and Norgate; Wien und Prag: Tempsky.) This is in some ways a very good school-book. It is small and cheap; it is well printed, with a large and handsome type. But it gives far less help to readers than we are accustomed to expect from either German or English school-texts. It contains an analysis of the dialogue, similar to that of Bonitz, and a descriptive index of proper names; but there are no notes whatever. The text is in the main that of Schanz. The introduction is a well-written account of the position of the art, or rather the knack, of rhetoric in the time of Gorgias.

#### NOTES AND NEWS.

MESSRS. LONGMANS announce for publication in the spring *Persia and the Persian Question*, in two volumes, by the Hon. George Curzon, author of "Russia in Central Asia and the Anglo-Russian Question." This book will be both a description of the travels of the author in all parts of Persia in 1889-90, and also an attempt to supply the want of an authoritative work upon Persia as a nation, and as a factor in the politics of the East. In the former aspect, it will contain an account of the principal provinces, cities, ancient ruins, and post or caravan routes in the country. In the latter, it will contain chapters upon Persian government, administration, resources, revenue, trade, the Persian army, British relations with Persia in the past and present, British and Russian policy in Persia as affecting the Central Asian problem, the future development of Persia, &c. Tables of distance and dates will be added, as well as a bibliography of all the principal works upon Persia in the chief European languages. The volumes will contain a large number of illustrations, chiefly from photographs and sketches made by the author.

THE Rev. T. A. Eaglesim, of the Birmingham Oratory, has undertaken the preparation of a shilling life of Cardinal Newman for the Catholic Truth Society—a body in which the

late Cardinal took much interest. It was to a deputation from the Conference of this society, held in Birmingham at the beginning of July, that the Cardinal's last address was given.

MR. T. FISHER UNWIN is about to publish a new theological work by the Rev. Dr. E. H. Bradby. As indicated by its title, *The Books of the Bible Dated*, it attempts to explain, by the light of Biblical criticism, the real chronological order of the various Scriptural writings. Where required, brief notices are given of the authorship and character of each book.

*The Dawn of the English Reformation*, by Mr. Henry Worsley, is announced for early publication, by Mr. Elliot Stock. This work, which is founded on fresh research among important documents, will deal fully with the causes which led to the Reformation, and give the history of its development.

A VOLUME by the Rev. Dr. Maclaren will be issued by Messrs. Alexander & Shephard in a few days. Under the title *The Holy of Holies* it will contain a series of discourses on the 14th, 15th, and 16th chapters of John's Gospel.

MESSRS. SWAN SONNENSCHNEIN & Co. will issue shortly a selection of some of the popular sermons of the late Bishop Lightfoot. The volume will form one of the "Contemporary Pulpit Library."

MESSRS. WILLIAM PATERSON & Co. are about to issue a new series entitled "The Treasure-House of Tales by Great Authors." The first four volumes will contain tales by Leigh Hunt, Lord Beaconsfield, Douglas Jerrold, and Mrs. Shelley. These tales, for the most part, have hitherto been uncollected, and will be quite new to the present generation of readers. Each volume will be prefaced by a memoir or critical notice—that of *Mary Shelley* written by Dr. Richard Garnett, of the British Museum; *Leigh Hunt* by Prof. W. Knight, of St. Andrews; *Lord Beaconsfield* by Mr. J. Logie Robertson ("Hugh Haliburton"). There will also be portraits of the several authors, which have been specially etched for the purpose by M. Ad. Lalauze.

MESSRS. DIGBY & LONG will publish immediately *The Author's Manual*, by Mr. Percy Russell, author of a volume of Australian tales and sketches entitled "A Journey to Lake Taupo," which was noticed in the ACADEMY of May 24. The object of his present book is to provide a practical guide to all departments of literary work, with special reference to poetry, fiction, and the drama. It is divided into two parts, dealing separately with journalism and book-producing.

IN the forthcoming number of the *Universal Review* there will be an article by Archdeacon Farrar entitled "About the Abbey." The paper will contain illustrations of various interesting portions of Westminster Abbey; among others, one of a secret staircase built in the thickness of the cloister wall, which has been but very recently discovered and opened. Dr. Richard Garnett will contribute to the same number a paper on Beckford's "Dreams."

MESSRS. A. BROWN & SONS, of Hull, will issue in a few days a work on Holy Trinity Church in that town, by the Rev. J. R. Boyle.

MESSRS. F. V. WHITE & Co. will publish this month two novels: B. M. Croker's *Two Masters*, in three volumes; and *Margaret Byng*, by F. C. Philips and Percy Fendall, in two volumes.

MESSRS. SWAN SONNENSCHNEIN & Co. announce a new novel by Mrs. J. Kent Spender, entitled *Lady Hazleton's Confession*, for publication in the early autumn.

MR. C. W. OLLEY, of Belfast, will shortly publish a new novel by Mr. John Shaw entitled *An Actor's Daughter*.

DR. LEON KELLNER, of Vienna, has just finished his "History of English Syntax," the first ever written, for his revised edition of the Rev. Dr. Richard Morris's *Historical Outlines of English Accidence*.

PROF. CARL HORSTMANN has completed the text of his first volume of the *Minor Poems of the Vernon MS. in the Bodleian*. He has the second volume at press; and when that is finished he will edit a third volume of prose, containing only those treatises of which the Vernon has the best text, englishings of Bonaventure's *Stimulus Conscientiae*, Edmund's *Speculum*, *De Spiritu Guidonis*, the complete "Abbey of the Holy Ghost," with its charter, and two Homilies on the Psalms *Qui habitat* and *Bonum est confiteri*.

DR. R. VON FLEISCHHACKER's edition of the late fourteenth-century englishing of Lanfranc's "Cyrurgie" is being read carefully for the Philological Society's New English Dictionary as the sheets appear. It takes back the whole set of surgical words from the Tudor period of the first printed medical books to about 1400 A.D., a date at which we are surprised to find "julep" in existence, and "pharmacy" too; though the latter—as "farmacie" and "Farmasye"—then meant "laxatives purgynge the colere and brent humours." The Dictionary much needs the publication of the earliest English MSS. of treatises on all our arts, trades, &c.

THE success of the Rev. Stopford A. Brooke's proposal to purchase Dove Cottage as a national memorial to Wordsworth may now be regarded as certain. About £660 has already been paid or promised towards the total sum of £1000 which is required to purchase the cottage and garden, and to put the place in good repair. The hon. treasurer is Mr. George S. Craik, 29 Bedford Street, Covent Garden.

THE eighth meeting of the International Congress of Americanists will be held in Paris from October 14 to 18. Questions relating to history and geography, archaeology, anthropology and ethnography, linguistics and palaeography, have been drawn up by the organising committee for the consideration of the congress. Communications regarding the forthcoming meeting should be addressed to M. Désiré Pector, 184, Boulevard Saint-Germain, Paris.

THE season for Norway being over, the enterprising Orient Company has arranged a pleasure cruise in the *Chimborazo* through the Mediterranean, as far as the Crimea, lasting about one month and a half. On the homeward voyage, a visit will be paid to the volcanic island of Santorin, in the Levant. As before, the guide-book for the cruise has been compiled by Lieut. G. Temple, who has given special attention to describing the battles of the Crimean War, and has illustrated their scenes from his own sketches. At the end, there is an excellent chart.

THE Lancashire folk-speech possesses a larger literature than most of the English dialects, and some of high quality; but the taste for it locally is much smaller than when Edwin Waugh, Ben. Brierley, and Sam. Laycock—to name only the chiefs of a band of writers—cultivated the folk-speech with great success, and made really artistic use of the peculiarities and characteristics of the people who had not then come under the levelling influences of the elementary schools as we now have them. What will be the ultimate effect of the School Board on the provincial dialects of England is not yet clear; but in the first instance it has apparently loosened their hold—at least in Lancashire—on the affections of the masses as a

means of literary expression. Mr. J. T. Clegg, of Rochdale, who writes under the pseudonym of "Th' Owd Weighver," thus comes at the end rather than at the beginning of a renaissance which for more than thirty years has given dialect songs and sketches to the public of Lancashire. His *Reound bi th' Derby* (Rochdale: Wrigley) contains some genuine humour and some genuine poetry; but it suffers from prolixity, and as under the circumstances was almost inevitable, is to some extent an echo of the singers in the dialect of a past generation. In "Th' Owd Gam'" we have, however, an original note, which the author would do well to cultivate.

PRECENTOR VENABLES writes that the work he has undertaken with reference to the Lincoln documents was not accurately described in the ACADEMY of last week. The simple fact is that "I am editing the 'Louth Park Abbey Chronicle,' recently discovered—or, rather, I may say, re-discovered—for the Lincolnshire Record Society, with an appendix of documents relating to that foundation, gathered from the stores of the Record Office, rendered into English. But for these last I am indebted to the careful research and accurate knowledge of Mr. R. E. G. Kirk."

#### UNIVERSITY JOTTINGS.

MESSRS. METHUEN will publish next spring an important work entitled *The Colleges of Oxford: their History and their Traditions*. The Rev. Andrew Clark, Fellow of Lincoln, is the editor, and the chapters are contributed by various well-known members of the university. The editor's aim is to make the story of each college descriptive of some characteristic phase of academical history.

PROF. WILLIAM WALLACE, Whyte's professor of moral philosophy at Oxford, has written a *Life of Schopenhauer*, which will be published as the October volume in the "Great Writers Series."

As the council of King's College, London, has decided not to fill up the chair of public reading and elocution, vacant by the resignation of Prof. A. D'Orsey, the duties will be undertaken by the Rev. H. C. Shuttleworth, Dr. Swete's successor in the professorship of pastoral theology.

THE history of the Oxford University Extension movement has been chronicled in a pamphlet, written by Mr. M. E. Sadler, secretary to the delegates, and Mr. H. J. Mackinder, reader in geography. Their appeal for pecuniary support from the State was endorsed at the recent conference by a majority of 107 votes to 12.

THE fourth annual series of vacation science courses at Edinburgh, organised by Prof. Patrick Geddes, was concluded last week. The characteristic of this scheme is that there were only four courses of twenty lectures each, arranged so that a student might easily attend two parallel courses. Prof. Geddes himself lectured on sociology, the principles of biology, and botany. The lectures were delivered, as in former years, at the marine laboratory at Granton; but the majority of the students, who numbered more than forty, resided at the University Hall, in Edinburgh, the new portion being reserved for women.

THE following is the list of provincial and colonial universities and colleges to which the Commissioners of the Exhibition of 1851 propose to award scholarships in science of £150 per annum, tenable for two years, as mentioned in the ACADEMY of August 23:—Scotch Universities—to Edinburgh and Glasgow, one scholarship each; and one in alternate years to St. Andrews (including Dundee University College) and Aberdeen; English provincial colleges—to Mason College, Birmingham; Bristol Univer-

sity College; the Durham College of Science, Newcastle; the Yorkshire College of Science, Leeds; Liverpool University College; Owens College, Manchester; Nottingham University College; and Firth College, Sheffield; one scholarship each; Welsh University Colleges—one scholarship in alternate years between Aberystwith, Bangor, and Cardiff; Ireland—two scholarships in each year between the Queen's Colleges at Belfast, Cork, and Galway, and the Royal College of Science, Dublin; Canada—one scholarship in alternate years to McGill College, Montreal, and Toronto University; Australia—two scholarships in each year between the universities of Sydney, Melbourne, Adelaide, and New Zealand.

IN view of the measure which the senate will shortly be called upon to discuss with regard to the creation of new universities in France, the ministry of public instruction has prepared a return showing the number of students who at present attend the different faculties. The total is 16,857, of whom 15,316 are Frenchmen and 1471 foreigners, as against only 9,863 fifteen years ago. Out of this total, 5,843 students attend the faculty of medicine, 4570 law, 1834 literature, 1590 pharmacy, 1276 science, and 101 Protestant theology. Rather more than half (8653) are students of the Paris faculties, and of the 1271 foreign students 1078 are in Paris. With regard to the nationality of the foreign students, there are 989 Europeans (313 Russians, 159 Roumanians, and 121 Turks), 201 Americans (of whom 173 come from the United States), 68 Africans (of whom 51 are Egyptians), 12 Asiatics, and one Australian. The great majority of these foreigners are studying medicine, as 907 belong to that faculty, while 240 are studying law, 58 science, 39 pharmacy, 24 literature, and 3 Protestant theology.

THE *Revue Bleue* for August 16 prints the inaugural lecture on "Semitic Antiquities," recently delivered by M. Clermont-Ganneau at the Collège de France.

#### ORIGINAL VERSE.

##### SUNDOWN.

BRIGHT sets the sun across the slumbering sea,  
Touching with gold the ripples every one,  
Gilding the sails that flap so lazily,

Bright sets the sun.  
And hark! the winds and waters have begun  
To breathe their serenade, fair moon, to thee—  
To woo thy placid smile now day is done;  
And at thy cloudy casement we can see  
Thy form appearing, like a maiden won,  
While o'er the world of waters far and free  
Bright sets the sun.

ARTHUR L. SALMON.

#### MAGAZINES AND REVIEWS.

THE *Expositor* for September contains two really interesting biographical sketches: one of the late Prof. Elmslie by his friend, Prof. Harper of Melbourne; and the other of Cardinal Newman, by Mr. A. W. Hutton. The other articles are by Prof. Cheyne on Ps. lxxviii., by Prof. Bruce, on Heb. x. 25, &c., by Prof. Beet, on the New Testament Doctrine of the punishment of sin, and by Principal Dykes on "The Light of the World."

MR. SYDNEY YOUNG's paper on the barber surgeons of London in the *Antiquary* is amusing, though most of the facts to be found in it occur elsewhere. The engravings with which it is illustrated add to its interest, though we cannot say much in their favour as works of art. Mr. R. C. Hope continues his paper on Holy Wells. As he is, we believe, the first person who has endeavoured to compile a catalogue of the wells in this country to which spiritual powers are supposed to attach, we should be unjust

were we to blame him for omissions. The Rev. E. M. Cole contributes a good paper on the Intrenchments on the Yorkshire Wolds. It is a subject of great ethnological interest, and Mr. Cole treats it with becoming modesty. The "Notes on the Month" contains a protest against the scheme of restoring the interior of Westminster Abbey. We trust that this wild notion will not be any more heard of. The idea of removing certain monuments because they are ugly, or because they commemorate certain people who it suits some persons not to consider great, is too painful to contemplate. We should have thought it impossible that such an iconoclastic notion could ever get beyond the newspaper stage had not recent events shown that nearly anything is possible where our old architecture is concerned. The same spirit which has permitted ignorance to have its way at St. Albans will certainly hand over Westminster to the destroyer if it be not carefully watched.

### THE COMING PUBLISHING SEASON.

#### CLARENDON PRESS ANNOUNCEMENTS.

*Theology, &c.*—*"Nouum Testamentum Domini Nostri Iesu Christi Latine, secundum Editionem S. Hieronymi,"* Ad Codd. MSS. fidem recensuit I. Wordsworth, Episcopus Sarisburiensis, in operis societatem adsumto H. I. White—Partis I., Fasc. II. *"Euangelium secundum Marcum,"* "A Concordance to the Septuagint," edited by the late Dr. Edwin Hatch, and the Rev. H. A. Redpath, Fasc. I.; *"The Peshito Version of the Gospels,"* edited by the Rev. G. H. Gwilliam; *"Studia Biblica et Ecclesiastica,"* vol. iii., edited by Prof. Sanday; *"Helps to the Study of the Prayer Book,"*

*Greek and Latin.*—*"A Grammar of the Homeric Dialect,"* by D. B. Monro, second edition; *"Plato, Republic,"* Greek text, edited by Profs. Jowett and Lewis Campbell; *"The Inscriptions of Cos,"* by W. R. Paton; *"The Nicomachean Ethics of Aristotle,"* critical text, edited by I. Bywater; *"Purves' Selections from Plato,"* new edition, by Evelyn Abbott; *"The Memorabilia of Xenophon,"* edited by J. Marshall; *"Noctes Manilianae,"* by Robinson Ellis; *"Horace, The Satires, Epistles and De Arte Poetica,"* edited by the Rev. E. C. Wickham; *"The Annals of Tacitus,"* edited by the Rev. H. Furneaux, vol. ii.; *"Virgil, Æneid, vii-ix, and x-xii,"* edited by the Rev. T. L. Papillon and A. E. Haigh; *"The Georgics of Virgil,"* edited by C. S. Jerram.

*Oriental.*—*"Thesaurus Syriacus,"* editit R. Payne Smith, Fasc. IX.; *"A Catalogue of the Turkish, Hindustani, and Pushtu MSS. in the Bodleian Library,"* by Dr. H. Ethé, Part II.; *"A Catalogue of the Armenian MSS. in the Bodleian Library,"* by Dr. S. Baronian; *"A Collotype Reproduction of the Ancient MS. of the Yasna, with its Pahlavi Translation, A.D. 1323, in the possession of the Bodleian Library,"*; *"Lessons in Tamil,"* by the Rev. Dr. G. U. Pope, second edition.

*General Literature.*—*"The Arthurian Legend,"* by Prof. Rhys; *"Melanesian Anthropology,"* by the Rev. Dr. R. H. Codrington; *"The Prince of Machiavelli,"* edited, with Introduction and Notes, by L. A. Burd; *"Catalogue of Rawlinson MSS. D. in the Bodleian Library,"* by the Rev. W. D. Macray; *"Hymns and Chorales for Colleges and Schools,"* selected and edited by John Farmer.

*Modern Languages.*—*"A Finnish Grammar,"* by C. N. E. Eliot; *"Specimens of Mediaeval French,"* edited by Paget Toynbee.

*History, Law, &c.*—*"The Landnáma-Bók,"* edited by the late G. Vigfusson and F. York Powell; *"The Gild Merchant: a Contribution*

*to English Municipal History,"* by Dr. C. Gross, in two vols; *"Early-English Land Tenure,"* by Prof. P. Vinogradoff, vol. i.; *"A History of England from the Accession of Henry IV. to the Battle of Bosworth Field,"* by Sir James H. Ramsay, in two vols; *"A History of Sicily,"* by Prof. Freeman, vols. i. and ii.; *"A History of America,"* by E. J. Payne, vol. i.; *"Italy and her Invaders,"* by Dr. T. Hodgkin, vols. i. and ii., new edition; *"A Historical Geography of the British Colonies,"* by C. P. Lucas, vol. ii.; *"A Geographical Study of the Dominion of Canada,"* by the Rev. W. Parr Greswell; *"Two of the Saxon Chronicles Parallel,"* a revised text, edited by the Rev. C. Plummer, on the basis of an edition by Prof. J. Earle; *"The Song of Lewes,"* edited with Introduction, Notes, and Translation, by C. L. Kingsford; *"Bentham's Fragment on Government,"* edited by F. C. Montague; *"Law and Custom of the Constitution,"* part ii.—*The Executive,* by Sir W. R. Anson; *"The Land-Revenue Systems and Tenures of British India,"* by B. H. Baden-Powell.

*The English Language and Literature.*—*"Bosworth's Anglo-Saxon Dictionary,"* part iv., edited by Prof. T. N. Toller; *"Principles of English Etymology,"* second series, *"The Foreign Element,"* by Prof. Skeat; *"A New English Dictionary, founded mainly on the Materials collected by the Philological Society,"* vol. ii., part 3 (beginning with clo), edited by Dr. J. A. H. Murray; and vol. iii., part 1 (beginning with the letter e), edited by Henry Bradley; *"Stratmann's Middle-English Dictionary,"* new edition, re-arranged, revised, and enlarged, by Henry Bradley; *"Synopsis of Old-English Phonology,"* by the Rev. A. L. Mayhew; *"A Translation of the Beowulf in English Prose,"* by Prof. Earle; *"Chaucer's Canterbury Tales,"* edited by Prof. Skeat, 2 vols.; *"Chaucer's Prologue to the Canterbury Tales,"* edited, for beginners, by Prof. Skeat; *"Shakespeare's Henry the Eighth,"* edited by W. Aldis Wright; *"Bunyan's Holy War,"* &c., edited by Edward Peacock; *"Bacon's Essays,"* edited by the Rev. S. H. Reynolds; *"Selections from Swift,"* edited by Henry Craik; *"The Worldly Wisdom of Lord Chesterfield,"* edited by Dr. G. Birkbeck Hill; *"Shelley's Adonais,"* edited by W. M. Rossetti; *"Scott's Lady of the Lake,"* edited by Prof. Minto.

*Mathematics, Physical Science, &c.*—*"Mathematical Papers of the late Henry J. S. Smith, Savilian Professor of Geometry in the University of Oxford,"* with portrait and memoir, in two vols.; *"A Treatise on Electricity and Magnetism,"* by the late J. Clerk Maxwell, new edition; *"An Introduction to the Mathematics of Electricity,"* by W. T. A. Emtage; *"A Manual of Crystallography,"* by Prof. Story-Maskelyne; *Translations of Foreign Biological Memoirs, III.*: *"Contributions to the History of the Physiology of the Nervous System,"* by Prof. Conrad Eckhard, translated by Miss Edith France; a translation of Prof. Van't Hoff's *"Dix Années dans l'Histoire d'une Théorie,"* by J. E. Marsh; Count H. von Solms-Laubach's *"Introduction to Fossil Botany,"* translated by the Rev. H. E. F. Garnsey, and edited by Prof. I. Bayley Balfour.

*Sacred Books of the East.*—Vol. xxx., *The Grihya-Sūtras*, translated by Prof. Oldenberg, Part ii.; Vol. xxxii., *Vedic Hymns*, translated by Prof. Max Müller, Part i.; Vol. xxxvii., *The Contents of the Nasks*, as stated in the Eighth and Ninth Books of the *Dinkard*, translated by Dr. E. W. West; Vols. xxxix., xl., *The Sacred Books of China: Tào Teh King*, translated by Prof. James Legge.

*Anecdota Series.*—Collations and Extracts of the *Kāṇva* text of the *Satapathabrāhmaṇa*,

i.-iv., by Prof. J. Eggeling; Firdausi's *"Yūsuf and Zalikhā,"* edited by Prof. H. Ethé; *"A Collation of the Greek text of portions of Aristotle with Ancient Armenian Versions,"* by F. C. Conybeare; *"Collations from the Harleian MS. of Cicero" (2682),* by A. C. Clark; *"The Elucidarium,"* edited from a dated Welsh MS. of the fourteenth century, by Prof. Rhys, and J. M. Jones; *"A MS. Work of Bishop Bale" (Seld. supra, 64),* edited by R. L. Poole.

*Rulers of India Series.*—*"Asoka: and the Political Organisation of Ancient India,"* by Prof. Rhys-Davids; *"Aurangzeb: and the Decay of the Mughal Empire,"* by Sir W. W. Hunter; *"Lord Clive: and the Establishment of the English in India,"* by Prof. Seeley; *"Warren Hastings: and the Founding of the British Administration,"* by Capt. L. J. Trotter; *"Ranjit Singh: and the Sikh barrier between our Growing Empire and Central Asia,"* by Sir Lepel Griffin; *"Mountstuart Elphinstone: and the Making of South-Western India,"* by J. S. Cotton; *"Lord William Bentinck: and the Company as a Governing and Non-trading Power,"* by Demetrius Boulger; *"Lord Clyde: and the Suppression of the Great Revolt,"* by Major-General Sir Owen Tudor Burne; *"Earl Canning: and the Transfer of India from the Company to the Crown,"* by Sir Henry S. Cunningham; *"The Earl of Mayo: and the Consolidation of the Queen's Rule in India,"* by Sir W. W. Hunter.

#### MESSRS. GRIFFITH, FARRAN, OKEDEN AND WELSH'S ANNOUNCEMENTS.

*Coloured Story-Books for the Young.*—*"Told by the Fireside,"* original stories by E. Nesbit, Helen Milman, L. T. Meade, Mrs. Worthington Bliss, Mrs. Molesworth, Rowe Lingston, M. C. Lee, Mrs. Mackay, G. Manville Fenn, Alice Weber, E. M. Green, Edward Garrett, Theo. Gift, Mrs. Gellie, the Rev. Forbes E. Winslow, Emma Marshall—illustrated with 16 coloured and 80 black-and-white pictures by Mrs. Seymour Lucas; *"Over the Sea: Stories of Two Worlds,"* edited by A. Patchett Martin, told by Mrs. Campbell Praed, *"Tasma,"* Mrs. Patchett Martin, Miss M. Senior Clark, Countess De La Warr, F. E. Weatherly, Hume Nisbet, H. B. Marriott Watson, with 8 coloured and 40 black-and-white illustrations by H. J. Johnstone, T. J. Hughes, R. Carrick, Emily J. Harding, Marcella Walker, A. J. Wall, Miss C. M. Watts; *"Hearts and Voices: Songs of the Better Land,"* with 8 coloured illustrations by Henry Ryland, and 30 black-and-white by Ellen Welby, Charlotte Spiers, May Bowley, and G. C. Haité; *"John Chinaman at Home,"* description verified by Rowe Lingstone, illustrated in colour by R. A. Jaumann.

*Books for the Young, Illustrated in Black-and-White.*—*"Stories for Somebody,"* by Edith Carrington, profusely illustrated by Dorothy Tennant (Mrs. H. M. Stanley); *"When we were Children,"* by E. M. Green, with 50 illustrations by W. Burton; *"The Little Ladies,"* by Helen Milman, with 50 illustrations by Emily J. Harding; *"Young People and Old Pictures,"* by Theodore Child, with numerous engravings from pictures by the old masters dealing with child life; *"Christmas Rhymes and New Year's Chimes,"* by Mary D. Brine, illustrated by J. C. Shepherd, J. McDermott, C. A. Northam, A. Ledyard, D. Clinton Peters; *"A Treasury of Pleasure Books for the Young,"* being a collection of nursery favourites, illustrated by A. Chasemore, W. Gibbons, E. Morant Cox and John Proctor.

*Illustrated Story Books.*—*"Cutlass and Cudgel: a Tale of the Old South Coast,"* by George Manville Fenn, illustrated by H. Schönlund; *"Steady and Strong; or, a Friend in Need,"* by R. M. Freeman, illustrated by A.



Foorde Hughes; "In the Enemy's Country," by A. H. Drury, illustrated by H. Petherwick; "The Slave Prince," by Archdeacon Chiswell, illustrated by A. W. Cooper; "The Miller's Daughter," by Anne Beale, illustrated by Marcella Walker; "Crooked S," by Austin Clare, illustrated by John Leighton. "Poor and Plain: a Story for the Elder Girls," by Mrs. Seymour, illustrated by A. Hitchcock; "Cathedral Bells," by Vin Vincent, a new edition, illustrated by W. Rainey.

*The Girls' Own Favourite Library.*—"The Girls' Own Poetry Book," edited by E. Davenport; "The Queen of the Rancho," by Mrs. Hornibrook and J. L. Hornibrook, illustrated by John Proctor; "At All Cost," by C. Holroyd, illustrated by A. M. Fenn; "Winning her Way; or, Left in Difficulties," by E. Malcolm Turner, illustrated by A. Hitchcock.

*The Coronet Library.*—"The Log of the 'Bombastes,'" by Henry Frith, illustrated by Walter W. May; "The Rajah's Legacy; or, the Secret of a Hindoo Temple," by David Ker, illustrated by A. W. Cooper; "The Little Colonists; or, King Penguin's Land," by Theo Gift; "Claude and Claudia," by Mrs. Herbert Martin, illustrated by Caroline Paterson; "True of Heart," by Kay Spen, illustrated by A. H. Collins; "Rollica Reed," by Eliza Kerr, illustrated by Annie S. Fenn.

*Instructive and Useful Books.*—"Triumphs of Modern Engineering," by Henry Frith, illustrated; "The Way to Win: How to Succeed in Life," by John T. Dale; "Gleanings for the Curious from the Harvest Field of Literature," collated by Dr. C. C. Bombaugh.

*The Half-crown Historical Library.*—"True Stories from French History," compiled by N. M. Paul, illustrated; "True Stories from Italian History," by F. Bayford Harrison, illustrated; "Castles and their Heroes," "Heroes of the Crusades," and "Tales of the Saracens," by Mrs. Alexander (Barbara Hutton), illustrated.

*Miscellaneous.*—"The Letters of S. G. O.," a series of Letters on Public Affairs written by the Rev. Lord Sidney Godolphin Osborne, and published in the *Times*, 1844-1888, edited by Arnold White; "Political and Social Letters of a Lady of the Eighteenth Century," being the Correspondence of the Hon. Mrs. Osborn during the years 1721-1771, edited by Emily F. D. Osborn, with four photogravures, printed on hand-made paper; "XVI. Lay Sermons and Clerical Lectures": "The Conduct of Life," by Sir John Lubbock; "Music," by Canon Barker; "The Health of the Mind," by Dr. Benjamin Ward Richardson; "What is a Gentleman?" by the Rev. Freeman Wills; "Relations of the Church and Stage," by Edward Terry; "Physical Training," by Herbert Gladstone; "The Religious Aspect of Science," by William Lant Carpenter; "Sentiment," by Arnold White; "The Evening," by the Rev. Arthur Mursell; "Moral Courage, as Exemplified in the Lives of Bishops Patteson and Selwyn," by Miss Patteson; "The Drama in Blue and White," by Henry Arthur Jones; "On the Side of the Angels," by the Rev. Freeman Wills; "Cleanliness next to Godliness," by Dr. Benjamin Ward Richardson; "Is the Game worth the Candle?" by the Rev. R. Cynon Lewis; "Earth to Earth," by Dr. Danford Thomas; "Caught in the Tropics": a Sequel to "In Pursuit of a Shadow," by a Lady Astronomer; "Sonnets," by R. E. Lofft; "The Life of Benjamin Franklin," written by himself, now first edited from original MSS. and from his printed correspondence and other writings, by John Bigelow, in 3 vols; "Belle-rue": a religious novel, by the author of "Shiloh"; "The History of the Rat-Tailed Grey; or, The Curate in Charge," by W. J.

Hodgson, illustrated; "Betrayed by a Shadow," by Raven Dean; "The Newberry Classics," a New Edition of the Poets: The following volumes will be published during the autumn—Longfellow, Scott, Mrs. Browning; "Songs for Elementary Schools," a companion volume to "Hymns for Elementary Schools," set to music by S. C. Cooke, A. Scott Gatty, and Sir John Stainer, words by Edward Oxenford; "Notation": an Intelligent Method of Teaching Numbers, for Infant Schools, by H. L. Wilson; Sixpenny Edition of "The Three Lieutenants," by W. H. G. Kingston; "The Life of our Lord, for the Little Ones," by W. Chatterton Dix.

#### MESSRS. HUTCHINSON & Co.'s ANNOUNCEMENTS.

"The Life and Reminiscences of E. L. Blanchard," with notes from the diary of William Blanchard, by Clement Scott, in 2 volumes; "The Australasian Dictionary of Biography," comprising notices of eminent colonists from the inauguration of Responsible government down to the present time, by Philip Minnell; "The Poets and Poetry of the Century," edited by A. H. Miles, in 8 volumes; "Nut-shell Novels," by J. Ashby Sterry; "Mount Eden," a romance by Florence Marryat; "Love and Mirage, or, the Waiting on an Island," by M. Betham Edwards; "Wedded," by Robert Overton; "A Handy Guide to Australasia," with maps, by G. Collins Levey; a cheap edition of Dean Vaughan's works in 10 volumes; "Demonstrations of Arithmetic," by Clement Davies; "The Low Backed Car," with original photogravures and wood engravings, by William Magrath; a fine paper edition of "Uncle Tom's Cabin," with the original illustrations, by George Cruikshank; "From Middy to Admiral of the Fleet," the Story of Commodore Anson, by Dr. Macaulay; "Up North in a Whaler," by E. A. Rand.

#### NOTES FROM THE LINCOLN REGISTERS.

##### I.

IN the list of those who are accurst in the Province of Canterbury, entered in Bishop Gray's Register, leaf 173, are "all bei pat vseth eny wychecrafte, or gyfe berto feyth or credence;" and the William Ayleward of Henley, named in the last number of the ACADEMY, confessed (in 1464) to having used a charm for chincough:

"Item he knowledged that he cam before Bishop Askhow, sumtyme bishop of Sarum, for he vseth a charme for children that had the Chynkow; And he wold take a gad of Stele, and put it in watir fire hote, and with his lengist fynger he wold put iij dropes in the sick child's mowthe; And then he wold inioyne the fader and moder of the child to say v tymes *pater noster* &c., & as many *Ave marias*, &c.: the which he forswore, as he said."—Bishop Chedworth's Register, leaf 61.

There are several professions of future chastity by widows, of which the following—by Joan Boleyn, about 1440 A.D.—is a specimen, from Bishop Alnwick's Register (1436-50), leaf 54:

"In þe name of the Fader, þe son, and þe holy goste, I, Johan Boleyn, a wydowe, and not wedded, ne to man sured, behote and make avowe to god and to oure lady and all þe company of heven, in þe presence of you, worshipfull fader in god, Sir William, by þe grace of god, Bysshop of lincoln, for to be chaste of my body / and truly and deuotely shall kepe me chaste frome þis tyme forwarde, as long as my lyffe lastys, after þe rule of seynt poull / and with my nawn hand I con-sygne and conferme his."

We may well take next the profession of Sister Constance (and two other sisters,

Petronell and Anne) of the Benedictine Monastery of Little Marlowe, Bucks, in August, 1527, from the Register of Bishop Longland (1521-47), leaf. 85:

"IN THE NAME OF GOD, AMEN! I, suster Constance / petronell / Anne / In the presence of almighty god and our blessed lady seint mary, patrone of this monastery, and all anngelles, and seintes of heven, and of you, reverend fadour in god, John, bishope of lincoln and ordynary of this diocesse / And in the presence of all this honorable witnes / vowe, offerre, and fuly gyve my self to serue allmighty god duryng my lyffe naturall, in this monastery of lyttle marlowe, dedicate in the honour of god and our blessed lady seint Mary.

"And for this intent and purpose, I here renounce for ever, and utterly forsake, the world and propriety [ownership] of temporall substaunce and goodes of the same, And all other wordly delights and pleasures, takyng upon me wilfull poverty / vowing also and promysing ever to lyve in pure chastite duryng my lyffe, To chaunge my seculer lyffe into regular conversacion and religyouse maner / Promysing and vowing dewe reuerence and obedience vnto you, Reuerend fadour in god, John, bishophe of lincoln, and your successors byshoppes / And vnto my lady, and another Dame Margaret, nowe prioressse of this monastery, and to her successors, prioresses of the same /

"And vtterly from hensforth I forsake myn own propre wyll, and nott to folowe the same, butt to folowe the will of my superior in all lawfull and canonycke commandements / And to obserue this holy ordre and religion, accordyng to the holy rule of Seint benedecte, and all the laudable constitutions of this monastery, by the gracious assistance of our lord Jhesu christe. In wytnes whereof, I doo putt a signe with myn own hande to this my profession.

"Relique vero due sorores, vota et professiones sua, eisdem verbis emisserunt / Et quibet ipsarum, propriam suam professionem signo crucis subsignavit tunc ibidem. Presentibus, Magistris luca longland, armigero / Michaele Smale, henrico White, artium magistris / dominis hugone Mathewe and Johanne Roggers, capellanis, ac alijs quamplurimis, &c."

As I do not know how many other of Bishop Longland's English Injunctions have been printed in the *Archaeologia*, I forbear for the present to make extracts from these for Nun-cotton and Studley, and pass on to what surprised me most in the Registers, a Rector's Lease in 1569, not only of his parsonage-house, glebe, tithes, and offerings, but of his church and rectory too, which, I assume, included the advowson. This late lease is stuck into Bishop Chedworth's earlier Register of 1452-72, and begins on leaf 43 of the second numbering. The indenture is dated April 1 in 11 Elizabeth, and is made between "William Clarke, parson of the church and rectorie of Benyngworth [now Benniworth] in the countie of Lincoln, clarke, of thone partie, and William Heneage, of Beningworth aforesaid," gentleman. It witnesses that

"the said William Clarke, upon dyverse good considerations him speciallie moving . . . for him & his successors, parsones of the same church & rectorie, doth demyse . . . vnto the said William Heneage, his executors & assignes, all that his church, rectorie, & parsonage of Beningworth aforesaid, & all the mansion place of the said rectorie & parsonage, with all houses, barns, stables, & other edifices . . . Together with all the glebe landes . . . rentes, tithes . . . ffree chappells, oblacions, offerings, frewtes, obventions . . . To haue & to hold . . . the premises . . . to the said William Heneage his executors & assignes, from y<sup>e</sup> feast of St. Mark the Evangelist next ensuewing the date hereof, vnto the full ende and terme of Three score and seuen yerres. . . . Yeldinge and payinge therefore yearlie to the said Sir William Clarke & his successors, parsones of the said church & rectorie of beningworth aforesaid, Twenntie and fower pounds of good and lawfull englysh money at ij termes in the yeare (that is to say) at the feast of

St. Martyne in wynter [Martlemas Day], & St. Mark the Evangelist, by even porcions."

Here then, is a layman, for £24 a year, put into full possession of all the rector's property and dues as rector, the latter retaining only the spiritual duty or cure of souls. This he covenants with his lessee to fulfill as follows:

"That he, the said William Clarke, his successors & assigns, at their owne proper costes and charges, during the said terme, shall (eyther by them selves or by some other honest, able, and sufficient parson) serve & keep the Cure ther. to syng and say devyne service dayley, & to minister the devyne Sacraments, and to preache or cause to be preached yearleie in the said parish church, fower seuerall Sermons according to gods hollic word, to the parishioners ther inhabiting during the terme aforesayd."

On asking the Dean of Lincoln whether he had ever heard of a like curious case, he kindly hunted up for me a somewhat similar one in the late Hugh Pearson's *Memorials of the Church and Parish of Sonning* (Reading, 1890), at p. 158. On the death of a vicar, Robert Chambers, Vincent Tribe was instituted July 12, 1568, on the presentation of William Barker, lessee of the rectory . . . not by the Dean, as heretofore.

"A new system in the tenure of church property was introduced by Queen Elizabeth, viz., the leasing for terms of lives or years, of lands or titles hitherto held in person by Church dignitaries. . . . William Barker, we conclude, was the first lessee of the Great Tithes of Sonning, under the Dean, on a lease for lives; and it would appear that the right of presentation to the Vicarage was included in this lease, and so continued for about a hundred years."

The Henneages now own the advowson of Ben-niworth. Whether they brought the reversion of it after their 70 years' lease, or continued to hold it wrongfully, I cannot say. If any reader of the ACADEMY can give me a parallel to Clarke's lease of his church and house as well as his tithes and glebe, &c., he will oblige me,

F. J. FURNIVALL.

#### LETTERS, IN PART UNPUBLISHED, OF SAMUEL PEPYS.\*

IV.

*Ballard Letters, Vol. I.*

FOL. 164.—PEPYS TO DR. CHARLETT.

June 25, 1699.

Reverend Sr,—My Cosen Gale (who's Relation is drawn much closer to mee by y<sup>e</sup> Character you give him) brings mee fresh Prooves of a Truth I knew but too well before, I meane your partialitys for mee, unless I knew as well how to retaliate 'm. Hee indeed seems at his first visitt (w<sup>ch</sup> was yesterday) to invite mee to thinke, you doe not wholly flatter his Father or mee concerning him; but I will know more of him, before I quite believe you.

Mr Isted found him with mee in a larger Circle of Philosophers then I have had about mee at once a great While, & all your Honourers. At whose returne from Oxford (whither I finde hee is going, & brings this my thanks for yo<sup>r</sup> last by my Kinsman) I will doe my Cosen y<sup>e</sup> Honour to bee made more known to him.

Your very talke of Yorke-Stayres obliges mee; what therefore would y<sup>e</sup> seeing our Reverend Dr Wallis & you there, doe? Therefore pray make it more then Talke, if you can.

Pray lett not Mr Wanly bee too much press'd with my Demands; for I know his hands & Eyes are full; & of what should not bee interrupted; & therefore I shall contentedly stay his Leasure, without thinking my selfe ill used. And see most respectf<sup>ly</sup> Adieu. . . .

FOL. 165.—THE SAME TO THE SAME.

Clapham: October 29th, 1700.

Reverend Sr,—As impatient as I am to bee among my old Friends againe (as you know who

call'd them) My Books; my Friends on this side y<sup>e</sup> Water are obstinately bent to prevent it, as long as there is one Mouthfull of serene ayre to bee hoped-for this Season; & therefore to render my stay in it y<sup>e</sup> lesse burthensome to mee, have putt mee upon severall little excursions of late into y<sup>e</sup> Neighbourhood, that must excuse my noe sooner acknowledging (as I now most thankfully doe) and answering, your too kinde Letter of y<sup>e</sup> 6<sup>th</sup> instant, & a later of y<sup>e</sup> 15<sup>th</sup>. Bee assured, that I won't bee 3 Days in Towne (& that at farthest can't now bee 10 Days off) before I fall to worke with Sr Godfrey Kneller, with y<sup>e</sup> Materialls you have given mee, to procure his compliance w<sup>th</sup> what we have to aske of him; y<sup>e</sup> state of my owne present Health making mee as sollicitous to secure to my selfe y<sup>e</sup> Honour of doing it, as that of my Reverend & Learned Friend y<sup>e</sup> Doctor's makes it unfit, with respect to his Satisfaction (since hee is pleas'd to take it soe) to yours, & to y<sup>e</sup> Vniversity's, that any Time should bee lost in y<sup>e</sup> having it done. And a most welcome pleasure it would bee to me, to thinke, that what I doe herein could passe for y<sup>e</sup> least Instance of that Veneration, which I should be glad to have opportunities of sheweing greater marks of, towards him. Nor should this (as you know) have been to doe now, had not the Hopes you & I had entertain'd of tempting him some time or other downe by Water to York-Stayres kept mee under an Expectation (by yo<sup>r</sup> Favour) of getting it done here.

Nor would I despayre of what you have in wish, & perhaps in view, abt K. Alfred's head from Dr Ratcliffe; but I have a word to say to you first upon it, if you would employ mee to him in it. I have not yet seen yo<sup>r</sup> Book of Verses, and soe can make you noe present Returne upon yo<sup>r</sup> Complim<sup>t</sup> therein to our 2 Painters.

I know not which of your Misreckonings to finde fault with most; that of our Learned Doctor's, in placing mee on soe neare a Levell in any respect with our late great Chancellor y<sup>e</sup> Lord Somers (y<sup>e</sup> first Meernas of y<sup>e</sup> Age), or Yours, in thinkeing mee a fitt Man to bee ask'd Questions upon anything that has pass'd the Thought of y<sup>e</sup> most learned Professor & my most honour'd friend Dr Gregory. Nevertheless, leaving the former's to be answer'd-for among y<sup>e</sup> venerable Frailty's of his Age & Goodnesse of Nature, I cannot bee so squeamish or remisse in y<sup>e</sup> Labour, as not to take another Post (having a little forraigne Worke extraordinary for this) to see whither it bee possible, for any one usefull Thought to occur to mee, that could escape Dr Gregory, upon a Subject soe Noble, & of which hee is soe absolute a Maister.

FOL. 168.—THE SAME TO THE SAME.\*

Clapham: November 5th, 1700.

Reverend Sr,—I have (because you will have it soe) taken on mee y<sup>e</sup> overlooking my learned friend Dr Gregory's Scheme; but (as I expected) must send it you back as I receiv'd it, findeing noe roome for Animadversion upon any word of it, as to y<sup>e</sup> Scientifick Part at least; whatever, as a Stranger, I might take leave to aske, touching its Aptnesse for Execution, under y<sup>e</sup> Number of Students it seems limited to, & those of each Classe suppos'd all of equal Sufficiencys at their Outsett, & noe lesse equal Addition, Application, & Tractableness in their Progress.

I dare not nevertheless doubt, but this has had its full Consideration with him, who can best judge of it; & that other Point too, of its being to bee executed all in English. Which, though my selfe doe most entirely acquiesce in y<sup>e</sup> present Necessity of; yet how farr it may elcewhere bee thought, to affect y<sup>e</sup> Honour of y<sup>e</sup> Vniversity, your selves are most concern'd to determine.

But as little Qualify'd as I truly am, for offering Ought upon a Scheme, digested with y<sup>e</sup> thoughtfulness & Skill of its learned Author, legible in every Line of it. The Termes nevertheless wherein you require my Opinion & Advice concerning it, joynd with y<sup>e</sup> Dignity of its Subject & Quality of y<sup>e</sup> Persons for whom 'tis calculated are soe forcible; that I cannot omitt my observing to you, my misseing Two Things, which (as much as they

\* Draft printed (in modern spelling) *Diary and Corresp.*, pp. 723 sqq. It has seem'd worth while to reprint it here, as it is not included in Bohn's edition.

may indeed bee thought imply'd therein) seem yet to Mee, to meritt being noe lesse expressly provided for in it, then any other y<sup>e</sup> most weighty Article (that of y<sup>e</sup> Elements excepted) of all its noble Contents: I say, seeme soe to Mee; whose greatest Concernment for its Successse, is owing (I must confesse) to y<sup>e</sup> Consideration last mention'd, & which You have ledd mee to, of its being primarily destin'd to y<sup>e</sup> Service & Improvement of y<sup>e</sup> Youth of our Nobility & Gentry, y<sup>e</sup> choicest & once brightest Ornament of our Nation; and which, if now Otherwise (as they indeed seeme most to complaine, whom I take to have most to answer for it) would still bee soe, were they not (as I feare they at this day mostly are) too soone betray'd to y<sup>e</sup> more Grosse, Contagious, & Destructive Pleasures wayteing them without Doors, for want of an early Ins[t]itution, in y<sup>e</sup> Variety of generous Exercizes & Accomplishments you are here preparing for them; pleasant in y<sup>e</sup> Acquireing, easy in y<sup>e</sup> Retayneing, ever Vsefull, ever Delightfull, suted to y<sup>e</sup> Dignity of their Characters & Fortunes, & (to crowne all) lying allways within their owne Reach, fitt for Self-Entertainment & Home-Execution.

To which what I would now recomend to yo<sup>r</sup> giving y<sup>e</sup> same Regard to, with y<sup>e</sup> Particulars therein, is, first, Musique. A Science peculiarly productive of a Pleasure, that Noe State of Life, publick or private, Secular or Sacred; Noe Difference of Age or Season; Noe Temper of Minde; or Condition of Health, exempt from present Anguish; Nor, lastly, Distinction of Quality, renders either Improper, Vntimely, or Vnentertainyng. Wittnesse, y<sup>e</sup> Unversell'd Gusto wee see it follow'd with, wherever to bee found, by all whose Leasure and Purse can beare it; while y<sup>e</sup> same might to much better Effect, both for Variety and Delight, to themselves & friends, bee ever to bee had, within their owne Walls, & of their owne composures too as well as others; were y<sup>e</sup> Doctrine of it brought within y<sup>e</sup> Simplicity, Perspicuity, and Certainty comon to all other the Parts of Mathematick Knowledge, and of Which I take this to bee equally capable, with any of them; in Lieu of that fruitlesse Jargon of obsolete Termes; & other unnecessary Perplexity's & Obscurity's, wherewith it has been ever hitherto deliver'd; and from Which, as I know of Nothing eminent, or even tolerable left us by y<sup>e</sup> Ancients; soe neither have I mett with One Moderne Maister (forreigne or domestick) owneing y<sup>e</sup> least Obligation to it, for any their now Nobler Compositions; but on y<sup>e</sup> Contrary, chargeing all (& justly too) upon y<sup>e</sup> Happinesse of their own Genius only, joynd with y<sup>e</sup> Drudgery of a long & unassisted Practice. A Condition not to bee look'd-for, from y<sup>e</sup> more Generous & Elevated Spirits of those wee are here concern'd for; and therefore most deserving, as well as most needeing, y<sup>e</sup> Ability's & Application of our present most learned Professor, to remedy.

My other Want is, what possibly may bee thought of lesse Weight, but what nevertheless holds noe lower a Place with mee on this Occasion (whither for Ornament, Delight, Solid Vse, or Easinesse of Carriage, both at Home & Abroad) then any One other Quality a Gentleman can beare about him; though None lesse thought-on, or (which is more) of lesse Difficulty in y<sup>e</sup> attayning; as requiring a small Portion only of y<sup>e</sup> Worke of y<sup>e</sup> Second, assisted with as little as that of y<sup>e</sup> Fifth Classe, I meane Perspective: not barely as falling within y<sup>e</sup> Explication of Vision, or serving only to y<sup>e</sup> laying downe of Objects of Sight; but with y<sup>e</sup> Improvement of it, to y<sup>e</sup> enabling our Honourable Student gracefully to finish & embellish y<sup>e</sup> same with its just Heightenings & Shadowings, as farr as expressible in Black & White: thereby, when in forreigne Travell, to know how by his owne Skill, to entertaine himselfe in taking y<sup>e</sup> Appearances of all hee meets with of Remarkable, whether of Palaces or other Fabricks, Ruines, Fortifications, Ports, Moles, or other publique Views, convertible to y<sup>e</sup> Delight or Service of Himselfe, his Friends, or Country at his Returne. And when at Home to give himselfe y<sup>e</sup> Pleasure & Benefit (on all Occasions of Surveyeing, Building, or other) of being his owne Surveyour & Designer; & with it, of Judging, Correcting, & Improving y<sup>e</sup> Performances of Others, upon y<sup>e</sup> same Subject.

These, I say, are What (with y<sup>e</sup> Freedome you force on mee) I give you as my Conceptions upon this Scheme. Wherein, as Over-weening as I may

probably appeare in y<sup>e</sup> Points I thus propose yor tacking thereto; I perswade my selfe, I shall be forgiven as to y<sup>e</sup> Former (Musick I meane) by all that know how long & neare a Wittnesse I have heretofore had y<sup>e</sup> Honour to bee, of y<sup>e</sup> Effects of y<sup>e</sup> like Institution, upon that Noble & yet (I feare) unparallel'd Lord, y<sup>e</sup> Earle of Sandwich: both as to y<sup>e</sup> whole Cours of y<sup>e</sup> Sciences Mathematicall, under y<sup>e</sup> Direction of y<sup>e</sup> severall then most learned Professours, Dr Ward, Dr Pell, Sr Jonas Moore, & (as I remember) y<sup>e</sup> still Illustrious & my most Reverend Friend Dr Wallis; & more particularly, to that One Article of it which I am here advancing, of Musick; from y<sup>e</sup> then noe lesse celebrated Maisters therein, Dr Gibbons & Dr Child. Without y<sup>e</sup> Actuell Solace of which, more or lesse, I dare not undertake for his having pass'd One entire Day through all his different Scenes of Life, at Land & Sea, to y<sup>e</sup> very Houre, wherein through a Sea of Blood & Fire in the Service of his Prince & Country, hee exchang'd it for that of a State of Harmony, more unspeakable & full of Glory.

Nor is it Lesse I have to quote from y<sup>e</sup> Performances of y<sup>e</sup> same Noble Lord in support of y<sup>e</sup> Latter: as being myselfe Maister of Instances in great Variety, both for Delight & Vse, done by his owne hand; as well of Surveys & Descriptions relating to his private Estate & Buildings, with other publique Views, both at home & abroad, on Shore: as Draughts, Platts, & Carts of Coasts, Harbours, & Ports (our owne & forreigne), performed to his peculiar Honour, & lasting Benefit of his Country, dureing his Vacancys at Sea.

Whereto lett mee add another, though of a lower Quality, of this very Day's Growth, & relating to a Young Gentleman,\* a Servant of your Owne: One neither wholly *Αμαθη*, nor I dare say you thinke him vulgarly furnish'd with other y<sup>e</sup> Ingredients of good Literature qualifying him for usefull as well as delightfull Travell, Who being still on his Tour, begun with y<sup>e</sup> Jubilee, does most sensibly lament to mee (as I doe, on his behalfe, to my Selfe) y<sup>e</sup> Disappointments & Displeasures hee daily suffers, from his Unpreparednesse (oweing to the Suddainesse of his Setting-forth) in this single Article of Drawing: as preventing him in y<sup>e</sup> Collection (hee tells mee) hee should otherwise have had y<sup>e</sup> Pleasure of bringing home with him, of Views most valuable, & such as are hitherto either wholly wanting among us, or lesse accurately performed, then for theyr Worth they ought to bee.

With which, I leave you to thanke yor Selfe for this Impertinence of Mine, & bidding you most respectfully Adieu, rest, &c.

## FOL. 173.—THE SAME TO THE SAME.

Clapham: Saturd. Sept. 12, 1702.

Reverend Sr,—To y<sup>e</sup> trouble of my last, I here give you the additional one I then promised you; & 'tis to tell you, that though I have had y<sup>e</sup> surprising Demand enclosed from Sr Godfrey Kneller, of an opportunity of seeing y<sup>e</sup> Picture once more at his House, which I have therefore this morning hasten'd to him (though actually putt-up in its case) in order only to his overlooking & putting his last hand to it: Yet I have his assurance, that hee will see dispatch it this very day, that my Servant shall certainly have it, to putt on board the Waggon time enough on Monday Morning, soe as to bee at Oxford on Tuesday. And accordingly you will then bee attended by my Workeman, to whom for y<sup>e</sup> University's ease & my owne I have comitted y<sup>e</sup> Care of seeing it carefully fixed in its place, & in every thing adjusted, with a false Cover to bee made of its Case & fastened to y<sup>e</sup> Back of y<sup>e</sup> Picture, as it ought to bee, for y<sup>e</sup> Preserving it from y<sup>e</sup> Wall. For what more I may have to say, I shall (it being late) refer you to what you may please to expect further from mee on this Subject, by y<sup>e</sup> hand of my sayd Messenger, remayning, &c.

C. E. DOBLE.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

QUELLIEN, N. *La Bretagne armoricaine*. Paris: Maisonneuve. 3 fr.  
ROUSSELOT, P. *Pédagogie historique, d'après les principaux pédagogues, philosophes et moralistes*. Paris: Delagrave. 2 fr. 25 c.

\* J. Jackson.

## HISTORY.

MONUMENTA Zollerana. 8. Bd. Ergänzungen u. Berichtign. zu Bd. I.—VII. 1085—1417. Berlin: Mooser. 25 M.

## PHYSICAL SCIENCE AND PHILOSOPHY.

BÖHRINGER, A. Kant's erkenntnis-theoretischer Idealismus. Leipzig: Fock. 1 M. 50 Pf.  
BRUNNHOFER, H. Giordano Bruno's Lehre vom Kleinsten als die Quelle der prästabilierten Harmonie v. Leibnitz. Leipzig: Rautert. 1 M. 20 Pf.  
DR GREGORIO, A. Monographie de la faune éocénique de l'Alabama, et surtout de celle de Claiborne de l'étage parisien. Turin: Loescher. 184 fr.  
KELLER, F. C. Ornithographia rossica. 2. Bd. 3. Lfg. Leipzig: Voos. 4 M. 75 Pf.

## PHILOLOGY.

BLUMER, J. Zum Geschlechtswandel der Lehn- u. Fremdwörter im Hochdeutschen. Leipzig: Fock. 1 M. 50 Pf.  
PORTA linguarum orientalium. Pars XIII. Delectus veterum carminum arabicorum. Carmina selegit et ed. Th. Noeldeke. Berlin: Reuther. 7 M.

## CORRESPONDENCE.

## DISCOVERY OF GREEK TEXTS OF THE THIRD CENTURY B.C.

Queen's College, Oxford: Sept. 3, 1890.

Your readers will be glad to hear the following news.

Among the many curiosities lately brought from Egypt by that indefatigable excavator, Mr. Flinders Petrie, were sundry Greek papyri, which he very kindly brought down here and submitted to our examination. After a week's work, we are able to classify them as follows:

(a) Fragments of the *Phaedo* of Plato, very carefully written, and dating, like all the other documents, from early in the Ptolemaic era. They reach from 67 E to 69 and from 79 to 83 in the marginal paging. The text shows considerable variations from our best MSS.

(b) Fragments of the *Andrope* of Euripides, containing portions of the latter part of the play, not comprised in any of the extant fragments.

(γ) A will, and several official copies of wills, executed in the reign of Ptolemy Philadelphus, giving lists and descriptions of slaves.

(δ) Numerous private letters on various subjects, some few complete, the rest lacerated, but full of curious indications of life and manners.

(ε) A fragment of a speech or essay on the duties of comrades, illustrating them from the behaviour of Achilles to Patroclus. We have not yet been able to identify the author. The date of all the other documents being prior to 240 B.C., this work also is probably of the classical epoch.

We hope to publish the first two of these texts in the autumn, and the rest as soon as they have been properly sorted and studied.

The interest of this early collection of Greek MSS., not only to the scholar but to the palaeographer, is such that we have made this announcement at the earliest moment.

A. H. SAYCE.  
J. P. MAHAFFY.

## THE EXMOOR AND BALLAQUEENY INSCRIPTIONS.

Oxford: August 30, 1890.

Referring to my letter in last week's ACADEMY, I am sorry to say that, owing to an error in the printing of the name on the Winsford Hill stone, one A has been omitted. It should be CARATACI—that is, of course, with the conjoint character for AT expanded—not CARATCI.

Now that I am writing, I may as well revert to the Ballyqueeny inscription, and Mr. Whitley Stokes's letter on it in the ACADEMY of August 23. I adhere to my reading

III///// . . III.

but I cannot feel positive, like him, as to *dreada* being an impossible form. How does

he know that it must be a stem in *d*? It seems to me that there is nothing to prevent a stem originally in *t* assuming the Old Irish form of *dru*, genitive *druad*. I do not recollect, for instance, ever seeing any later form of the Ogmie *Dunacati* written with a *t* or *th*. If he thinks the Gaulish form, which he gives as *druis*, genitive *druidos*, demonstrates that the Irish one was also a *d* stem, I cannot quite agree with him. It differs in vowel, according to his own admission; and how can we be certain about the final consonant of the stem, or at any rate so certain as categorically to pronounce the reading of the Ogam an "impossible form"? Then he suggests that "the error has arisen from the similarity in Ogmie script of *druada* and *droua*." That means, I suppose, that he who cut the Ogam should have made four notches instead of three for the vowels, and two scorings instead of three for the consonants following; and that his apparently careful spacing of the vowel notches was also wrong; that is to say, the workman having wrongly written *o*, and rightly written *a* after it, wrongly wrote a *t* next (instead of *d*) by way of compensation for having wrongly written a previous letter which is not the immediate neighbour of the *t*. That may be so, but it does not look very probable, not to mention that I do not exactly see why it should be assumed that *ua* is older than *oa* in the word in question. If the Ogam engraver has committed an error, that error consists, it seems to me, in his making *t* do duty for *th*, the antecedent of the *th* of manuscript Irish; but that kind of error is so common in Ogam inscriptions that some milder term would be more justly applicable to it. Lastly, suppose it granted that Mr. Stokes is right in regarding the word as a *d* stem, the amount of the engraver's error in point of sound would be expressed by the difference between the sound of *t* reduced to a spirant and *d* similarly treated; and this was possibly no greater than the difference between *th* in "thin" and *th* in "this," consonants which the ordinary orthography of English does not trouble itself to distinguish.

J. RHYS.

## AN OBSCURE PASSAGE IN "THE PEARL."

London: September 1, 1890.

In "The Pearl" (*Early English Alliterative Poems*, ed. Morris, 1869) lines 689-692 appear in the MS., and in Dr. Morris's edition, as follows:

"Of þys ry3twys sa3 salamon playn  
How kyntly oure con aquyle;  
By wayes ful stre3t he con hym strayn,  
And schewed hym þe renge of God a whyle."

I do not know whether it has hitherto been pointed out that the reference here is to the book of Wisdom, ch. x. verses 9, 10—

"But wisdom delivered from pain those that attended upon her. When the righteous [i.e., Jacob] fled from his brother's wrath, she guided him in right paths, shewed him the kingdom of God, and gave him knowledge of holy things."

The second line seems unintelligible as it stands. Dr. Morris glosses *oure* by "prayer"; but I know of no evidence for the existence of the word, and the rendering does not seem to yield any good sense. Unless some better suggestion can be offered, I would propose to read—

"How kyntyse onoure con aquyle—

i.e., "How wisdom obtained honour." The spelling *kyntyse* occurs in the *Alliterative Poems*, and the author uses *quayntyse* in the sense of "wisdom." Possibly *oure* might be a misspelling for *ore*, mercy, favour. This would suit very well so far as the sense is concerned, but *ore* is not elsewhere used by the author;

and metrically *onore* seems better, as the final *e* was not sounded in the dialect of the poems. Perhaps in line 691 *ho* should be substituted for *he*.

HENRY BRADLEY.

DANTE'S "DE VULGARI ELOQUENTIA."

Stanhoe Grange, Norfolk: August 23, 1890.

In connexion with Dr. Moore's remarks (ACADEMY, August 23, pp. 144-5) on the above work, it is interesting to note that Dante's practice was occasionally at variance with the principles he laid down in the *De Vulgari Eloquentia*. After remarking that an author must carefully sift (*cribrare*) his words, he continues:

"sola vocabula nobilissima in cribro tuo residere curabis. In quorum numero, nec puerilia propter sui simplicitatem, ut *Mamma* et *Babbo*, *Mate* et *Pate*; nec muliebria propter sui mollietatem, ut *dolciada* et *placcvole*; nec silvestria, propter asperitatem, ut *greggia*, et caetera; nec urbana lubrica et reburra, ut *femina* et *corpo*, ullo modo poteris conlocare." (Lib. 2. Cap. vii. ed. Giuliani.)

Of the nine words here proscribed, five, viz. *mamma*, *babbo*, *greggia*, *femina*, and *corpo*, occur in the *Divina Commedia*, most of them frequently. In addition to these, Dante uses the words *pappo* and *dindi*, which are the "vocabula puerilia," respectively, for *pane* and *dunari* ("bread" and "money").

It should be observed, however, that, in the passage quoted, Dante is speaking more especially of those who write *tragice*, so that, perhaps, his inconsistency is more apparent than real; for he himself entitled his poem a *comedy*, the style of which he describes (*Epist. Cuni Grandi de Scala* § x. ed. Giuliani) as being "modest and lowly."

PAGET TOYNBEE.

## SCIENCE.

### DARMESTER'S MONOGRAPH ON THE AFGHANS.

*Chants Populaires des Afghans*. Recueillis par James Darmesteter. (Paris: Imprimerie Nationale.)

In his *Letters on India* Prof. Darmesteter has already recorded in a popular form the main impressions and conclusions gathered during a residence of some months on the Afghan frontier; and the texts now published for the first time may be regarded in part—so the author tells us—as furnishing *pièces justificatives* to his earlier essays. But the present volume is far from having only the relative significance of a commentary or a supplement, for in dealing exhaustively and minutely with the complicated problem of the Afghan language the author has raised a striking monument of genius and sagacity; and his solution, though it reverses the judgment of his chief predecessors in the same field, will probably rank among the settled acquisitions of science—*nisi machinis validioribus propulsa in aeternum persistet inconcussa*.

The author's first task is to determine and disengage the phonetic elements which have passed into the language from Persia on the one hand and India on the other. From both sources Afghan has naturally received a considerable Arabic admixture, so that on the whole the borrowed element is threefold—Persian, Hindustani, and Arabic. As a general rule the sounds common to Persian and Arabic are retained, while those peculiar to the latter either disappear or undergo modification; but the most important fact which results from this

preliminary enquiry is that the so-called cerebrals are no genuine feature of the Afghan system:

"Ou a parfois fait intervenir, sans les étudier dans leurs origines, les cérébrales afghanes dans le problème de l'origine des cérébrales indiennes. Les cérébrales indiennes, si rares dans la vieille langue et qui se sont tellement développées dans la période moderne, sont-elles dues, comme le croyaient les premiers fondateurs de la grammaire comparée, à l'influence des idiomes dravidiens où la cérébrale abonde? Ou bien la cérébrale est-elle également connue dans les langues aryennes et est-elle un son aryen primitif? A l'appui de cette thèse on a fait valoir la présence très développée de la cérébrale en afghan. Sans entrer dans le fond du débat, je crois que l'afghan doit être mis hors de question et l'on peut dire, en règle générale, que tout mot afghan qui contient la cérébrale est un mot emprunté à l'Inde."

When thus reduced to its native simplicity, the consonant system of the Afghans is seen to be essentially identical with that of Persian, and essentially different from the Hindustani system—a fact which induces the author to start from the old Iranian rather than from Sanskrit in his inquiry into the origin of the sounds of modern Afghan. Having restored, therefore, with the help of Persian and Zend the phonetic system of old Iranian, he takes the sounds one by one, and examines their treatment at the Afghan stage both singly and in groups in a long list of words common to Afghan and old Iranian. We have not space to follow the process in detail, but a single instance will suffice to show the importance of its results for the student of Zend. M. Darmesteter thus comments upon the Avestic *vazdvare*, meaning "fat" or "fatness," the Afghan *vázda*:

"*Vazdvare*, traduit en pehlvi *vazdvarih*, ce qui est une simple transcription, paraphrasé *nivaki* 'le bien' (*vazdvare aihesh vahishtahé*, 'les biens du Paradis,' Vendidad IX. 166), est traduit par Neryosengh *pivartâ* (*tanvô vazdvare* 'la graisse, l'embonpoint du corps,' Yasna, XXXI. 21). L'afghan vient ici donner une confirmation inattendue à la tradition contre les traductions vagues de l'école étymologique. Les noms propres *Vohuvazdah-Ashavazdah* et *Kerevazda* (*Garsivaz*) sont des dénominations rentrant dans la famille de M. Legras et M. Lemaigre."

Of equal importance are the considerations which tend to show that the *kh* and *g* (a soft guttural), characteristic of Pukhtu or the dialect of the North, are a recent transformation of the *sh* and *zh* which are still preserved in Pushtu or the dialect of the South.

The conclusion, then, of the author's survey of the whole body of phonological evidence is decisive against the theory of Trumpp, who recognized in Afghan a dialect holding, as it were, an independent position between the Iranian and the Indian groups, but nearer to the latter than to the former:—

"Nous concluons que la phonétique et le lexique de l'afghan s'expliquent comme si l'afghan était dérivé du zend ou d'un dialecte très voisin du zend. L'afghan serait donc, pratiquement, au regard du zend ce que le persan est au regard du vieux perse: il ne nous manque que le pehlvi correspondant. Mais ce pehlvi est moins nécessaire, la corruption phonétique et,

comme on verra, la corruption morphologique étant moins avancées en afghan qu'en persan. L'afghan nous offrirait donc pour le zend ce témoin moderne qu'on lui cherchait en vain et que l'on pouvait désespérer de jamais trouver, et les tribus sauvages de la passe de Kaibar, les fanatiques Musulmans des monts Sulaiman, auraient conservé sur les lèvres, mieux que les Parsis de Bombay, la parole des mages antiques et de Zoroastre."

The evidence of morphology, though less precise, tends in the same direction. It is true that in the matter of declension Afghan appears to resemble the Indian dialects more closely than Persian, having preserved distinctions both of theme and of gender, and two cases, direct and oblique; but these distinctions were also marked in Zend and old Persian, and on the other hand the differences between the Afghan and the Indian declension are real and profound, such as those exhibited in the formation of the genitive, and in the syntactical expression of relation by means of particles. In a similar way the resemblances between the Indian and the Afghan conjugation afford no real ground for disturbing the conclusion as to the origin of Afghan. For example, the fact that on both sides the past is expressed passively proves nothing, seeing that Pehlevi employs the same construction, which was also inherited—though subsequently obliterated—by Persian, while the striking resemblance between the Afghan past participle in *alai* and the Hindi form in *il* implies no historical connexion between Afghan and Prakrit, but points simply to the fact that a phonetic change regular in the former is also admitted sporadically by the latter.

In the second chapter the author sketches the history of the Afghans, that is to say, so far as it can be pieced together from the fragmentary notices which have passed here and there into the main currents of tradition, for, as a whole, the Afghans have no history.

"Les Afghans n'ont pas d'histoire, parce que l'anarchie n'en a pas. Pour qu'il y ait histoire, il faut un centre national, et les Afghans n'en ont jamais eu: à présent même, après la fondation de deux empires afghans, celui des Ghaljais et celui des Durrânis, il n'en ont pas encore. Les Afghans de l'Inde et ceux du Yaghistan n'ont pas les yeux fixés vers Kâbul et l'Emir comme vers leur centre national. Au milieu du XV<sup>e</sup> siècle, quand une famille afghane, celle des Lodis, donna une dynastie à l'Inde, la masse des tribus continua à végéter dans ses montagnes. . . . L'histoire nous donne bien de temps en temps des données sur l'histoire de telle tribu ou de tel aventurier: elle ne donne qu'un mot en passant sur le gros des tribus."

The historical traces left by the Afghans in one respect all lead to the same conclusion, namely, that as they now are so they have ever been—"des mercenaires, des pillards, des capitaines d'aventures et au besoin même des gendarmes." For the evidence brought together from varied sources the reader must be referred to the book itself. We would only, in passing, call special attention—as to a happy hunting-ground for the Biblical paradoxer—to the legendary accounts of the descent of the Afghans, on the one hand from certain nobles of Pharaoh, who, after escaping the overthrow at the Red Sea, migrated to India,



and established themselves in the mountains of Sulaimân, or, on the other, from a grandson of Saul, King of Israel. According to the latter legend, which will be seen to bring Afghan history into still closer connexion with "revelation," Solomon's self would once have occupied the rocky brow of the Afghan Olympus.

It is at the outset unlikely that the references, if any, to the Afghans on the part of the classical writers would be either clear or copious. "Ils avaient trop peu d'importance politique : la grande histoire se passait dans la plaine et dans les villes, dans la basse vallée de l'Etymandros." M. Darmesteter admits the possibility that the so-called highland Indians (*rois d'opéïous* 'Ινδοὺς καλουμένους), whom Arrian connects with the Arachosians as forming part of the host of Darius at the battle of Arbela, were Afghans; or rather the possibility that they came from the quarter now occupied by the Afghans:—

"Mais si même les montagnards indiens du satrape d'Arachosie sont les montagnards d'Arachosie, c'est à dire du pays habité aujourd'hui par les Afghans, cette identification purement locale reste assez sterile et ne nous apprend rien sur la continuité d'un élément Afghan, d'Alexandre à nos jours. Il est assez naturel que les montagnes afghanes fussent habitées par des montagnards des le temps d'Alexandre: cela ne prouve pas que les Afghans purs soient les descendants de ces montagnards. Il nous faudrait au moins une continuité dans les noms ethniques."

Now it is precisely such a bond of continuity that appears to be furnished, as Lassen long ago suspected, by the *Πάκτυες* of Herodotus, who would accordingly represent the modern Pakhtûn. Their geographical position, as it may be inferred from the passage of Herodotus (iv. 44), is all in favour of the hypothesis; the difficulty lies in the etymological equation, for we have seen that the form *Pakhtûn*, *Pukhtûn*, is not primitive, but a modification of the earlier and still surviving *Pashtûn*, *Pushtûn*. Prof. Darmesteter solves the equation by substituting for the root of *Pashtûn* itself the form *parshiti* or *\*parshitu*, to which it must be referred in the earlier language, if the popular explanation of the name as meaning "highlanders" be accepted as the true one.

"Dans cette explication, *Pashtûn* serait dérivé de *pusht*—par suffixe *ân* (anciennement *âna*), et signifierait 'montagnard, Highlander,' par opposition aux gens de la plaine, aux *Tâjik* du temps. Mais le mot devenu *pusht* en persan et en afghan est dans la vieille langue *parshiti* ou *\*parshitu*. Si donc les Pactyes sont nos Afghans, il faut admettre, ce qui n'est pas inadmissible, que *Πάκτυες* est une transcription imparfaite pour *Παρστυες* ou plutôt *Παρσθτυες* et que le *kt* des Grecs représente le son exotique *rsh*."

And in this way we are prepared to recognise with little difficulty the reappearance of the Afghans in the *Παρστυῆται* (? for *Παρστυῆται*) described by Ptolemy as the most northern of the four tribes inhabiting Arachosia.

With regard to the literature, a broad distinction in point of character must be drawn between what is written and what is preserved orally. The former kind, which, beginning with the heretic communist Bâyezid Ançari in the sixteenth century, may be said to have its roots in the rich soil

of theological controversy, is eminently learned and artificial; but, moulded and penetrated by Persian influence, its value as an expression of the manners and genius of the Afghans is comparatively slight. On the other hand—

"La littérature véritable des Afghans, la seule que le peuple comprenne et apprécie et qui, à son tour, donne de lui une peinture réelle, c'est la littérature orale, et pour en prendre la forme la plus saisissable, parce qu'elle est fixée par le rythme, ce sont ses chansons."

It is at the outset remarkable that the bard or *dum*, in spite of his influence and sympathy with the people, is not Afghan by blood. This follows from the fact that the pure-bred Afghan condescends to two forms of employment and two only—war and agriculture. All other trades and professions are left to the inferior castes, and from these the bards are recruited. It is needless to add that the literary poet, who has received a higher education, and is immersed in prettinesses "from the Persian," looks with a becoming contempt upon the low-caste effusions of the *dum*.

Of the songs collected and edited by M. Darmesteter, the most important and interesting are naturally the historical, which extend over a period of nearly fifty years, from 1828 to 1881. In fact, the whole history of modern Afghanistan might be rewritten from the popular poetry. According to the chronicler, *Hayât Muḥammad*, the rising of 1839 against the English was to a great extent due to the excitement produced by the bards—a circumstance which appears to have escaped the notice of Kaye, the English historian of the event, *à propos* of whom M. Darmesteter remarks:

"L'historien anglais de cette guerre n'a pas un mot pour ces chansons dont probablement il ignore l'existence. Imaginez un historien racontant les guerres de la Révolution sans connaître la *Marseillaise*."

With regard to the love-songs, the general reader will probably be concerned to hear that their poetical value is slight, with the single exception of the ballad of the mad poet of Abbottabad (No. 77)—"une chose unique, 'moitié Baudelaire, moitié cantique des cantiques.'" But, on the whole, and in conclusion:

"cette poésie a une chose qui fait tout pardonner, la passion et surtout la simplicité, l'expression directe et spontanée, ce don suprême qui manque à notre décadence intellectuelle."

It has been impossible within narrow limits to give any but a faint idea of the character of this masterpiece or of the qualities displayed in its execution. Suffice it to say that a task of three-fold difficulty and complexity has been worthily accomplished by one who combines in a conspicuous degree the endowments of the philologist, the historian, and the poet.

S. ARTHUR STRONG.

#### CORRESPONDENCE.

THE GODDESS KADESH AND THE SEMITISM OF THE HITTITES.

London: August 26, 1890.

Dr. Puchstein, of Berlin, in his recently-issued *Pseudohethitische Kunst* (with the general conclusions expressed in which I can by no means

agree), makes a suggestion with regard to the goddess Kadesh—or "Qedesch," as he gives it—and the Hittite city of Kadesh which merits attention. This goddess is represented, on Egyptian monuments, standing on a lion, after the fashion to be seen on the sculptures of Boghaz-keui and elsewhere. Dr. Puchstein thinks that, if the goddess is to be associated with the city of like name, there is then evidence that the ancient Hittites conceived of their deities in the same manner as did the Assyrians—and, it may be added, the Babylonians, who, in this particular, are not to be sharply distinguished. And, according to the treatise ascribed to Lucian, the Syrian goddess, at the temple of Hierapolis, was borne by lions—a statement corroborated in the main by Roman coins of Hierapolis.

There are, I believe, in existence at least three bas-reliefs representing the goddess Kadesh, accompanied on her right by an Egyptian ithyphallic deity, and on her left by the Phoenician or Syrian god Resheph. One of these bas-reliefs is in the British Museum, and others are in the Louvre and at Turin. In the British Museum example the name of the goddess is inaccurately given, "having been, by an error of the artist, substituted for the final sibilant, so that we should have to read the name *Katon* (little)—a Semitic name truly, but one entirely unsuitable to a goddess represented as much taller than the accompanying figures. That an Egyptian sculptor should fall into error with regard to the name of a foreign deity is not at all wonderful, especially when, as in this case, the letters are similar; and Mr. Le Page Renouf tells me that errors of one kind or other are far from uncommon in the Egyptian texts. At Paris, and I believe also at Turin, there is no doubt respecting the final letter, so that the name of the goddess is Kadesh or Kodesh,\* that is, "Holy," or "Holiness." The three deities on the monument at Paris are figured by M. Pierret in his *Panthéon Egyptien*. The goddess has upon her head a crescent moon, within which is an orb. A consideration of the whole of the facts can scarcely leave the matter in any doubt that the goddess is no other than the great Asiatic goddess Ishtar or Ashtoreth, associated alike with the planet Venus and with the moon. She may have acquired the name Kadesh by transference from cities where she was pre-eminently worshipped, especially the noted city on the Orontes. The last named would be in this case the most probable on account of its prominence, and the great battle which was fought there between the Egyptians and the Hittites.† On the other hand, the name Kadesh, "Holy," may be regarded as assigned to the goddess merely on account of her peculiar sacredness. If this view is taken, the remarkable fact emerges that an adjective with masculine form is used with reference to a feminine deity. But, regarding this deity as Ishtar, Ashtor, Ashtoreth, an explanation is not very far to seek. Not only have we the androgynous Ashtor-Chemosh of the Moabite

\* Brugsch gives as the name "Kadosh" (*Egypt under the Pharaohs*, Eng. trans., vol. i. p. 245). But this vocalisation is less probable.

† The name of the city Kadesh had not been found till lately in any cuneiform inscription. Mr. Pinches has now, however, deciphered a tablet in the British Museum on which the name occurs. The tablet relates to the transfer of three cows and their young one by Milki-idiri governor of Kadesh (Kidish or Kedesch). The transaction took place in the fortieth year of Nebuchadnezzar. But as the place where it occurred was Tyre, there is at least a possibility that the Kadesh referred to may have been a town or city nearer to Tyre than was the Kadesh on the Orontes. It should be noticed that the name of the governor is Semitic. Mr. Pinches's translation is, I believe, to be published in a forthcoming volume of the new series of *Records of the Past*.

Stone, but also among certain Semites there was a male Ashtor.\* According to a cuneiform inscription (*W. A. I.*, vol. iii. p. 53), as translated by Prof. Sayce, the androgynous character of Ishtar was associated with the planet Venus as a morning star and as an evening star, Venus being in the former case masculine, and in the latter feminine.†

But what I particularly wish to bring out is that a goddess depicted after the Hittite manner bears a name identical with that of a very prominent Hittite city, this name being in form Semitic or even Hebrew.‡ The indication thus furnished should be taken together with other indications of Semitism furnished by the Hittite monuments, though it would be exceedingly rash to affirm that the Hittite hieroglyphs were used only by persons speaking Semitic dialects.

I may here append a remark with regard to the occurrence of the equilateral triangle on Hittite monuments, a matter to which I made some reference in a communication to the ACADEMY, Aug. 13, 1887, and which I discussed more fully in *Nature*, April 26, 1888. I had a good while before detected that the symbol of divinity or sacredness on the Hittite monuments in the British Museum is the straight stroke and crescent (see *Nature*, April 19, 1888). I ought to have noticed that the equilateral triangle standing on three pillars or supports occurs on one of the Museum monuments with the sign of divinity or sacredness doubled above it, thus confirming the opinions which I had expressed. The monument is that having a figure standing in relief above the inscription, which is one of the three more considerable inscriptions obtained by the Museum from Jerablûs. The symbols alluded to occur in the last line but one to the spectator's left.

THOMAS TYLER.

#### THE ARYANS.

Settrington Rectory, York: August 30, 1890.

There are two difficulties in Prof. Sayce's argument which I should be grateful if he would solve.

First, he assumes that all the brachycephalic people of Western Europe belonged to one race. No one will question his assertion that the brachycephalic Auvergnats are dark, but he goes on to say that "there is no evidence at all" that any of the brachycephalic people of the Bronze Age were blond. Instead of there being no evidence, it seems to me that the evidence is overwhelming. The tall brachycephalic people of the Bronze Age, whose remains are found in the British round barrows, must be identified with the Celts of the south and east of England. Now Strabo says that the hair of the Coritavi (Lincolnshire) was yellow; Lucan says the Britons were *flavi*; Silius Italicus says they had golden hair; Dio Cassius describes the long xanthous locks of Boadicea.

Not only was one brachycephalic race tall and fair, and the other short and dark, but the skull of the Auvergnat differs in essential points from that found in the round barrows. The low parietal angle of the Auvergnat skull is by itself sufficiently distinctive.

Prof. Sayce then proceeds to identify the Auvergnats with the Galtchas of Central Asia.

\* Driver's *Samuel*, p. xci., after Baethgen.

† *Trans. Soc. Bib. Arch.*, vol. iii., Sayce on "Astronomy and Astrology of the Babylonians," pp. 196, 197. Prof. Sayce adds, in a note, "The Assyrian word here is very remarkable, *zi-ca-rat*, as if one could coin a term like 'male-ess.'"

‡ As Mr. Renouf observes, the Egyptian monuments alluded to may be reasonably regarded as executed at the time when especially the Egyptians had relations with the Syrian peoples, some 1200 or 1300 years before Christ.

The bronze culture, he says, came from Asia. Therefore he sees "no way of avoiding the conclusion" that the brachycephalic people of the Bronze Age were also of Asiatic origin. To me the way seems easy. Archaeology proves decisively—(1) that that Auvergnat race arrived in Western Europe early in the neolithic age; (2) that the brachycephalic Auvergnats are not of the same race as the brachycephalic people who in this country we associate with the use of bronze; (3) that the bronze culture was not introduced by immigrants, but that it spread over Europe from the Mediterranean northwards, from tribe to tribe, by the peaceful processes of commerce at a time subsequent to the arrival of both the brachycephalic races.

Lastly, Prof. Sayce says that the typical Gaul resembled the typical German so as to be indistinguishable. It is true that ancient writers describe both as tall, fierce, and with red or yellow hair. But the resemblance was superficial only. The Roman writers were not anthropologists, and we now know that the skulls of the two races were very different. The typical German skull is seen in the row graves. It is highly dolichocephalic, with a mean index of 71.3, and it is platycephalic in the extreme. The typical Celtic skull is found in the round barrows. It is brachycephalic, with a mean index of 81, and with a well-formed coronal arch.

In face of these facts, it seems as difficult to identify Gauls and Germans as to identify the short Auvergnats with the tall brachycephalic people of the round barrows; and if either of these identifications fails, then Penka's theory, which Prof. Sayce adopts, breaks down entirely.

ISAAC TAYLOR.

#### SCIENCE NOTES.

PROF. FLOWER and Mr. Lydekker are engaged in preparing for publication *An Introduction to the Study of Mammals, Recent and Extinct*. It is based mainly upon the articles contributed by the first named author and Mr. G. E. Dobson to the ninth edition of the *Encyclopædia Britannica*; but much new matter will be added, and the whole brought up to date. The publishers are Messrs. Black, of Edinburgh, and the work is expected to appear before the end of the year.

A WORK ON *The Birds of the Japanese Empire*, by Mr. Henry Seebohm, illustrated with numerous woodcuts, is nearly ready for publication by Mr. R. H. Porter. The same publisher has in the press *The Birds of Sussex*, by Mr. William Borrer, with a map of the country and six coloured plates by J. G. Keulemans.

THE library of the late Dr. Francis Day—consisting of about 1200 volumes, bearing more particularly on fishes and fish culture—was presented on his death by his daughters to the Cheltenham public library; and it has been included in the catalogue just issued by the chief librarian, Mr. William Jones.

THE Australian Association for the Advancement of Science will hold its third annual meeting at Christchurch, New Zealand, in January, 1891, when Baron F. von Müller will resign the chair, and Sir James Hector, president-elect, will deliver an address. Information may be obtained from Mr. A. Vaughan Jennings, 27, Chancery-lane, the local secretary in London.

#### PHILOLOGY NOTES.

THE English Dialect Society has now ready for issue to its members (through Messrs. Kegan Paul, Trench, Trübner & Co.) its two

volumes for the current year, which form Nos. 60 and 61 of its set of publications. These are: *English Dialects: Their Sounds and Homes*, by Dr. Alexander J. Ellis, with two maps of the dialect districts, being an abridgment of the author's "Existing Phonology of English Dialects," which forms Part v. of his "Early English Pronunciation," with a selection of the examples reduced to the glossic notation; and *A Glossary of Dialect and Archaic Words used in the County of Gloucester*, compiled and collected by J. Drummond Robertson, and edited by Lord Moreton. Among the other works in hand are: *Norfolk and Suffolk Words*, by Mr. Walter Rye; *The Strong Verbs in the Modern Dialects of the South of England*, by Dr. Karl B. Bülbring; and a Dictionary of English Bird-Names, by Miss Ellen Shadwell. The treasurer of the society—to whom subscriptions should be paid—is Mr. George Milner, The Manor House, Altrincham, Cheshire.

DR. CHRIST'S *Griechische Literaturgeschichte* (noticed in the ACADEMY of August 9) will be followed by a *Byzantinische Literaturgeschichte*, by Dr. K. Krumbacher; and Dr. Schanz's *Geschichte der römischen Literatur im Altertum*, by a *Geschichte der römischen Literatur im Mittelalter*, by Dr. Traube.

#### FINE ART.

##### MR. HOLMAN HUNT'S NEW PICTURE.

THE picture on which Mr. Holman Hunt has been engaged for the last two years, "May Morning on Magdalen Tower," is now at last finished, and will be exhibited at the beginning of the winter season at some gallery in the West End. Mr. Hunt has taught us to expect something new—a fresh conquest—in every picture; and the latest of the wonderful series has certainly that novelty which he prizes so greatly, and which comes to us with so refreshing a difference from the work of the ordinary artist. The subject—that beautiful Magdalen ceremony of singing a hymn on the tower at sunrise on May-day—is not perhaps of the obviously picturesque kind; beautiful it is when one thinks of it, and impressive when one hears of it, but somewhat less charming in the actual crowd and crush that one really sees. Mr. Hunt has shut out the unruly spectators, admitting one only, for a purpose, and with a distinct gain to the effect. And he has arranged his group of singers, and—with a "poetic licence" for which there is a certain historical justification—decorated them, putting flowers in the boys' hands, wreathing them around the surplices, strewing the foreground with them. The pictorial beauty of the subject is undoubtedly increased by these indications of the floral nature of the festival.

The scene is the south-eastern corner of the tower, looking down on the Ilfley Road, of which one just catches a glimpse or two—red roofs and the green of trees—through the battlements between the pinnacles. The early morning sky—the time is five o'clock—breaks up into patches of fleeting blue and green and pink, with fleecy clouds, flushing into rose, across it; birds fly in wavering lines against it, some in the distance, others quite near, passing across the sunrise. The lead of the roof slopes down to the left; all the figures are on a slightly inclined plane. To the right are the Fellows, six in number, with a single spectator. Then come other figures—choristers, young men and boys in white—grouped with a cunning carelessness; and, between these and other tiers of singers, apertures through which one sees the roofs and gardens, similar arches again revealing the landscape below in advance of the figures. The foreground is strewn with flowers in heaps and bunches, some of them placed in

a large silver bowl, an interesting piece of plate, given to Magdalen during the reign of Charles II. The faces are mostly portraits, several of historic interest. The one on the extreme right is Dr. Parratt, the organist at Windsor. Dr. Burdon Sanderson, the professor of physiology, rests his hand against a portion of the battlements; he wears his M.A. gown, with the scarlet hood slipping round in front, the result of a happy accident. Next to him is Sir John Stainer, in a surplice; then Mr. Bramley, who holds his cap in his hand, showing the lining. Then comes Dr. Bloxam, to whom the continuance of the ceremony is due; he wears his red and black D.D.'s gown. Mr. Warren, the President, stands next; then, nearest to us, comes the visitor, a Parsi, Mr. Cama, who represents the actual fire-worshipper, and clasps his hands, bowing his head reverently in adoration of the sun. He wears a white robe, matching the white of the surplices, and a scarlet turban, with white and yellow designs. The other men, in front and to the left of the picture, are Mr. Garland, who sings in the college chapel; the choirmaster, Dr. Roberts; and, by his side, Mr. Sherwood, the master of Magdalen School. Out of the eighteen choristers, seven are really in the choir; of the others, some are painted from choir boys at Fulham. The little boy who stands nearest to us in the row in front of the Fellows is Mr. Hunt's youngest son; in the same row is a son of Sir John Stainer; there are two sons of the late Lord Napier. The portrait-painting is wonderfully fine, in Mr. Hunt's minute, vivid, conscientious manner; and equally wonderful is the variety of effect, alike in faces and figures. The arrangement of the drapery—the white folds, so varied, natural, and beautiful—is specially worthy of note; and the boys group themselves with a boyish wilfulness, some of them turning jauntily or gaily regardless of the choirmaster, holding their music regardless of the notes.

The picture is alive; it has a new kind of beauty, brings a new element into Mr. Hunt's work; and if it has not the witchery and the conquering force of "Claudio and Isabella," of "The Scapegoat," of "The Two Gentlemen of Verona," of "The Light of the World," it has its own charm and power, and comes worthily into the line of those past and unsurpassable successes.

ARTHUR SYMONS.

#### OBITUARY.

DUBOIS-PILLET.

News has just reached me of the death of Dubois-Pillet, one of the group of "néo-impressionistes," which also comprised Signac, Georges Seurat, Camille and Lucien Pissarro.

Louis-Auguste-Albert Dubois-Pillet was an officer of the Republican Guard—as such, thoroughly military, upright, courteous, and severe. In his other aspect he appears as one of the most courageous of the reactionary painters of the last decade.

His artistic life dates actually from his admission to the Salon in 1877. It is a mere date, the fact is otherwise of no account. Refused at the Champs Elysées each succeeding year, he comes first into notice in the incongruous Tuilleries Exhibition (May, 1884). Among the many who remarked his "Enfant Mort" was Emile Zola, who in *L'Œuvre* describes it, attributing it, under the same title, to his hero Claude Lantier.

The Tuilleries Exhibition, a reflection of the historical Salon des Refusés of 1863, with a parallel in our "Rejected" Exhibition of a year or two ago, was an experiment not to be repeated. Before it broke up, Dubois-Pillet contrived a conference of some of the exhibitors with a view to the formation of a permanent society.

In less than a week, by his energy, rules were drawn up, approved, and published; and the Société des Artistes Indépendants was organised—in the face of every kind of difficulty, not least the timidity or indifference of its members. In December of the same year, the Indépendants opened their doors for the first time.

Dubois has been a prolific contributor to their exhibitions, sending a great variety of subjects—landscapes saturated by the intense blueness of the sky, the trees and other forms defined with purple, resulting from the fusion of the blue of the air with the ruddiness of the ground, the purple in its turn forcing contiguous objects into orange, yellow; landscapes with floating, immaterialised distances, and vibrating withal with a diffuse and ambrous light; portraits and figure-subjects strong and virulent in colour; still-lives of strange harmony; brilliant flowers; fruits even. There is quite a personal sweetness about his compositions; his somewhat blonde vision gives to the oil a velvety texture, a dusty appearance of pastel.

Out of France, his pictures have been seen two or three times at the Expositions des Vingt.

To the Impressionistes—the wider school that includes under one name such varied artists as Edouard Manet, Degas, Claude Monet, Raffaëlli—it seemed that the presence of air and light in no matter what composition directly seen was cruelly misinterpreted, when not altogether ignored, by traditional painting; they thought that the conventional method, with universal receipts to give the impression of tone, based on the assumption that every object is isolated, and all are lighted with absolutely the same light, was powerless to note the varied and complex reflections upon which the life and vibration of an actual landscape depend. One means of escape from the limitations of tradition lay in the device of modelling by means of colour juxtaposition, discarding tone mediums altogether; in this way they contrived to envelop their subjects in air and light. Later came the artificial decomposition of colour (Claude Monet), but at this stage it was quite arbitrary.

The "néo-impressionistes," in 1884 and 1885, first ventured to rigorously apply the theory of colour, of which Mr. Rood's work is the prime source, and of which MM. Charles Henry and Félix Fénéon have written, in its application to painting. They proceeded to decompose colour in a scientific manner, with a view to a definite recomposition upon the retina of the spectator, thereby substituting "mélange optique" for "mélange matériel." A canvas painted in application of this theory presents, on close examination, a monotonous, multicoloured speckling. At a sufficient distance the eye, as is scientifically inevitable, recomposes surfaces of colour with a luminosity that the same components cannot produce if mixed upon the palette.

M. Dubois-Pillet was born in Paris on October 28, 1846, and died at Puy-en-Velay on August 18.

JOHN GRAY.

#### CORRESPONDENCE.

FAENZA AND CAFAGGIOLIO.

Homburg: Aug. 26, 1890.

Since the publication of my notice on Prof. Argnani's book, in the ACADEMY of August 9, I have been made aware of a review of that work by Dr. Umberto Rossi, published in the fourteenth number of the Nuova Serie of the *Arte e Storia*, which appeared at Florence on May 31 of this year, its author having courteously sent me a copy.

It is satisfactory to find that my opinion is in the main and in many particulars corroborated by Dr. Rossi, who is, however, naturally less inclined to be severe in his criticism of a compatriot's work. He fully agrees with me

in condemning the hasty conclusion of Dr. Malagola as to the Casa Fagioli being the real source whence all those pieces of maiolica signed with the name *Cafaggiolo*, variously spelled, and with the monogram of P and Z combined, were derived, and as to the non-existence of the Tuscan *bodega*. He confirms my opinion as to Argnani's error in ascribing to Faenza alone, the production, in the early fourteenth century, of those wares having a white *engobe* beneath the plumbiferous glaze and the *lavori-a-stecco*, the *sgraffiati* mode of decoration. He also shows that the stanniferous glaze was in use in Tuscany probably as early as the *trecento*.

Dr. Rossi considers that the Casa Fagioli of Faenza has but small claim for consideration, agreeing with me that the whole theory built upon documents recording that one Guido Faxolus and his companions worked in 1530 "*ad exercitum figuli de terra super rotam*"—mere rough *terraglia* formed on the wheel, some of which might, possibly, have been made for subsequent decoration by artistic hands—is valueless, and in no way proves that this humble Guido was the *maestro* of a Casa Fagioli of equivalent importance with the Casa Pirota.

More important still is the announcement that the erudite Prof. Milanesi is now occupied in finishing a *storia completa* of the ceramic productions of Tuscany, based upon documentary evidence discovered by him, confirmed by fragments and whole pieces brought to light by excavation. He will shortly publish the documents on Fattorini and his predecessors at Cafaggiolo. These will prove that *fabriques* existed in various localities of Tuscany at which, in the fourteenth century, lead-glazed wares having a rude but characteristic decoration were made; and that, towards the end of the *trecento*, wares with a stanniferous glaze were produced. Decorative vases were also made by the Della Robbia. Towards the end of the fifteenth century Faentine artificers came to Tuscany, and about that time the Cafaggiolo *bodega* was established. The *fabriques* at Florence were not of long duration, leaving scarcely a trace after the middle of the sixteenth century. Cafaggiolo, however, continued under the direction of Antonio Fattorini (whose initials occur on the Galiano and other plates referred to in my last notice), but the productions were then inferior; poor imitations of the Urbino grotesques became the fashion—as we find in 1600 at Rome. A *fabrique* existed at Galiano and one at Monté, on the road to, and both probably dependent on, Cafaggiolo, the latest signed and dated piece of which is that of 1570 (Delange). The production of porcelain and of white maiolica then occupied Francesco de' Medici, who brought artists from Faenza for the work. After his death Nicolo Sisti obtained from the Grand Duke Ferdinand the right of producing porcelain and maiolica in Florence and at Pisa.

C. D. E. FORTNUM.

#### INSCRIPTIONS OF THE EMPEROR PIAVONIUS.

Daun: Aug. 27, 1890.

To the notes on PIAVONIUS already printed in the ACADEMY, I may perhaps add an inscription on a mosaic found at Trier and now in the museum there. It is made of black *tesserae* on a white ground:

M · PIAVONI · VICTO  
RINVS TRIBVNVS · P  
RET NORVM

On the question of "PIAVONIUS" against "Pius Avonius" I can offer no opinion. The latter expansion has lately been denied by M. Mowat, but, so far as I can see, without adding to our knowledge of the name. However, I know no instance of a point being inserted after the I of PIAVONIUS.

F. HAVERFIELD.

## NOTES ON ART AND ARCHAEOLOGY.

THE Fine Art Society will have on view next month a second series of drawings of birds by Mr. Stacy Marks.

MESSRS. SEELEY & Co. have now ready an index to the twenty volumes of the *Portfolio*, which form the first series, ending with December of last year.

MR. R. R. ROSS has presented to the Manchester corporation fifty-eight water-colour drawings by deceased British artists, under one simple condition—that they shall be exhibited together and without charge in the Royal Institution. Many of these drawings are of great value, examples being included of David Cox, De Wint, Copley Fielding, Cotman, Prout, and George Cattermole.

THE following is a summary of the results hitherto obtained in the comprehensive excavation of the site of Silchester, which is now being conducted by the Society of Antiquaries. Until the present work nothing was known of the great western gate of the city except its site; but the present excavations have disclosed most interesting remains of this gate, under which passed the traffic along the main road through the Roman city. The roadway at the west gate was spanned by two arches. Among the massive fragments of the masonry uncovered is the impost of the gate, from which two arches sprang; and the mouldings on one side may be noted, cut away in order to allow the doors to shut against it. There are found to be two guard-rooms on each side of the gate, those on the south being most perfect. The wall here has a thickness of twelve feet, which decreases as it rises from the ground level; and it is backed by a great mound of earth. One point for investigation is whether or not this mound is of earlier Celtic origin. A paving of flints forms apparently a pathway to the top of the mound. At the west gate a fragment of a fine Corinthian capital has been found. As it has no connexion with the structure, it was apparently brought there for some purpose during the occupation of the city. The remains of the west gate are admirable specimens of masonry, large blocks of oolite and other stone having been employed. Among the objects found on the site is a large strip of iron pierced with nail holes, which evidently bound the bottom of a door of the gate and furnishes an idea of its massive thickness. A portion of an iron pivot has also been unearthed. The *insula* which is being dealt with is in proximity to the museum. A house has been excavated at the north-west corner, the museum, in fact, standing on a corner of it. Traces have been found of another large house at the north-east corner. Between the two houses there is a considerable area of open ground. The explorers are led to conjecture that in each square there may have been a certain number of houses with much open ground, consisting of courtyards and gardens. From its size and from the remains, it is considered that the house excavated was that of one of the wealthier inhabitants of the city. During the excavations, and principally at the *insula*, a large number of objects of antiquity have been unearthed. These have all been carefully labelled and classified, and occupy shelves in the temporary office.

MR. J. PERRIN has received the commission for a statue of Condorcet, to be erected on the left of the Institut, at Paris.

M. RAVAISSON has now concluded the reading of his revolutionary memoir before the Académie des Inscriptions—to which we have before called attention in the ACADEMY—upon the Venus of Milo. As the final result of his study of the statue, of the fragments associated with it, and of the configuration of the base,

he concludes that it once formed part of a group with another personage, who placed his left hand upon the shoulder of the Venus, and towards whom she raised her right hand. This second personage, from a comparison of many ancient monuments, resembled the statue in the Louvre which has been for long taken to be an Achilles, but is really Mars. The original composition, from which the Milo statue was copied, represented Venus soothing and perhaps disarming the god of war. Its first authors were Alcámenes and Phidias. It was called the Venus of the Gardens, because it was placed in the district of Athens so-styled, which included the Ceramicus and the Academy, where the illustrious dead were buried, and where youth was glorified as in their presence. The Borghese Mars bears on his right leg the fetter proper to captives; and this emblem teaches us to recognise here, deified as Mars, Theseus, the hero of Athens, who had undergone voluntary servitude in order to free his fellow-citizens. The group, continued M. Ravaisson, conforms in its composition to the notions of apotheosis which almost all funerary monuments of antiquity suggest, and also to the ancient idea of heroism which represents, by the union of Venus (identified, as often, with Proserpine) with Theseus (transformed into Mars), the final deification crowning the heroic life. Accordingly, imitations were made, as time went on, to ornament tombs.

## MUSIC.

## MUSICAL PUBLICATIONS.

WE have received from Edwin Ashdown:

*May Song, Gondolier* for pianoforte, by H. Lichner. The first has a flowing theme, but the accompaniment is heavy; the second is a short and simple song without words. *Andante and Scherzo* for pianoforte, by Albert Fox. The *andante pastorale* is smooth and graceful; the quick movement which follows is somewhat vague. *Quatre Morceaux de Salon*, par François Beer, are short and easy pianoforte duets; the "Gavotte de grand mère" is not very quaint, and the loud bang at the close is modern and vulgar. The "Cradle Song" (No. 4) is most to our liking. *Twenty-four Studies*, for the pianoforte, by A. Loeschorn. Two Books, Op. 190. These studies are, as the composer himself styles them, "easy and melodious;" they are written in all the major and minor keys. The opus number shows that M. Loeschorn has had some experience; he is, in fact, a well-known teacher in Germany. The studies are good and useful.

From the London Music Publishing Company:

*The Organist's Quarterly Journal*, Parts 86 and 87. Part 86 contains a march in D, by E. Silas. The opening theme is effective, and the points of imitation are cleverly managed. The smooth trio in the key of B flat is agreeably harmonised: later on its subject serves as bass to a passage of massive harmonies in the principal key. The piece concludes with a bright coda. Dr. W. J. Westbrook contributes a pleasing *Andante*, founded on the chimes of St. Mary's, Cambridge. W. Molineux's Fantasia on "a favourite hymn-tune" is not a strong composition. An "Allegretto," by Ferris Tozer, is melodious and shows the influence of both Mendelssohn and Schumann. The "Bridal March," by W. H. Sangster, in Part 87, has some good things in it, only it would well bear curtailment. Dr. J. H. Mee's "Chorale" is sound and solid. An "Adagio," by Dr. J. Makinson Fox, opens with a taking theme; but though the movement is short, the absence of modulation produces monotony.

*Sonata* in F major for piano and violin, by

Erskine Allon (Op. 19.) An *andante maestoso* serving as introduction is founded on an excellent theme given out first by pianoforte. The *allegro moderato* is an effective movement: the theme just mentioned serves as second subject. The slow movement is broadly conceived, and worked out with much skill. The *finale* is full of life. Mr. Allon is a serious musician, and shows courage in writing work of this kind rather than the ephemeral pieces so much in vogue. In this Sonata the music, though on the whole interesting, betrays perhaps too much effort; and Mr. Allon would do well to write, at times, more comfortably for the pianist.

*Annie of Lochroyan*, traditional Scotch Ballad, for soprano solo, mixed chorus and orchestra, by Erskine Allon (Op. 20). It is difficult to judge of the effect of this Ballad from a vocal score, but we are inclined to think that it will prove decidedly effective. So far as we are acquainted with the composer's works, this seems one of his best. The music is fresh, the harmonies skilful, and the workmanship of a high order. The conception of the whole is essentially dramatic. The soprano solo is, of course, the unhappy maiden herself, while the chorus tell of her sorrows and sad fate. The theme of her first song, which has a Scottish flavour, runs through the work; the wicked mother is also represented by a motive. Thus we have two contrasting elements. The music is quite modern in character, and shows the spirit rather than the letter of Wagner; the influence of Dvorák is also perceptible.

J. S. SHEDLOCK.

## MUSIC NOTES.

THE thirty-fifth annual series of concerts will commence at the Crystal Palace on October 11. Among the new choral works to be produced are Dr. Hubert Parry's Cantata, "L'Allegro ed il Penseroso"; Grieg's scenes from "O lav Trygvason" (Op. 50) for solo, chorus, and orchestra; and Berlioz's ballad "La Mort d'Orphée" for female chorus and orchestra. Among the instrumental works to be performed for the first time are Dvorák's Symphony No. 4 in G, a Symphony in E minor by M. E. German, a Dramatic Overture by R. F. Ellicot, Ballet Airs from "Ascamo," and music to the Drama, "The Bride of Lammermoor" by Dr. Mackenzie. Messrs. Raderewski, Sapellnikoff, and Borwick will appear for the first time as pianists. Mr. Manns will, of course, be the conductor.

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## LITERATURE.

*Ireland under the Tudors.* Vol. III. By Richard Bagwell. (Longmans.)

THE publication of the concluding volume of Mr. Bagwell's *Ireland under the Tudors* furnishes a favourable opportunity for some remarks on the work as a whole.

According to Mr. Bagwell—and it may at once be admitted that he has on the whole fairly realised his ideal—the proper function of the historian is that of judge. He is not to approach his subject as an advocate, but accepting the facts as they are, to set them forth in such a manner and with just sufficient comment as to enable his readers, who stand in the position of jury, to draw therefrom their own conclusions. This, no doubt, is the true view to take of the historian's office, only unfortunately it is open to the objection that no history written on such principles can ever possess more than a very limited popularity. It is, therefore, not surprising to hear Mr. Bagwell's work generally described as dry and uninteresting. On the other hand, such a verdict is all the more calculated to commend the book to that small class of readers who are not only able and willing but also desirous to form their own opinions. And I must candidly confess that it was only after having independently travelled over much of the ground covered by these three volumes that I learnt really to appreciate Mr. Bagwell's work. The extraordinary patience which has enabled him to read so many thousands of State papers, the scrupulous fidelity with which he adheres to his authorities, the admirable criticism which he offers on points in dispute, and the impartiality of his judgments, can only be understood by those who have themselves devoted considerable study to the history of Ireland under the Tudors.

In a work of such general excellence as to entitle its author to a prominent place among our contemporary historians, it is pardonable to touch briefly upon what seems to be its principal defects. Some of these are doubtless inherent in the subject itself. For though the history of Ireland during the fifteenth and sixteenth centuries is by no means an unattractive subject, yet the interest, if I may thus express myself, is so scattered, owing to the absence of any sense of national unity on the part of the Irish, that the historian who writes with an eye to chronology is constantly compelled to interrupt the course of his narrative in one quarter in order to resume it in another. The effect on the reader is to irritate and bewilder him. For

this, I admit, the nature of the subject is mainly responsible; but it also seems, if I may venture to say so, partly due to a defective method in the treatment of Irish history. It was Grattan's opinion that the history of Ireland was best studied, not chronologically, but in relation to particular topics. Thus, the Irish Parliament, the English Church in Ireland, the Land Question, are subjects which not only permit of being treated separately, but which also gain infinitely thereby. So I hold that the history of Ireland under the Tudors, which in effect is the history of the conquest of the island by England, is best treated not chronologically but locally. It was not as if England had been contending with a united nation. A blow struck in the North had no effect in the South. The Spaniards landed in Kerry, and Munster was thrown into a state of ferment; but it did not seem an impossible thing, even to Lord Arthur Grey, to hold Ulster in check with a present of a butt or two of sack to old Tirlagh O'Neill. A common religion and a common suffering in time welded Irishmen into a nation, but religion had much less to do with Hugh O'Neill's rebellion than the traditions of his clan. Tradition was as the very breath of life to each Irishman. As his fathers had lived, so he was determined to live. Regardless of the danger that threatened him, he still perpetuated his old feuds; and as he stood alone, so did he fall singly an easy prey to the conqueror. Irish history during the sixteenth and first half of the seventeenth centuries is like the unravelled strands of a rope: each part must be taken up separately and in turn till we come to grasp the rope itself.

Another objection to Mr. Bagwell's history is that it has the appearance of being overburdened with detail. There is no seeing the wood for trees. Here again I am inclined to think the fault lies chiefly in the way in which the facts are presented. There is more the appearance than the reality of detail in Mr. Bagwell's work. At first one is perplexed by the rapidity with which the scene changes; but with study the feeling wears off, and one begins to estimate the facts at their proper value. Whether, indeed, Mr. Bagwell does not leave too much to the unaided intelligence of his readers is a questionable point. It is not always sufficient to put the jury in possession of the facts; the ripened experience of the judge is often necessary to present the facts in their true proportion. There are many whom the very appearance of Mr. Bagwell's work will appal, but its striking qualities will not fail to attract those who have the patience and ability requisite for its study.

The defects I have noted as generally characteristic of Mr. Bagwell's work are less noticeable in the last than in the two preceding volumes. Here the course of events adapts itself more naturally to a simple chronological form of narrative. The insurrection of James Fitzmaurice; the rebellion of the Earl of Desmond and his brother John; the settlement of Munster; the Spanish Armada; the rebellion of Tyrone; the Spanish invasion; and the government of Lord Deputy Mountjoy follow each other in natural sequence

while, at the same time, standing out sufficiently prominently from one another as to allow of separate treatment. Turning to the rebellion of James Fitzmaurice, and particularly to his appeal for help to the English Catholics, it is to be regretted that Mr. Bagwell should have allowed himself to give expression to such controversial matter as is contained in the following paragraph:

"The whole document is a good example of the sanguine rhetoric in which exiles have always indulged, and of the way in which the leaders of Irish sedition have been accustomed to talk. The part assigned to continental powers and to English Catholics in the sixteenth century was transferred to the French monarchy in the seventeenth, and to the revolutionary republic in the eighteenth; and now in the nineteenth it is given to the United States of America, and to the British working-man."

This is not the only instance in which Mr. Bagwell offends against the canons of history and of good taste. On p. 238 we read that "English laws and English officers are unpopular in Ireland exactly in proportion to their efficiency." Both these statements may be true, though as regards the latter we have Sir John Davis's opinion to the contrary; but Mr. Bagwell would have done well to remember that, in the words of a distinguished contemporary historian, "he who studies the society of the past will be of greater service to the society of the present in proportion as he leaves it out of account."

Mr. Bagwell's account of the Desmond rebellion leaves little to be desired. The story of the capture of the Fort del Ore is told simply and without exaggeration. "The best defence of Grey, and yet not a very good one, is to be found in the cruelty of the age." This is doubtless the true view to take of Grey's conduct; but at the same time I am inclined to think that Mr. Bagwell disposes somewhat too lightly of the charge of bad faith preferred against him. For it must be remembered that the charge does not rest simply on the testimony of the Catholic historians O'Daly and O'Sullivan. The State Papers themselves (see particularly Henry Warren to the Lord Deputy, May 15, 1582) contain ample proof that the belief in Grey's bad faith towards the natives was very widespread; and it would perhaps be more correct to ascribe Capt. Mackworth's shameful death to the belief that he had been mainly instrumental in betraying a number of O'Connors than to any conjectural part he had taken in the massacre at Fort del Ore. That Irish officials in their dire extremity sometimes stooped to expedients which can only be characterised as vile is unhappily beyond dispute. Sir Warham St. Leger appears to have been gifted with a peculiarly easy conscience in this respect. Mr. Bagwell notices his nefarious project for accomplishing the destruction of the Earl of Desmond; but he omits to refer to what St. Leger implied in his suggestion, viz., that Silken Thomas had been deliberately and treacherously allured to his doom. In speaking of the trial of Chief Justice Nugent and his subsequent execution, Mr. Bagwell remarks that much blame was attached to Sir Robert Dillon, who

succeeded Nugent as Chief Justice, for his conduct in the case. In an account of the trial and execution, which I recently came across among the Sloane MSS., it is said that Sir Robert Dillon, returning to his house at Riverstown on the afternoon of the execution, stopped his horse on the rising ground, and, turning towards Trim, said :

"Ha! friend Nugent, I think I am even with you for going between me and my place, and if I live I will do as much for him (meaning Christopher Fleming, the Queen's Attorney) that brought you letters out of England for that purpose."

The war with Desmond over, the way was prepared for the settlement and plantation of Munster; but the undertakers were slow to take possession, and slower still to fulfil the conditions of their grants. The work was still in progress when the news arrived of the approach of the long expected Armada. Mr. Bagwell's narrative, which is based on Captain Duro's *Armada Invincible*, will be read with interest, and particularly his account of the wanderings and hair-breadth escapes of Captain Francisco de Cuellar, who was cast ashore on the coast of Sligo, and, after suffering incredible hardships, managed to make his way to Antwerp. The Armada had missed its end; but Spanish emissaries were soon at work again fanning the flames of domestic rebellion with promises of help from abroad. It was an anxious time for the government, and the position of Lord Deputy Sir William Fitzwilliam was far from being an enviable one. Fitzwilliam, as Mr. Bagwell remarks, was not a great man, but he was eminently serviceable, and did much to advance the power of the Crown in Ireland. He was charged with cruelty and corruption in the exercise of his office, and with being a principal cause of the rebellion of the Earl of Tyrone; but one cannot read the elaborate vindication of himself which he addressed to Elizabeth shortly before his death (Add. MSS. No. 12,503, ff. 389-397) without being convinced that there was less of truth than of malice in the charge.

It is impossible within the limits allotted to me to discuss as fully as I could otherwise have desired Mr. Bagwell's account of the closing years of Elizabeth's reign. The chief event of those years was the rebellion of the Earl of Tyrone and the suppression of that rebellion by Lord Mountjoy. One of the worst effects of the war was the debasement of the coinage, a curious consequence of the evils of which may be read in Sir John Davis's report of *Gilbert v. Brett* in the Council Chamber :

"During the last four years and a half of the Queen's reign," says Mr. Bagwell, "it was computed that the Irish war had cost her about £1,200,000, and this was an enormous demand upon the slender revenue of those days. The drain upon the life-blood of England was also terrible. Drove of recruits were forced annually into the ranks to perish among the bogs and woods, while the most distinguished officers did not escape. The three Norrises, Clifford, Burgh, Bagenal, and Bingham died in Ireland, while Essex and Spenser were indirectly victims of the war there. The price was high, but it secured the conquest of Ireland. Lawyers in the next reign might

ascribe the glory to James; but the hard work was all done ready to his hand, and it would not have been done at all had it been left to him. It was by Elizabeth that the power of the chiefs was broken, and until that was done neither peaceable circuits nor commercial colonies were possible in Ireland. The method pursued was cruel, but the desired end was attained. It is easy to find fault; but none who love the greatness of England will withhold their admiration from the lonely woman who repelled all attacks from her realm, who broke the power of Spain, and who, though surrounded by conspirators and assassins, believed she had a mission to accomplish, and in that faith held her proud neck unbent."

In conclusion, I would merely say that the statement, which appears to rest on the authority of Ben Jonson, to the effect that one of Spenser's children perished in the flames at Kilcolman, is untrustworthy.

R. DUNLOP.

THE PARCHMENT LIBRARY.—*Selected Poems of Matthew Prior*. With an Introduction and Notes by Austin Dobson. (Kegan Paul & Co.)

MR. DOBSON has done many things which deserve well of the republic of letters; and this pretty volume of selections from Prior, with its readable introduction and useful notes, adds to the load of obligation.

Prior is not, of course, the most interesting of the lesser poets. Johnson, indeed, sneers at his "amorous effusions" as the "dull exercises of a skilful versifier," and at his "greater pieces" as "tissues of common thoughts." On the other hand, Cowper and Thackeray speak in warm terms of his elegance, humour, melody, and good sense. This judgment Mr. Dobson, a better authority perhaps than either, endorses. But while we must grant that Prior deserves all praise for his good sense and good temper, his facility of expression and sureness of hand, his spontaneity and ease, his vivacity and fun, we must allow that he is wanting in some of the subtler qualities which are needed to make even *vers de société* of the finest sort—such, for instance, as his present editor can write. An occasional touch of tenderness, as in the exquisite verses "To a Child of Quality," and a hint of genuine earnestness, as in "The English Padlock," may now and then be found; but there is a chronic defect of sympathy and reverence. Notwithstanding this, Prior may be called the last of the Cavalier poets, the successor of Waller and Lovelace and Herrick, crying out in the Georgian wilderness of dreary didacticism. To Waller he comes nearest; to Herrick he shows considerable affinity both in his light-hearted lyrics and in his insolent epigrams; with the wholly chivalrous Lovelace he has less in common.

It is hardly necessary to say that Mr. Dobson's selection is admirably made. It omits the mechanical "Carmen Seculare," and most of the other laudatory verses on "Nassau's Virtue" and "Great William's Glory;" but it includes the brilliant "English Ballad on the Taking of Namur by the King of Great Britain, 1695," a burlesque parallel to Boileau's "Ode sur la Prise de Namur par les Armes du Roy, l'année 1692." It excludes most of the lively but

impossible tales—an inevitable though deplorable omission. It is, I think, almost a pity that the editor did not break through his rule of giving whole pieces only, in order to print some of the earlier parts of "Hans Carvel," with its vivid picture of the day of the woman of fashion in the time of Queen Anne. Times have changed; and the modern editor has to show more severity than Dr. Johnson, who finds no fault on the score of indelicacy with the other tales, and of "Hans Carvel" itself only remarks that it is "not over-decent." In one or two cases, perhaps, Mr. Dobson's modesty gets a little the better of him. His neat alteration of the last of the stanzas addressed to the "Honble. Charles Montague, Esq.," was surely unnecessary; and the excision of the two lines in "An English Padlock" (carefully indicated by stops),

"Where the fat Bawd and lavish Heir  
The Spoils of ruin'd Beauty share,"

seems quite uncalled for. A book like this is presumably not designed for the use of infant-schools. Besides, the editor's sense of propriety is too spasmodic to be serviceable; he retains in "Alma" several passages which are somewhat less delicate and decidedly more detailed.

"Alma" has been a puzzle to critics on account of its want of obvious motive. Like the senior wrangler who had been induced to read *Paradise Lost*, they ask: What does it all prove? It is a sort of burlesque philosophical dialogue in Hudibrastic octosyllabics, showing many signs of the natural affinity between the muse of Prior and that of the so-called metaphysical poets. But it is either too serious, or not serious enough, for genuine burlesque. Mr. Dobson quotes Voltaire, and says that he did not share Goldsmith's difficulty in understanding it. But the last words of his quotation (p. 235) hint that Voltaire was not quite clear whether to regard it as partly in earnest or not. This strange poem purports to be a discussion on the seat of the soul; and Matt (Prior) lays down a theory midway between the Aristotelian doctrine adopted at Oxford and the Cartesian doctrine adopted at Cambridge.

"My single system shall suppose,  
That Alma enters at the toes;  
That then she mounts by just degrees  
Up to the ankles, legs, and knees;  
Next as the sap of life does rise  
She lends her vigour to the thighs;  
And all these under-regions past,  
She nestles somewhere near the waist;  
Gives pain or pleasure, grief or laughter,  
As we shall show at large hereafter.  
Mature, if not improv'd by time,  
Up to the heart she loves to climb;  
From thence, compell'd by craft and age,  
She makes the head her latest stage."

This curious thesis is developed, with many digressions, at great length in three cantos. The ambling verse is diversified with many quaint conceits, and with considerable parade of learning, which, however, unlike Butler's, is obviously superficial and second-hand. The second interlocutor, Dick, the author's friend Richard Shelton, sums up the discussion with the characteristic Epicureanism of the period:

"That people live and die, I knew  
An hour ago as well as you.  
And, if Fate spins us longer years,  
Or is in haste to take the shears,



I know we must both fortunes try,  
And bear our evils, wet or dry.  
Yet, let the goddess smile or frown,  
Bread we shall eat or white or brown :  
And, in a cottage or a court,  
Drink fine champagne or muddled port.  
What need of books those truths to tell,  
Which folks perceive who cannot spell ?  
And must we spectacles apply  
To view what hurts our naked eye ?

"Sir, if it be your worship's aim  
To make me merrier than I am,  
I'll be all night at your devotion.  
Come on, friend ; broach the pleasing notion :  
But, if you would depress my thought,  
Your system is not worth a groat."

Mr. Dobson judiciously excludes the once-admired "Henry and Emma," in which Prior is at his worst. He tells us the idea was suggested to him by his Chloe (who could hardly have been so degraded and despicable as his biographers represent) ; but whether or no, it must be counted to him for righteousness that he appreciated the old ballad sufficiently to consider it worth spoiling. There praise must end ; for while a comparison of the original and the improved version is one of the best possible introductions to the study of eighteenth-century literature, it is an awful lesson to restorers and modernisers.

The editor reprints as Introduction his paper on Prior which appeared in the *New Princeton Review*, and furnishes some interesting notes embodying information contained in the (unpublished) account of Prior drawn up directly after his death by his friend Sir James Montague, brother of Halifax—a MS. formerly in possession of the Portland family, and now at Longleat. It is strange that so much doubt exists as to the birthplace, parentage, and boyhood of the poet ; nor can it be said that Mr. Dobson's interesting notes make matters much clearer. The evidence in favour of taking Wimborne as the birthplace is not altogether convincing ; and the only authoritative documents available, the records of St. John's College, Cambridge, of which society Prior became a fellow in 1688, contradict themselves. A fair, though not overwhelming, case is made for transferring the scene of the famous meeting between the boy Prior and the Earl of Dorset from the old Rummer Tavern at Charing Cross to the Rhenish Wine House in Channel (now called Cannon) Row, Westminster. Surely the fact that the latter was in 1660 kept by a Prior does not count for much, especially when we know that the landlord of the Rummer Tavern was in 1688 a Samuel Prior ; Mr. Dobson's strong point is the witness of Sir James Montague's "Memorandums." The notes on the Montagues, Fleetwood Shepherd (or Sheppard), Lady Catherine Hyde, Down Hall, and other persons and things connected with Prior are characteristically full and amusing, while the frequent footnotes must not pass without a word of praise.

F. RYLAND.

*Diaries of Sir Moses and Lady Montefiore.*  
Edited by Dr. L. Loewe. In 2 vols.  
(Griffith, Farran & Co.)

THE scale upon which this biography has been constructed is in proportion rather to the life of its chief subject than to the im-

portance of the events chronicled. The two things by which Sir Moses will be most remembered are his longevity and his philanthropy, the latter exercised in the best spirit and directed—chiefly, but not exclusively—towards the advancement of his own nation's welfare. He was a high-minded man and an excellent citizen, but scarcely a great man.

The principles which with admirable consistency he maintained throughout his long life are conspicuous in his last will and testament, and it would be easy to deduce from that document a very trustworthy estimate of the leading features in his character. The pious reference to his parents with which it begins is followed by a grateful acknowledgment of the happiness of his married state and the blessings of the long life which he had enjoyed. His first care is to enrich the synagogue and college at Ramsgate, which he had founded in memory of his wife ; next to relieve "learned and necessitous Jews of every congregation residing in the Holy City of Jerusalem," and in each of the cities of Safed, Hebron, and Tiberias. Then the wants of other Jewish communities are remembered ; then hospitals, orphanages, and dispensaries, open alike to Jew and Gentile, are recognised ; and, lastly, "the principal officiating ministers" of certain parishes in the Isle of Thanet and of the Roman Catholic Church nearest to him are made the almoners of his bounty towards the poor.

The breadth of his sympathies, as well as his power of giving practical expression to them out of a large income, combined to render Sir Moses very popular ; but he has a special claim to the gratitude of all friends of liberty. Early in life he set himself the noble task of securing for his own nation those municipal and political rights and privileges from which, even in England, they were still debarred. His own election to the office of Sheriff of London and Middlesex in 1837 was the first of a series of successes ; and the entry in his Diary under date November 9, 1837—the day upon which he received the honour of knighthood—is very characteristic :

"With unspeakable but heartfelt gratitude to the Almighty God I note the occurrences of the day, a day that can never be forgotten by me : it is a proud one : with the exception of the day I had the happiness of dedicating our synagogue at Ramsgate and the day of my wedding—the proudest day of my life. I trust the honour conferred by our most gracious Queen on myself and on my dear Judith may prove the harbinger of future good to the Jews generally, and though I am sensible of my unworthiness, yet I pray the Almighty to lead and guide me in the proper path, that I may observe and keep His Holy law."

The first visit paid by Sir Moses to the Holy Land was in 1839, his sympathies having been warmly aroused by the accounts that had reached him of the sad condition of the Jews in Jerusalem and, indeed, throughout Palestine. While ministering to the immediate necessities of his poorer brethren, he kept before him the special project for regenerating the land by means of a large immigration of Jews from other countries. In this plan he seems to have retained both interest and confidence until

the end of his life. He lived to see seven agricultural colonies established in various parts of the Holy Land ; while in America—in Pratt county, Kansas—a settlement of Jewish refugees from all lands adopted the name of "Montefiore," out of respect to the great benefactor of their race. His exertions in their defence—especially in Russia, Morocco, Roumania, and Persia—were unremitting and, as a rule, successful ; but in the Mostara case—now almost forgotten—he was no match for Cardinal Antonelli.

Dr. Loewe, the editor of this biography, was the constant and intimate companion of Sir Moses during the greater part of his life. It is, therefore, not surprising that he should have desired to preserve as many particulars as possible of a life ennobled, as he knew, by public and private virtues of a rare order. Sir Moses Montefiore was a man of whom any nation might be proud ; but, though a "Hebrew of Hebrews," he owed, we venture to think, some of his love of liberty and hatred of oppression to the air of England and the institutions with which he was there surrounded.

CHARLES J. ROBINSON.

*Arabic Authors : a Manual of Arabian History and Literature.* By F. F. Arbuthnot. (Heinemann.)

In his preface the author remarks : "The book itself may be useful, not, perhaps, to the professor or to the orientalist, but to the general reader and to the student commencing the study of Arabic." Even to the professor and orientalist, however, *Arabic Authors* must prove of utility as a handy book of reference ; and Mr. Arbuthnot undoubtedly deserves much praise for the gallant attempt which he has made to popularise the knowledge of Arabic literature in England.

It is, indeed, amazing that there should not have existed ere now a guide-book to the rich fields of Arabic literature and history. Little or nothing is known in this country—if we exclude the very small contingent of Arabic scholars—of the works of the great Arab writers, who, in truth, may compare not unfavourably with the Greek and Latin classics. It is irritating, as well as amusing, to be asked "whether there are any books in Arabic worth reading besides the 'Koran' and 'The Arabian Nights Entertainments.'" Prof. J. D. Carlyle, of Cambridge, did, it is true, produce in 1796 a work called *Specimens of Arabian Poetry*, in which he gave the originals, together with an English verse translation ; but, with the exception of two or three pieces, the "specimens" are an exceedingly poor selection, and hardly a line of the Arabic is free from errors of spelling or metre. The English translation, moreover, is not all that could be desired. Other and better works on Arabic poetry have appeared since. Sir J. W. Redhouse rendered good service in his *Arabian Poetry for English Readers* ; and *Ancient Arabian Poetry*, by Mr. C. J. Lyall, gives a very excellent idea of some of the poets before Muhammad. But poetry alone does not constitute Arabic literature. Hence any

attempt to give some idea of the treasures which exist in the storehouse of Arab learning must be welcomed with pleasure; and one cannot be too thankful to Mr. Arbuthnot for having compiled a work which should attract a large number of people to the field of Arab poetry, science, philosophy, and history.

The fact that Mr. Arbuthnot has been the first to produce a manual of Arabic literature shields the work from severe handling, and blunts, so to speak, the edge of criticism. Nevertheless, it is to be regretted that more time and care have not been bestowed upon the work. In the first place, it is impossible in a book of 234 pages of large print to deal—in however condensed a manner—with the most extensive of all living Oriental literatures. Moreover, out of the 234 pages only ninety-six are devoted, strictly speaking, to literature. One chapter is historical, another treats of Muhammad, and two more are given over to tales, stories, and anecdotes. The result is, that serious omissions are made; and a number of the best authors are scamped over rapidly, while others of less note are favoured with longer passages. Among the former one finds, as an example, Ibn-ul-Athir, who is regarded by most educated Muhammadans as the greatest of Arab historians and the one best acquainted with the traditions. His book, *Al-Kāmil*, apart from the mass of information which it contains—especially regarding Muhammad and Islam—is one of the finest specimens of Arabic prose. More space should also have been given to Abutammam, Al-Mutanabbi, Al-Hariri, and the other great poets and writers. Some selected specimens and quotations from the works of these authors would have been infinitely more serviceable than the stories from the Arabian Nights. The above-mentioned writers may be regarded as the Arab Shakespeares, Miltons, Drydens, Popes, &c.; while, comparatively speaking, the Arabian Nights is equivalent to *Gulliver's Travels* or *Robinson Crusoe*.

Another proof of the hastiness with which the book has been put together is the number of misprints, particularly in the transliteration of Arab names. This, of course, is not of the first importance. Nevertheless, a work of the kind, which is to serve as a guide-book to Arabic literature, should be free, or almost free, from such errors, especially where every vowel-point in Arabic, represented in English by a vowel-letter, has the power of entirely changing the meaning of a word. For instance, *Maghrib* is given as *Mughrib*, *Al-'Asma'i* as *Al-Asmai*, *As-saffah* (the blood-shedder) as *As-saffah*, and so forth.

In the historical chapter the author makes no mention of the houses of Idris, Aghlab, Hamdāni, and others who played important parts in the history of the Arab Empire. The Mamluk dynasty in Egypt is also curiously passed over.

In the chapter on Muhammad one cannot help regretting that the author did not confine himself to giving the facts which are known regarding the great founder of Islam, and leave his comments on the comparative merits of religion for another

occasion. Several pages are devoted to Abraham, Moses, and Buddha; and there is a long speculative dissertation on the Bible and Christianity, which is wholly out of place in a manual of Arabic literature. Objection may also be taken to certain expressions which the author makes use of—e.g., the term “man of business”—which occurs somewhat frequently in the chapter on Muhammad—is hardly a suitable or dignified term to apply to the great founders of a religion. There are other sentences “which might be put differently.” On p. 135, the author writes, “once at Madinah, Muhammad became a *personage*.” Again, on p. 137, “He (Muhammad) further married the widows of some of his followers killed in battle, perhaps *pour encourager les autres*.”

These things are pointed out in the hope that the author may feel disposed, in a future edition, to consider the desirability of a careful revision and enlargement, which would greatly enhance its value. There are many proofs that the author has given much pains to the book—a little more would make it all that can be desired.

One more matter must be referred to, and that is the revival of the “Old Oriental Translation Fund,” to which Mr. Arbuthnot alludes in his preface. This fund was started in 1828, but eventually collapsed from want of support. Such an institution is, assuredly, greatly needed for the purpose of inducing scholars to undertake the translation of Oriental works, which will prove of immense benefit to future students. It is most earnestly to be hoped, therefore, that the scheme of resuscitating the fund will meet with the success which it deserves; and if Mr. Arbuthnot can further the undertaking in any way, he will certainly earn the gratitude of all Oriental scholars.

H. ANTHONY SALMONÉ.

*Early Reviews of Great Writers (1786-1832).*  
Selected and Edited, with an Introduction,  
by E. Stevenson. (Walter Scott.)

To read the opinions which our forefathers expressed about the literature of their day is often amusing. It also throws much light on the growth and varying character of literary criticism. Mr. Stevenson provides a certain amount of material of this description, drawn chiefly from the period when the *Edinburgh* and *Quarterly* were young. He seems to be under the impression that, in this country, there was little or no literary criticism worth the name earlier than the present century. This is surely a mistake. Literary criticism was fully a century old when the *Edinburgh* was born. Mr. Stevenson does make a passing allusion to the *Mercurius Librarius* of 1680. He might also have mentioned that Dryden in the Dedication of the Translation of Juvenal and Persius (1692) took occasion to review Milton. This, however, was only casual. A little later, in Steele's periodicals, there are unmistakable indications of literary criticism. For instance, in the *Tatler*, No. 6, Steele himself, in the person of his lady friend, “Sappho,” discusses briefly the relative merits of Dryden and Milton, “two of our greatest poets.” Steele, however,

was far better as an observer of men and social manners than as an examiner of books; and this description of work fell mainly to his friend, Addison. The famous essays on Milton's *Paradise Lost*, which may fairly be regarded as the starting point of literary criticism, are not mentioned by Mr. Stevenson. They are not “dismal summaries from which every particle of interest the original possessed has entirely evaporated” (Introduction, p. vii.). Truly there is little likeness between Addison's literary essays in the *Spectator* for 1712, and the sedate reviews of books to be found in the *Spectator's* delightfully dogmatic namesake of to-day. Perhaps the only resemblance is in the unquestionable sincerity of both. Yet, so far advanced in their art were the critics of Queen Anne's time, that at least one clear instance of log-rolling is to be found in the *Tatler*.

There was no considerable development of criticism during the remainder of the eighteenth century, yet Dr. Johnson's name should not have been entirely omitted from Mr. Stevenson's essay. To make no mention of Coleridge is to try and play “Hamlet” without the Prince of Denmark. In this country, the impetus which made the following age an age of criticism came from Coleridge. Even when the *Edinburgh* reviewers had only just begun their ruthless work, Coleridge, in the pages of the *Friend*, was giving to the world specimens of true criticism. That generation did not benefit much by his teaching, for it paid little heed to him; but he did not speak in vain. For the time, what may be termed the Billingsgate school of criticism absorbed attention. The blunders in judgment of this school were its least fault; its greatest was its insincerity. Not truth, but pique, vanity, and other self-seeking too often guided the pens which, in those days, wrote the *Edinburgh*, the *Quarterly*, and *Blackwood*. Yet among the *Edinburgh* reviewers, though not of them, was Thomas Carlyle, the successor of Coleridge—the stormful Elisha, somewhat given to cursing, upon whom the mantle of a greater prophet had proved but an imperfect fit. Despite its excesses, or, perhaps, partly in consequence of them, that critical outburst was of great service to literature. It caused an awakening—effectual, if rude. Byron had good reason to thank it, for, in the words of Alexander Smith, it “stung the author into a poet.” Many others besides Byron were stung into doing their best, so that, if they could not win praise, they should not deserve blame. Then, when the force of the Billingsgate school was spent, came the higher criticism which Coleridge had revealed and of which Hazlitt and Leigh Hunt, and, at a later stage, Matthew Arnold, were notable exponents. The *Westminster Review*, and afterwards the *London Review*, were praiseworthy attempts to retain the good features and discard the bad of the older quarterlies. The *Westminster* boldly undertook to review, not only literature generally, but the other reviews. The *London* appeared a little later than the date at which Mr. Stevenson limits his work, and he does not mention it. That date marks no epoch in the history of periodical literature or of

criticism, and in the absence of any explanation it seems arbitrary. The intention of these later reviews was admirable, and was honestly carried into effect; but what they gained over their seniors in grace they lost in force.

To understand the original value of old reviews, it is necessary to bear well in mind the time and circumstances of their production. Books of the hour, which may have been praised, quite properly, by contemporary critics, will seem but poor work to readers of following generations. They have served their purpose—a good purpose probably, and well served—but it was a strictly passing and temporary purpose. Those dull sermons of the last century, of which Mr. Stevenson makes mention, which engaged the chief attention of the critics at the time, were not so dull to the men who first saw them as they must be to us. Perhaps the critics who reviewed them were right; for the critics wrote for the hour, and not in the least for after-time. On the other hand, the fact that the *Gentleman's Magazine* for 1749 "takes no notice of *Tom Jones* beyond recording the publication and inserting a few lines in its praise from an anonymous admirer," is not quite such a flagrant blunder as at first sight it might seem to be. For *Tom Jones*, unlike the sermons, is far more valuable to us than it was or could have been to Fielding's contemporaries.

WALTER LEWIN.

#### THE LATIN POEMS ATTRIBUTED TO ST. BERNARD.

*Des Poèmes Latins attribués à Saint Bernard.*  
Par B. Haureau. (Paris: Klincksieck.)

THIS is an entertaining and instructive guide to one of the byways of bibliography. M. Haureau goes through all the MSS. which contain in whole, or in part, the poems attributed to St. Bernard, whether those MSS. attribute them to him or no; in the few cases where the attribution is due to early editors, there is, of course, even less hesitation in reaching a negative conclusion.

M. Haureau is not quite impartial; he is a little too ready to argue from the premises that St. Bernard, who always wrote well in prose, can never have written weak or insignificant verse. A great deal, if not the bulk, of St. Teresa's verse is very far below her intense and fiery prose. There are also one or two mistakes which are surprising in a really learned writer. On p. 91 two poems to St. Mary are rejected, on the ground that they teach the doctrine of the Immaculate Conception, which St. Bernard did not hold. Neither of them teaches it; they teach instead the highest doctrine held by devout Dominicans and St. Bernard. Now and again, too, M. Haureau seems to undervalue what he rejects on sound critical grounds; for instance, he says truly of the well-known rhythm on the Most Holy Name:

"Si longue qu'elle soit, elle n'offre aucun trait original. L'inspiration en est pieuse, d'une piété vive et soutenue, mais, ce qui fait le mérite d'un poème, l'invention, le charme du style, le judicieux emploi de figures, tout cela manque dans cette amplification mystique."

No doubt Adam of St. Victor is much cleverer, nor can we deny his claim to be inspired by "une piété vive et soutenue"; but, after all, he is less rapturous.

The most generally interesting feature in the book is that hardly any of the poems falsely attributed to St. Bernard were composed from a desire to trade upon his reputation. It is always the latest MSS. which contain the attribution; a great many rest on a single MS. at Reichenau, written long after the Benedictine order had ceased for a time to be learned. Some of the attributions are in a sort of way ingenious. For instance, one series of verses on the contempt of the world are supposed to have been addressed to the saint's brother; and when these proved ineffectual, another medley of precepts of good behaviour were supposed to have been strung together for his guidance in the world that he would not forsake. Naturally a poem on the decline of the Cistercian order after the rise of the Mendicants was first composed in the person of St. Bernard and afterwards ascribed to him. Not the least interesting part of the book is the preface, which clears up a misapprehension and establishes a curious fact. It is often said that no poem by St. Bernard can be genuine, because the Cistercians were forbidden, on pain of expulsion, to write "rhythmic." But, in the first place, the prohibition dates from some forty years after St. Bernard's death; in the second place, it applied not to "metrical" poems or hymns, but to the rhythmical *Carmina Burana*; in the third place, St. Bernard (as M. Haureau informs us on the authority of a contemporary apologist for Abelard) had a reputation for satiric verse in his youth at Cîteaux, of which at the time he was jealous.

G. A. SIMCOX.

#### NEW NOVELS.

*The Aztec Treasure-House.* By THOS. A. Janvier. (Harpers.)

*A Plunge into Space.* By Robert Cromie. (Frederick Warne.)

*As the Tide Turns.* By Mary E. Hullah. (Ward & Downey.)

*Having and Holding.* In 3 vols. By J. E. Pantan. (Trischler.)

*Heart Wins, and other Stories.* By several Authors. (Trischler.)

*City and Suburban.* By Florence Warden. (White.)

It is a perilous thing nowadays for a new writer to come forward with a treasure-trove romance. The thing has been done so often that even boys are beginning to become scrupulous in their acceptance of what is so plentifully offered. They do not object to treasure, but they no longer wish to discover it vicariously on a desert island or behind the Mountains of the Moon. They are still, no doubt they always will be, delighted to hear of adventurous quest of a less conventional kind. It is very seldom, indeed, that one meets a romance of this sort and leaves it with any wish to return to the pages which were fascinating enough during perusal. There are very few

authors who, like Herman Melville or Sheridan Le Fanu or Robert Louis Stevenson, can tell a simple narrative in such a way that a potent spell remains after the tale is told, as there are certain blooms to which the bees return thrice, or oftener, without exhausting undiscovered stores of honey. *The Aztec Treasure-House* is one of those rare books which will withstand the severe test of a second reading. This is not Mr. Janvier's first attempt, though it is, so far as I am aware, much the longest and, in a secondary sense, most ambitious piece of work that he has done. At the same time, it would be unfair to compare it with his delightful *Colour Studies*, every page, every line of which was carefully wrought ere finally sent to press. His treasure-story is an exciting narrative, where succinctness, directness, and swift movement are the primary virtues. Mr. Janvier is an admirable story-teller, and certainly none the less because he is content to relate his tale of wild adventure in language as simple and vivid as that of Defoe. A strange and exciting tale it unquestionably is; and it is rendered the more interesting to those who are aware of the fact that Dr. Carl Lumholtz, the well-known Scandinavian explorer of Australia, has just organised an expedition to go in search of an alleged remnant of the ancient Aztec nation supposed to be dwelling in remote security in the unexplored wilds of the Sierra Madre in Northern Mexico. It was Mr. James Payn, if I remember rightly, who complained of Nature grossly plagiarising a startling incident in one of his novels. If anything comes of Dr. Lumholtz's expedition, Mr. Janvier may claim the credit of having, at least, been his prophet. There are some scenes of exceptional power in *The Aztec Treasure-House*, though the author is most successful where his work does not challenge comparison with that of an eminent living teller of the marvellous. The story is one of fascinating interest from first to last; nor does it lack a certain lofty touch in the delineation of the noble and heroic priest, Fray Antonio. Mr. Janvier is familiar with Mexico and with Mexican life, literature, and traditionary lore, so that the reader has an added pleasure in yielding to the spell of one of the most delightful romances of adventure of the season. A word of praise may be added for the score of interesting and well-engraved illustrations which accompany the text.

If mere extravagance of conception and extraordinariness of adventure were the prime essentials of a romance, *A Plunge into Space* would deserve exceptionally high rank. But, in addition, characters must be vividly and truly drawn, and a narrative must be told with literary as well as inventive skill; and in these two important respects Mr. Robert Cromie falls short. Had it been otherwise, his story of a trip to Mars would at least have been an enjoyable, and might have been a remarkable tale. As it is, one can only say that he is but a faulty follower of recognised masters of fantastic fiction, most notably of Jules Verne. In several respects *A Plunge into Space* is little more than an adaptation of *A Trip to the Moon*; but while M. Jules Verne invariably makes the reader believe

for the time being, not merely in the adventures he describes, but in the reality of the personages who take part therein, Mr. Cromie seems quite unable to animate his puppets with a breath of real human life. It is a suggestive circumstance that the only character at all ably depicted—and that but shadowily—is Mignonette, the charming half-sprite, half-woman of the planet Mars. The story begins well, then flags, then, by virtue of the author's skill and inventive faculty, becomes even exciting, then again flags continually till the weak and disillusionising close. Some of the seemingly strangest circumstances in this story simulate scientific truths; as, for instance, how a daring engineer constructed a huge steel ball (having first discovered the occult secret of the law of gravitation, and how to control the action of that law), wherein, at the rate of 50,000 miles a minute, he and his companions reach Mars, and see many delightful and fearsome things. Mr. Bellamy and Jules Verne in collaboration might have succeeded where Mr. Cromie, gallantly enough, has failed.

*As the Tide Turns* is an almost plotless story. The author briefly relates the swift wooing of a charming and unconventional young actress by a rather priggish and very conventional young man, and their subsequent betrothal and early married life. The girl, Lily, by her freshness and naturalness, saves the book. She is a living creature, which most of the other personages are not, being merely reflections of certain types familiar in fiction—well-worn properties, as Lily Dubury would call them, in the language of "the Profession" to which she was so devoted. Paul Ogburn is a muff on the stage, an excellent fellow as a lover, and an absurdity as a husband. He is not a man, but a puppet; and, if the author will excuse the critic for saying so, even as a puppet markedly the handiwork of a woman. There are good things in the tale, though the writer's lack of practical knowledge of stage-life is obvious again and again; but her success is solely with the heroine and one or two of the minor personages. The polite society-sinner, Mr. Emson Phillips, the jealous and scheming Virginia Ogburn, are so familiar that one has almost a kindly feeling for such hard-worked types, venerable by reason of their great age. It is in keeping with their reappearance that the heir to the family estate of the Ogburns is, along with his children, opportunely drowned; so that Paul becomes a wealthy squire, and develops a dislike of the stage and "low company." But the chief fault of *As the Tide Turns* is its hopelessly weak ending. It would not be fair to disclose it; but the sentimental maiden, mentally nurtured upon the stories of Miss Wetherell and her kind, can cordially be recommended to expend her sympathies upon the foolishly conventional close of a pleasant enough though commonplace story.

Mrs. Pantan's new novel suffers from the common scourge of fiction—a plethora of words. If the work were one half—one third rather—of its present length, both author and readers would have cause for congratulation. When all is said that has

to be said, one turns away for something to occupy one's mind, as after a long railway journey, which has been saved from complete tediousness only by a few delightful or at least suggestive and interesting glimpses of life and scenery. It is the fault of a system, of course; and so long as the barbaric three-volume *régime* exists, so long will novelists exploit their talent in industrious word-spinning at the expense of art. *Having and Holding*, if no better, is certainly no worse than the majority of the multitude of books to which it bears so paralysing a resemblance. The author often proves herself a keen-eyed observer of life; and though her style is frequently faulty, she writes generally with directness and "go"—no slight recommendation, as those who have perforce had to read much fiction will most readily admit. Mrs. Pantan is at her best in the third volume of her story, where there is very much less padding than elsewhere. It is a pleasant, wholesome tale, and no doubt profoundly interesting for those who delight in the details of political life under its social aspects.

The collection of ten short tales included in the volume entitled after the first of the series, "Heart Wins"—which, as well as the second, "The Australian Aunt," is by Mrs. Alexander—may afford pleasant entertainment for idlers comfortably lounging under green trees or on sandy sea-shores. Most if not all the stories have, if I am not mistaken, already appeared in Christmas annuals. None is worthy of particular attention. They are "readable"—a merciful word, which may mean much or little; more than this cannot be said for them.

The latest production of Florence Warden must disappoint even the easy-going lovers of *The House on the Marsh*. It is vulgar in tone, and in every way a slipshod performance. In a desert of banality there is, however, at least one good phrase: the term "sentimental vertigo," as applied to girls who yoke themselves to unsuitable mates from sheer weakness of will. But a good phrase does not redeem a stupid plot and a commonplace style. To do the author justice, she has a certain dramatic vigour which some may take for power.

WILLIAM SHARP.

#### SOME ECONOMICAL BOOKS.

*The Industrial Progress of the Nation.* By Edward Atkinson. (Putnam's.) Mr. Edward Atkinson is not only an unrivalled statistician, but also an ardent theorist:

"In all problems," he truly says, "in what is called political economy, which are commonly regarded as relating wholly to the production and distribution of the material substances constituting wealth and necessary to material existence, one is inevitably brought back to the immaterial or metaphysical."

Of the two branches thus indicated, the material rather than the transcendental seems to be the writer's forte. We are entirely at one with him as long as he takes his stand on facts and figures; but we find a difficulty in following him when he ascends into the region of the metaphysical, or—if we might coin a word appropriate to his method—the meta-statistical. The basis of his reasoning is solid matter of fact; the progress of the American

nation evidenced by the increasing quantity of material wealth which the bulk of the people can command. First, it is ascertained by copious statistics in what proportion the average American citizen expends his income on the different objects of his consumption. Then, taking account on the one hand of the prices of these articles at different epochs, on the other hand of changes in money wages, we deduce how much more kit and rations the average man of any class can purchase now than at a former period. The increase of real wages thus evidenced is very striking. Comparing the years 1885 and 1886 with 1865, we find that the purchasing power of the working-classes distributed into four sections has increased by leaps and bounds which are expressed by the respective percentages 108, 90, 78, 66. But not only does the wage-earner's fund thus increase, but also he obtains an increasing share of the total produce. This share, Mr. Atkinson assures us, is as much as 90 per cent. of that total which some economists call the wages-interest-and-profit fund. We confess that this statement wears to us an unlikely look, and we are not surprised that it has been challenged. But Mr. Atkinson sticks to his guns, nor do we care to encounter him on this field. It is at any rate a more inferential statement that the wage-earners obtain not only a large, but an increasing, proportion of the total. The writer himself seems to admit that there is some assumption in the proposition that wealth is becoming more evenly distributed, large fortunes, however conspicuous, becoming relatively insignificant. We reach a stage which may be called metaphysical when the disadvantage of inequalities comes into question. According to Mr. Atkinson, Vanderbilt well earned his millions. He was cheap at the money. In fact, he was regarded as "the great communist of the time," in that he reduced the cost of moving food. Perhaps so. But how about the young Vanderbilts who inherit what the Commodore—we should say Communist—earned? Mr. Atkinson seems very imperfectly to appreciate the position of men like the eminent Prof. Adolph Wagner, who go so far with the Socialists as to admit that the inequalities of inheritance and opportunity considerably mar the alleged fairness of the competitive regime. Such writers would dispute Mr. Atkinson's repeated assertion that

"each man may be held to make his own rate of wages as well as his own rate of profits by the measure of individual intelligence which he is able to devote to the occupation in which he is engaged."

From Mr. Atkinson's optimistic point of view there is so little room for improvement in the distribution of wealth that all the projected reforms put together are not likely to be so serviceable as some invention in the art of cookery—perhaps the new stove which is the subject of one of his discourses:

"Can the anarchist, the communist, the socialist, the protectionist, the free trader, the co-operator, the paper-money man, the knight of labour, the eight hours' man, or the sentimentalist invent or suggest any other method of changing the direction of the industry of the whole community which would on the whole be so effective in improving the conditions of all as one which would save five cents a day on food and fuel?"

Perhaps not; but we do not think that Mr. Atkinson's method of arguing is likely to convert any of these sectaries. He evinces too little intellectual sympathy with those from whom he differs; he has too great a contempt for his opponents when he flourishes as a triumphant argument against the whole class of reformers the truism that "we cannot have more than all there is"—that the share of any claimant cannot exceed the total to be dis-



tributed. He does not realise that even the Socialists now have some acquaintance with the elements of political economy. To those who have studied Prof. Alfred Marshall's *Economics of Industry*, Mr. Atkinson's statistical refutation of Malthus will not teach any general truth which is not much better expressed in the words of the widely-read text-book to which we have alluded: "The progress of civilisation, while it presses on the resources of land, enlarges those resources." The academic bimetallicists will make short of our author's currency theories:

"If the true cause of the reduction in prices has been an appreciation or rise in the value of the metal, gold . . . would not the price of real estate have also been affected in the same way [reduced in price]?"

The eminent statistician can hardly be supposed to adopt the argument of those who are so little conversant with the theory of averages as to lay it down that there cannot be a general fall of prices if any particular price is found to have risen. As if one could not detect a fall in temperature in November as compared with October, although Guy Fawkes Day might happen to be warmer than the 5th October. The writer proceeds:

"Again, if the cause of the reduction in prices had been an increased scarcity of gold, would not capital, when measured by the gold standard, have been able to secure to itself a constantly increasing rate of interest or income?"

Surely, if a summary statement is to be made on this subject, it is the well-known theory of Hume—that the rate of interest is unaffected by the level of prices and the quantity of money. No doubt, it may be maintained that if we look to discount transactions a diminution in the metallic currency is apt to be accompanied with a tightening money market. But ought so delicate and disputed a point to be dismissed in a sentence? Probably Mr. Atkinson is much more conversant with the phenomena of the money market than his critics. We are sensible that great weight attaches to his authority. "We ought to attend," says Aristotle, "even to the undemonstrated opinions of the practically wise." We only say that his manner of advocacy is not persuasive. But, even if his reasoning were really as loose as according to us it only appears to be, it would still be invidious to fasten upon the theories of one whose facts are so valuable. It is not to be expected that all statisticians should comply with the motto of the London Statistical Society, *Aliis extereundum*. To those who have laboriously reaped the harvest of facts it would be unreasonable to deny the amusement of threshing it in their own fashion. To mix our metaphor, it would be like muzzling the ox which treads out the corn. We are far from wishing to muzzle the statistician, even when he discourses on subjects so far *ultra crepidam* as Life and Religion. Our readers will inquire anxiously what is the result of Mr. Atkinson's meditation on these subjects. He has discovered "the law of harmony of the universe," and the principle of "the mutual inter-dependence of men," which, being interpreted by the general tenor of the book, we take to come to much the same as that complacent optimism which Continental writers nickname "Smithianismus."

*First Lessons in Political Economy*. By Francis A. Walker. (Macmillan.) "This book has been prepared for use in high schools and academies," says President Walker in his preface. He is confident that it is as easy to teach political economy as geometry or quadratic equations to students of ages from fifteen to seventeen years. Perhaps he has not sufficiently considered the difficulties which the speculative character of economical science presents. Otherwise, he might have

hesitated to insert in these First Lessons his own theory of profits, which has been disputed by many writers, in particular by Prof. Alfred Marshall in his recent authoritative work on the *Principles of Economics*. Surely only the *quod ubique et quod ab omnibus* should be inserted in a manual designed for use in high schools and academies. The risk of thus unduly accentuating some particular feature may be regarded as a price that must be paid for the advantage of having an educational book written by an original investigator. It appears to us that the advantage is worth the cost, both in general, and, in particular, in the case of President Walker, who adds to rare scientific genius an unrivalled power of exposition.

*Occam's Razor*. By F. W. Bain. (Parker.) The title of the book and the surname of the author suggest metaphysical speculation and psychological science. Such is not exactly the character of Mr. F. W. Bain's philosophy; nor is it easy to define the general principle which, as the secondary title purports, is applied "to political economy, to the conditions of progress, to Socialism, to politics." The razor of this new Occam appears to us to be edged with keen wit, and to be finished and mounted with consummate literary workmanship. But an instrument of a different calibre is required to cut through the hard grain of economical matter of fact. In the essay entitled "That Political Economy is not a Science," the writer argues from the extraordinary assumption that "Certainly, if there be a science of economics, Mr. M. has got it," naming an author who, however original, can hardly be regarded as typical and representative. Mr. Bain fixes on the very tenet which has provoked dissent on the part of received authorities; namely, the opinion that instruments of exchange form part of wealth, or rather the suggestion that in estimating the magnitude of wealth instruments of credit should count *pari passu* with commodities. This is the *quod est absurdum* of Mr. Bain's reasoning; and his Q.E.D. is that

"Economy must always be merely provisional and palliative, practical and not theoretic, based on no final summing-up, but on comparison and balance, on the lines laid down by such writers as Adam Smith, Sir Henry Maine, Cliffe Leslie, and Ingram."

Flushed with the triumph over Mr. M, the new Occam proceeds to cut up the Socialists—"Marx and Lassalle—the Moses and Aaron of the modern socialist dispensation." "The gigantic fallacy of Marx and the Socialists is that, of the four Aristotelian causes, they leave out all but the one, namely, the efficient cause, the labourer." Upon the principle of setting one dialectician to entrap another, this polemic against Marx is not without effect. It is unfortunate for the reputation of Ricardo that his name should have been dragged into this controversy. For Mr. F. Bain has thus been led, *aliud agens*, and with a side sweep of his razor, to demolish "that system of political economy which Ricardo formulated, and Mill made popular." The confutation of the Socialists is completed in the essay entitled "The Idea of a Patriot State"—a vindication of conservative principles in a letter to a noble lord. The author does not indite this letter *in propria persona*. It purports to be written by some Tory veteran, who seems to bear a family resemblance to the hero of Locksley Hall in his senility, or to either of the *dramatis personae* in Southey's *Colloquies*; of whom Macaulay said that they were "equally eloquent, equally angry, equally unreasonable, and equally given to talking about what they do not understand." Like Southey, Mr. Bain provokes comparison with Mr. Burke; whose Letter to a Noble Lord this essay may recall my points of resemblance less superficial than the

title. Not inaptly, writes the modern apologist of conservatism:

"All these fine speculators, all these Socialists, Radicals, and other vain theoretical projectors are in a wild-goose chase. . . . They are all trying to reduce to a single principle facts and circumstances that differ infinitely among themselves."

But of the true statesman he says:

"His end and supreme law is *salus publica*, his means are caution, delicacy, hesitation."

Literary ornaments not less brilliant, and a stuff of thought, as it appears to us, more solid than in the other essays, are found in the article on "Conditions of Progress." The thesis is that progress is not to be expected from the struggle between men for existence. Population is one of the entities which are not to be multiplied beyond necessity. The argument that survival of the fittest in a *régime* of competition does not make for righteousness is illustrated by many striking reflections.

"Nature with reason has an aim, an ideal towards which to strive, totally distinct from nature without it. Nature without it is daemonic, ruthless, immoral, and fills us with a certain dread. Who has not been startled at times when, as if awaking from a dream, it occurred to him to consider such fearful facts as a death-adder, a tiger, spiders, sharks, cancer, and the cholera? . . . It is not by the keen competition for existence, but by the substitution of higher ideals, that we have emerged from that treadmill of the damned, the seventeenth century. There is the lever which has slowly, slowly moved the world up. . . . Up out of the musty, evil-smelling dungeons of the middle ages to the surface of the earth and the light of day. We are not at the top yet. But, in spite of the nefarious struggling for existence which threatens to engulf us once more, we are rising, and by these means—the extirpation of ignorance, and the elevation of our ideals."

Mr. Bain has effected an "elevation of our ideals" by this brilliant essay. He will effect an "extirpation of ignorance" if he will study the standard works on the economical subjects which he has handled in the other essays. If he will consult Prof. Sidgwick (*Principles of Political Economy*), he will find that all his difficulties about value in exchange and "intrinsic worth" have been anticipated. By converse with a philosophic intellect applied to political economy this young writer will also learn what deference is due to Ricardo and the mighty ones of old. He will sharpen upon the grindstone of the economic classics the razor with which he has now vainly attempted to perform the feat of Accus Maevius.

*Political Economy*; or, the Science of the Market. By F. W. Newman. (Kegan Paul & Co.) The announcement in the Preface that the lectures on Political Economy, which form more than half of this volume, "were delivered in 1850-51 to ladies in the Bedford Square College," has rather a chilling effect. Ladies and political economy have both advanced so much during the last generation that the lectures addressed to our mothers may be expected to be at least elementary, if not incorrect. Yet so far is genius ahead of its time that Mr. Newman's lectures delivered in 1851 prove to be fairly well abreast of the present advanced position of the science. Thus he had in effect adopted the important principle of Final Utility, which the present generation associates principally with the name of Jevons. Mr. Newman in his lecture on "Laws of Price" speaks, or rather spoke nearly forty years ago, of the

"great and fruitful principle which is expressed by Mr. Banfield nearly as follows: If human wants be arranged in series beginning from the most urgent and proceeding to the less, the satisfaction of every lower want in the scale adds intensity to some higher want. Let us say that food and rags are

more urgently needed than decent clothes, such clothes than useful furniture, and such furniture than pictures; then, so long as food is deficient, men eagerly part with everything but rags to buy it. . . . In 1842 in Manchester it was stated that no shops but the rag-shops could keep up their prices; yet that was a time of scarcity only, not famine."

And so on through the gamut of wants. In many other respects Mr. Newman's work is up to the present date. Thus, he well says that the

"cost of production is different to different men. Those who have peculiar natural or artificial facilities may permanently get a price which gives them extraordinary gains."

When Mr. Newman does so well in the dry tree, in the case of lectures delivered so long ago, it will not be surprising that he does better in the more recent essays which form the latter part of the volume. These have been already published separately; most of them in *Fraser's Magazine*, but they well deserve republication. We may mention particularly "English Land Tenure" (1875), and "The Capitalist in Society" (referring to Mr. Holyoake's *History of Co-operation*).

*The Industrial Competition of Asia; an Inquiry into the Influence of Currency on the Commerce of the Empire in the East.* By CLERMONT J. DANIELL. (Kegan Paul & Co.) The prescription of this currency doctor is not bimetalism pure and simple, but the local use in India of gold and silver money exchanging with each other at their market values. He anticipates from this arrangement all the advantages which have been ascribed to the bimetallic system of the Latin Union. To clear the way for this project, the ordinary or "rated" bimetalism (to use Prof. Sidgwick's happy phrase) is assailed with many arguments, some new and some familiar. Prof. Alfred Marshall's reasoning that the low value of silver in gold has not acted as a bounty on exportations from India is reproduced and urged with much effect. The evidence of other experts taken by the present Gold and Silver Commission is carefully examined. The lay reader must not expect that the intricate reasonings on these abstract subjects can be followed without close attention. Here is a specimen:

"Silver in the trade with India is only a commodity used immediately to carry through the exchange of Indian for English productions. The silver money of India, regarded as the equivalent in value of Indian merchandise, is cheap in British goods, because the productions of India are cheap in those goods also. British goods being priced in gold, we do not talk of Indian silver being cheap in machinery, hardware, cottons, and so forth; but in the gold money which is the equivalent of their value. When, therefore, silver becomes dearer in gold than it is now, its cheapness in commodities will diminish correspondingly, because the rise in its value will follow on a rise in the value of Indian productions in British goods, or, which is the same thing, in English gold money. Upon this supposition we should expect Indian goods to rise higher in their silver price in India as silver rose in the gold valuation."

The chapter most interesting to the general reader is probably that which relates to the monetary history of India from the age of Solomon to the present time. The writer undertakes to prove that his professed reform is "sanctioned by custom of immemorial antiquity." He has evidently brought ability and great diligence to his difficult task. That such qualities have produced a useful result might be affirmed with safety if the subject were any other than currency.

## NOTES AND NEWS.

MESSRS. LONGMANS are at once to publish a small volume by the late Dr. Edersheim, containing a collection of aphorisms and criticisms, something after the manner of *Guesses at Truth*. The volume will appear under the name by which Dr. Edersheim himself always used to refer to it, *Tohu-sa Vohu* ("Without Form and Void").

THE Shilling Selection from Robert Browning's Poems is to be a pocket edition, and will be issued next month.

MESSRS. BELL have in the press an edition of the first part of Goethe's *Faust*, edited on the same principle as Dr. Carlyle's edition of Dante's *Inferno*, giving the original text and a prose translation, with notes and introduction. The name of Prof. Buchheim, as editor, is sufficient guarantee that the volume will be a worthy addition to "Bohn's Standard Library," in which series it will be included.

MR. T. FISHER UNWIN is about to publish a new series of biographies, entitled "Famous Musical Composers," illustrated with portraits. A special feature will be made of the composers of the nineteenth century, including such men as Brahms, Grieg, Rubenstein, &c.

A NEW book, by the Rev. John R. Vernon, author of "The Harvest of a Quiet Eye," will be issued shortly by Messrs. Cassell & Co. The title is *Gleanings after Harvest*; or, *Idylls of the Home*; and the volume consists of studies and sketches, some of which appear for the first time, the rest are revised reprints. It will be illustrated by Arthur Hopkins, Allan Barraud, and other artists.

A NEW work on *The Island of Hayti*, by the Rev. T. W. Herivel, is to be published very shortly by Mr. Elliot Stock. It will be fully illustrated.

THE reviewer of Prof. Chantepie de la Saussaye's *Manual of the Science of Religion*, in the last number of the ACADEMY, remarks, at the end of his highly-favourable review:

"At a time when the market is flooded with unreadable versions of obsolete German theology, it is perhaps too much to hope that this invaluable repertory of authentic information will soon be made more available for the use of English students."

We are glad to hear that this doubt is already falsified. Messrs. Longmans and Co. have undertaken to publish an English translation by Mrs. Colyer Fergusson, a daughter of Prof. Max Müller. Prof. Chantepie de la Saussaye has himself undertaken to revise the translation.

MR. WILLIAM ANDREWS, of Hull, is editing a volume to be entitled *Bygone Lincolnshire*, which will deal with the history, folklore, and memorable men and women of the county, and include many illustrations.

MR. ELKIN MATHEWS will publish in the course of next month a little volume of whimsical trifles, written jointly by Mr. Robinson K. Leather and Mr. Richard Le Gallienne—both of Liverpool. The title, *The Student and the Body-Snatcher*, is taken from the leading story.

DR. WIECK, of Coblenz, has undertaken to copy and edit for the Early English Text Society the curious prose collection of "Stories for Sermons" in the additional MS. 25,719 in the British Museum, engished in the first half of the fifteenth century from the Latin *Alphabetum Narrationum*—a set of tales of shocking disasters to sinners of divers kinds, regularly used for spicing sermons.

DR. THOMAS MILLER has just finished the text of his edition of the Anglo-Saxon of Bede's Ecclesiastical History. This will form Part I. of the work, which will be issued by the Early English Text Society. Part II. will contain

full "apparatus criticus and glossary, with a conspectus of the dialectal peculiarities of all the MSS."

WYCLIF's most interesting Latin work turns out to be his *Logica continuata*. The *Logica* itself is as formal and dull as it can well be; but in its Continuation, says Mr. M. H. Dziewicki—who has just copied it and will edit it for the Wyclif Society—the reforming theologian, "writes about everything from anatomy to astronomy: he describes the human eye and the crystalline spheres, and goes into political economy, too, a little."

A COLLECTION of all the existing Copyright Laws and Treaties is being prepared by Mr. G. Hedeler, of Leipzig; and the first part, containing Germany, Austria, Switzerland, France, Italy, Great Britain, and the United States, will be published in a few days. This collection differs from all previous works of the kind on the one hand in containing the exact text of the enactments, and on the other in the omission of all obsolete matter.

MR. T. FISHER UNWIN has ready, in a new artistic binding, the fourth edition of *Footprints*, by Mrs. Sarah Tytler. This book deals with the natural creation, and especially with English scenery, in a simple manner, with the assistance of numerous illustrations.

DR. STALKER'S *Imago Christi* is being translated into German, and the same author's *Life of Christ* into Portuguese.

MR. EDWARD SALMON has this week assumed editorial control of *Yarns*, incorporating *Tit for Tat*; and among the new features he has introduced are a series of letters to eminent men by "Observer," and a free gift of books weekly. Instead of reviewing a book in the ordinary way, it is merely mentioned, and the reader who sends in the best reason why he should have it gets it, the reason being published.

FOLLOWING up their plan of presenting complete copies of well-known works of fiction to the readers of *Cassell's Saturday Journal*, the publishers intend to give away with Nos. 365 and 366, ready on September 24 and October 1 respectively, the story of adventure by "Q.," called "Dead Man's Rock."

THE eleventh volume of the new edition of De Quincey's *Collected Writings* (Edinburgh: A. & C. Black) continues and concludes the essays in literary theory and criticism. They may be said to deal with three periods of literature: (1) English writers of the eighteenth century, from Swift to Junius; (2) the modern Germans—Lessing, Goethe, and Jean Paul Richter; and (3) some of De Quincey's own contemporaries, including Shelley, Keats, and Landor. We observe that the editor, Prof. David Masson, refuses to reprint De Quincey's early review of Carlyle's translation of *Wilhelm Meister*, on the ground that De Quincey had deliberately omitted it from his *Collected Writings*.

In further illustration of Chaucer's Prioress's "Nun-Chaplain," Mr. F. D. Matthew, the well-known Wyclif editor, sends us the following extracts from Dr. Jessopp's *Norwich Visitations*, published last year for the Camden Society:

Visitation of Ridningfield Nunnery, August 7, 1514.

"Domina Johanna Deyne inquisita, dicit quod . . . priorissa non mutavit capellanam a tempore praefectionis, &c.," p. 138.

*Dominus injunxit.*

"Item quod mutet capellanam citra festum Michaelis proximum," p. 140.

Visitation of Flixton Nunnery.

"Domina Margareta Punder nuper priorissa dicit quod . . . priorissa non habet sororem in capellanam, sed

sola cubat ad placitum in cubiculo extra dormitorium absque testimonio sororis continue."

*Injunctiones.*

"Dominus Cancellarius injunxit priorissae. . . . Item quod de cetero priorissa habeat secum testimonium unius sororis loco capellane, maxime quando cubat extra dormitorium," p. 191.

*Correction.*—Owing to the non-return of a proof, the name of the author of the drama, *Stanley*, reviewed in the ACADEMY of last week, was misprinted. It should have been Mr. E. L. Thornely. Also, for "dead," in the first line of the last verse of the lyric quoted, read "dread."

ORIGINAL VERSE.

A STONY WAY.

"I am thankful now,  
Mute, passive, acquiescent, I receive,  
And bless God simply."

R. BROWNING (*In a Balcony*).

You are so far above me; yet I stand  
And watch your upward way,  
I know the path is stony that you tread;  
You strive, and toil, and pray.  
The strife and toil have brought you peace at last;  
Yes, peace—but not forgetfulness of what is past.  
I know the heavy burden that you bear  
With you must always stay,  
But you laid it down at our Saviour's feet,  
And its bitterness past away.  
And now you would not break the quiet rest  
Of him you lov'd so dearly: God knows best.  
And so He called him early to his home;  
That home of peace so fair,  
Where he is waiting till the time shall come  
For you to join him there;  
In that land where our lost ones are found once  
more,  
Where we meet our beloved, who went before.  
But yet you have this comfort to the end—  
Not his, but yours, the loss.  
God called him home to a heavenly crown,  
And He bade you bear the cross;  
And the weight of that cross no soul may know,  
Save those who through life with its burden go.  
You shed below you on the toilsome way,  
The path your feet have trod,  
A light to point all lesser souls the way,  
And bring us nearer God.  
In pain and in sorrow, and bitterest loss,  
You show how His servant can carry the cross.

F. P.

THE COMING PUBLISHING SEASON.

MESSRS. MACMILLAN & CO.'S ANNOUNCEMENTS.

*General Literature.*—"James Russell Lowell's Collected Writings, Literary Essays, Poems," &c., in ten volumes, monthly; "Miscellanies," by John Morley, being the fourth volume of the collected edition of his writings; "Wild Beasts and their Ways in Asia, Africa, America, from 1845-1888," dedicated, with special permission, to the Prince of Wales, by Sir Samuel W. Baker, with illustrations, in two vols.; "Relics of the Royal House of Stuart," illustrated by a series of forty plates in colours drawn by William Gibb, with an introduction by John Skelton, and descriptive notes by W. St. John Hope; "Royal Edinburgh: Her Saints, Kings, and Scholars," by Mrs. Oliphant, with illustrations by George Reid; "The Vicar of Wakefield," with about a hundred and fifty illustrations by Hugh Thomson, and a preface by Austin Dobson; "Glimpses of Old English Homes," by Elizabeth Balch, with numerous illustrations; "London Letters and some others," by George W. Smalley, in two vols.; "Problems of Greater Britain," by Sir Charles W. Dilke, third and cheaper edition, in one volume, with maps; "Oxford Lectures and Other Discourses," by Sir Frederick Pollock; "An Elementary French Reader," by G. E.

Fasnacht; "Behaghel—The German Language," adapted for the use of English schools by Emil Trechmann; "Historical Outlines of English Syntax," by Rev. Dr. R. Morris and Dr. L. Kellner; "Chronological Outlines of English Literature," by F. Ryland; "Burke—Reflections on the French Revolution," edited, with introduction, notes, &c., by Prof. F. G. Selby, of the Deccan College, Poona; "Scott—The Lady of the Lake," edited, with introduction and notes, by Prof. G. H. Stuart, of the Presidency College, Madras; "Scott—The Lay of the Last Minstrel," cantos iii.-vi., edited, with introduction and notes, by the same; "Shakspeare—King John," edited, with introduction and notes, by K. Deighton; "Shakspeare—Richard II.," edited, with introduction and notes, by the same; "Landmarks of Homeric Study, together with an Essay on the Points of Contact between the Assyrian Tablets and the Homeric Text," by W. E. Gladstone; "The Oxford Movement," by the Very Rev. Dean Church; "The Life of Archibald Campbell Tait, Archbishop of Canterbury," by the Dean of Windsor and the Rev. W. Benham, in two volumes; "The Greek World under Roman Sway," by Prof. Mahaffy; "A History of Greek Literature, by the same, in two volumes, vol. ii., The Prose Writers, new issue in two parts—part i. Herodotus to Plato, part ii. Isocrates to Aristotle; "Dr. Schliemann's Excavations at Troy, Tiryns, Mycenae, Orchomenos, Ithaca, presented in the Light of Recent Knowledge," by Dr. Carl Shuchhardt, authorised translation by Miss Eugenie Sellers, with introduction by Walter Leaf, illustrated with maps, plans, and 290 woodcuts; "Elements of Politics," by Prof. Henry Sidgwick; "Letters of Keats," edited by Sidney Colvin; "English Men of Action, new volumes—"Sir Charles Napier," by Col. Sir W. Butler; "Drake," by Julian Corbett; "Warwick, the King-Maker," by C. W. Oman; "The *English Illustrated Magazine*, 1890," a handsome volume of upwards of 900 closely-printed pages, and nearly 500 woodcut illustrations; "Hymns for School Worship," compiled by Miss M. A. Woods.

*Poetry.*—A Pocket Edition of the "Poetical Works of Lord Tennyson," in one vol.; "The Cambridge Shakspeare," a new and revised edition, edited by W. Aldis Wright, in nine vols., to be published quarterly; "The Poetical Works of John Milton," edited, with memoir, introductions, notes, and an essay on Milton's English and versification, by Prof. David Masson, with portraits: a new and revised edition in 3 vols., uniform with the Cambridge Shakspeare; "Shelley's Poetical Works," edited by Professor Dowden, in one vol., with portrait; "Matthew Arnold's Poetical Works," a new and complete edition in one vol., with portrait—both these volumes will range with the one-volume editions of Tennyson and Wordsworth; "The Poetical Works of Alfred Austin," a new collected edition in 6 vols.; "The Poems of Christina Rossetti," a new collected edition in one vol., with two designs by Dante Gabriel Rossetti; "Tennyson for the Young": selections from Lord Tennyson's poems, edited, with notes, by Canon Ainger; "The Isles of Greece: and other Poems," by Frederick Tennyson; "The Sisters' Tragedy, and other Poems," by Thomas Bailey Aldrich; "Ballads, Lyrics, and Lancashire Idylls," by the Rev. H. D. Rawnsley; "Fifty Poems of Meleager," with a translation by Walter Headlam; Golden Treasury Series, New Volume, "Balladen und Romanzen": being a selection of the best German Ballads and Romances, edited, with Introduction and Notes, by Prof. Buchheim.

*Novels.*—"A Cigarette Maker's Romance," by F. Marion Crawford, in 2 vols.; "Kirsteen: the Story of a Scotch Family Seventy Years Ago,"

by Mrs. Oliphant, in 3 vols.; "The Book of the Forty-five Mornings," by Rudyard Kipling; "The Two Penniless Princesses: A Story of the Time of James I. of Scotland," by Charlotte M. Yonge, in 2 vols.; "More Bye Words," by Charlotte M. Yonge; "A Colonial Reformer," by Rolf Boldrewood, in 3 vols.; "The Children of the Castle," by Mrs. Molesworth, with illustrations by Walter Crane.

*Theology.*—"Essays," by Bishop Westcott; "Leaders in the Northern Church," Sermons by the late Bishop Lightfoot; "Ordination Addresses and Counsels to Clergy," by the same; "Apostolic Fathers," abridged edition, with short introductions, Greek text, and English translation, by the same; "St. Clement of Rome," the two Epistles to the Corinthians, a revised text with introduction and notes, a new edition in 2 vols; "The Church of the First Days," comprising the Church of Jerusalem, the Church of the Gentiles, the Church of the World, by Dean Vaughan, new edition; "Stories from the Old Testament," by the Rev. A. J. Church, with illustrations; "Natural Religion," by the author of "Ecce Homo," new edition; "An Introduction to the Thirty-nine Articles," by Canon Maclear; "The Gospel according to St. Luke": being the Greek Text as Revised by Bishop Westcott and Dr. Hort, with explanatory notes by the Rev. John Bond.

*Science.*—"Croonian Lectures" on the connexion between chemical constitution and physiological action, being an introduction to modern therapeutics, by Dr. Lauder Brunton; "A Manual of Public Health," by A. Wynter Blyth, with illustrations; "Journal of the Leprosy Investigation Committee," edited by Phineas S. Abraham (Medical Secretary to the Committee); "A System of Sight-Singing from the Established Musical Notation," based on the principle of tonic relation, and illustrated by extracts from the works of the great masters, by Sedley Taylor; "A Dictionary of Political Economy," edited by R. H. Inglis Palgrave; "The Scope and Method of Political Economy," by John Neville Keynes, second edition, revised and enlarged; "Outlines of Psychology," by Prof. Harald Höffding, of Copenhagen, translated by M. G. Lowndes; "The Meteoritic Hypothesis," by J. Norman Lockyer, with illustrations; "Electricity and Magnetism," a popular treatise, by Amédée Guillemin, translated and edited, with additions and notes, by Prof. Silvanus P. Thompson, with numerous illustrations; "Popular Lectures and Addresses," by Sir William Thomson, with illustrations, Vol. III., papers on navigation; "Are the Effects of Use and Disuse Inherited?" by W. Platt Ball; "Contributions to the Theory of Natural Selection: and Tropical Nature and Other Essays," by Alfred Russel Wallace, new edition; "The Malay Archipelago: The Land of the Orang Utan and the Bird of Paradise," a narrative of travel, with studies of man and nature, by the same author, with maps and illustrations, new and cheaper edition; "The Myology of the Raven (*Corvus corax sinuatus*), a guide to the study of the muscular system in birds, by R. W. Shufeldt, with illustrations; "Text-Book of Comparative Anatomy," by Prof. Arnold Lang, of Zürich, translated into English by Henry M. Bernard and Matilda Bernard, with preface by Prof. Ernst Haeckel, illustrated, in two vols.; "Lessons in Elementary Biology," by Prof. T. Jeffrey Parker, of Otago, New Zealand, illustrated; "A Text-Book of Physiology," by Prof. Michael Foster, with illustrations, fifth edition, largely revised, Part iii.—the central nervous system and its instruments; "A Complete Treatise on Inorganic and Organic Chemistry," by Sir Henry E. Roscoe and Prof. C. Schorlemmer, vol. iii.—Organic

Chemistry, *The Chemistry of the Hydrocarbons and their Derivatives, or Organic Chemistry*, Part iii., new and thoroughly revised edition; "The History of Chemistry," by Prof. Ernst von Meyer, translated by George McGowan; "Elements of Physics for Public Schools," by C. Fessenden; "Sound, Light, and Heat," an elementary text-book, by Prof. D. E. Jones, of the University College, Wales, Aberystwyth, with illustrations; "Elementary Applied Mechanics," by Prof. James H. Cotterill and J. H. Slade; "Plane Trigonometry," by Isaac Todhunter, new edition, revised by R. W. Hogg; "The Geometry of Position," by Robert H. Graham, illustrated; "Manual of Logarithms," by G. F. Matthews; "Class Book of Geology," by Archibald Geikie, second and cheaper edition, with numerous illustrations; "Macmillan's Geographical Series," edited by Archibald Geikie; "A Geography of India," by H. F. Blandford; "A Geography of Europe," by James Sime; "Map Drawing and Map Making," by William A. Elderton; "Physical and Political School Atlas," consisting of 80 maps and complete index, prepared for the use of senior pupils, by J. G. Bartholomew.

*Classics*.—"Euripides—Iphigenia in Aulis," edited, with introduction, critical notes, and commentary, by E. B. England; "Pindar—The Nemean Odes," edited, with introduction and commentary, by J. B. Bury; "Tacitus—The Histories," edited, with introduction and commentary, by Rev. W. A. Spooner; "Thucydides—Book VIII.," edited, with introduction and commentary, by H. C. Goodhart; "Aeschines—In Ctesiphontem," edited, with introduction and notes, by the Rev. T. Gwatkin and E. S. Shuckburgh; "Cicero—Select Letters," edited, with introduction and notes, by Prof. R. Y. Tyrrell; "Herodotus—Book III.," edited, with introduction and notes, by G. C. Macaulay; "Herodotus—Book VI.," edited, with introduction and notes, by Prof. J. Strachan; "Herodotus—Book VII.," edited, with introduction and notes, by Mrs. Montagu Butler; "Plautus—Captivi," edited, with introduction and notes, by A. Rhys-Smith; "Thucydides—Book II.," edited, with introduction, &c., by E. C. Marchant; "Euripides—Medea," edited, with introduction, &c., by Dr. A. W. Verrall and the Rev. M. A. Bayfield; "Livy—Book XXII.," adapted from Mr. Capes's edition, with notes and vocabulary by J. E. Melhuish; "Virgil—Aeneid, Book VIII.," edited, with notes and vocabulary, by the Rev. A. Calvert; "Virgil—Aeneid, Book X.," edited, with notes and vocabulary, by S. G. Owen; "Xenophon for Beginners," being selections from Book I. of the *Anabasis*, adapted for the use of beginners, with notes, vocabulary, and exercises, by W. Welch and C. G. Duffield; "Xenophon—Anabasis Book III.," edited, with notes and vocabulary, by the Rev. G. H. Nall; "Xenophon—Anabasis, Book IV.," edited, with notes and vocabulary, by the Rev. E. D. Stone; "Xenophon—Complete Works," translated, with introductions and notes, by H. G. Dakyns: Vol. II.—*Hellenica* III.—VII., and the rest of the works bearing on history, viz., the two *Polities*—*Athenian* and *Laconian*, the *Agésilas*, and the tract on *Revenues*, with maps and plans; "A Short Manual of Philology for Classical Students," by P. Giles; "Longinus on the Sublime," translated into English by H. L. Havell, with introduction by Andrew Lang.

#### MESSRS. CASSELL'S ANNOUNCEMENTS.

"The Life, Letters, and Friendships of Richard Monckton Milnes, First Lord Houghton," by T. Wemyss Reid, in two vols., with two portraits; Volume I. of "The Picturesque Mediterranean," with frontispiece in

colours from a drawing by Birket Foster; New volume of the *International Shakspeare*, "Othello," illustrated with photogravures from drawings by Frank Dicksee; "Picturesque Australasia, in four volumes," a delineation by pen and pencil of the scenery, the towns, and the life of the people throughout the colonies of Australia, New Zealand, Tasmania, and the adjacent islands, with upwards of 1000 illustrations; Volume II. of "Abbeys and Churches of England and Wales," descriptive, historical, pictorial, with numerous illustrations; "The Magazine of Art" volume for 1890, with twelve etchings and photogravures; "The Lake Dwellings of Europe," being the Rhind lectures in archaeology for 1888, by Dr. Robert Munro, illustrated; "Lectures on Christianity and Socialism," by Bishop Barry, delivered at the Lambeth Baths; "The Verdict," a tract on the political significance of the report of the Parnell Commission, by Prof. A. V. Dicey, second edition; "Loans Manual," a compilation of tables and rules for the use of local authorities, by Charles P. Cotton; "The Law of Musical and Dramatic Copyright," including the relations of foreign countries and British colonies to Great Britain in matters of musical and dramatic copyright, and also including the Berne Convention, the International Copyright Act, 1886, and the Order in Council of 1887 so far as relates to the drama and music, by Edward Cutler, Thomas Eustace Smith, and Frederick E. Weatherly; popular edition of "The Story of the Heavens," by Sir Robert Stawell Ball, illustrated by chromo plates and wood engravings; Volume I. of "The Cabinet Portrait Gallery," containing 36 cabinet photographs of eminent men and women of the day, from photographs by Messrs. W. & D. Downey, with biographical sketches; cheap edition of "Celebrities of the Century," edited by Lloyd C. Sanders; cheap edition of "Electricity in the Service of Man," with nearly 850 illustrations; "London Street Arabs," by Mrs. H. M. Stanley (Dorothy Tennant), containing a collection of pictures from original drawings, with borders in tints; "Nature's Wonder Workers," being some short life-histories in the insect world, by Kate R. Lovell, illustrated; "Magic at Home," by Prof. Hoffmann, fully illustrated, a series of conjuring tricks for young beginners, or for drawing-room amusement; Volume II. of "The World of Adventure," with numerous illustrations; cheap edition of "The Journal of Marie Bashkirtseff," translated from the French, with an introduction, by Mathilde Blind, with two portraits and an autograph letter; "Aubrey de Vere's Poems," a selection, edited by John Dennis; "Life of Father Mathew," by Frank J. Mathew, a grand-nephew, with portrait; "Metzerott, Shoemaker"; "David Todd: The Romance of His Life and Loving," by David Maclure; "Pactolus Prime," a novel, by Albion W. Tourgée; "Scouting for Stanley in East Africa," being a record of the adventures of Thomas Stevens in search of H. M. Stanley, with 14 illustrations; "Hygiene and Public Health," by Dr. Arthur Whitelegge; "Medical Handbook for Colonists," by E. Alfred Barton; new and cheaper edition of "Climate and Health Resorts," by Dr. Burney Yeo, with an appendix; "The Art of Cooking by Gas," by Marie Jenny Sugg, illustrated; Volumes II. and III. of "Cassell's Book of the Household," new and revised edition of "The Illustrated Book of Poultry," by Lewis Wright, with fifty coloured portraits of prize birds, painted from life, and numerous wood engravings; "Wanted—a King: or, How Merle set the Nursery Rhymes to Rights," by Maggie Browne, with designs by Harry Furniss; "The Marvellous Budget," being 65,536 stories of Jack and Jill," by the Rev. F. Bennett, illustrated;

"Schoolroom Theatricals," by Arthur Waugh, with illustrations by H. J. A. Miles; "Lost in Samoa: a Tale of Adventure in the Navigator Islands," by E. S. Ellis, with eight illustrations by Gordon Browne; "Tad: or, Getting Even with Him," by E. S. Ellis, with eight illustrations by John Schonberg; "Little Folks Christmas Volume," containing 432 pages of letterpress, with pictures on nearly every page, together with two full-page plates printed in colours and four tinted plates; "Bo-Peep" yearly volume for 1890, with pictures on nearly every page. In "Cassell's Railway Library": "Jack Gordon, Knight Errant," by W. C. Hudson (Barclay North); "The Diamond Button: Whose Was It?" a tale from the diary of a lawyer and the note-book of a reporter, by W. C. Hudson (Barclay North). New and cheap edition of "Cassell's Concise Cyclopaedia," edited by William Heaton, with numerous illustrations; cheap edition of "Cassell's New German Dictionary," in two parts—German-English and English-German, by Elizabeth Weir; Volumes III. and IV. of "Cassell's New Popular Educator," with six coloured maps and plates in each volume; "Guide to Employment for Boys," by W. S. Beard; "How to Shade from Models, Common Objects, and Casts of Ornament," a practical manual, by W. E. Sparkes, with 25 plates by the author; "Cassell's Popular Atlas," containing 24 coloured maps and 24 pages of statistical information, together with a complete index; "Object Lessons from Nature," a first book of science, by Prof. L. C. Miall, fully illustrated; "Commercial Botany of the Nineteenth Century," by J. R. Jackson; "English Writers," by Prof. Henry Morley, Volume VI.—from Chaucer to Caxton; "Gaudeamus," one hundred songs for schools and colleges, edited by John Farmer; "Cassell's Map-Building Series," outline maps prepared by H. O. Arnold-Forster. "Soils and Manures," by Dr. J. Munro; "Crops," by Prof. Wrightson. Cassell's New Edition of Classical Texts: "Homeri Ilias," text, with preface and summary: two vols.; "Horatii Opera," text, with preface, conspectus metrorum, index nominum et rerum memorabilium, and critical notes; "Homeri Odysseis"; "Virgilio Aeneis"; "Xenophontis Anabasis"; "Caesar de Bello Gallico"; "The Quiver" volume for 1890, with coloured picture for frontispiece; the first yearly volume of *Work*, an illustrated magazine of practice and theory for all workmen, professional and amateur; "The Woman's World" volume for 1890; "Conquests of the Cross": a Record of Missionary Work throughout the World, by Edwin Hodder, with numerous illustrations, vol. I.; "Bunyan's Pilgrim's Progress and Holy War," with 200 illustrations, notes by the Rev. Dr. Maguire, and a New Life of Bunyan by the Rev. Dr. John Brown; "Holiday Studies of Wordsworth," by Rivers, Woods, and Alps: The Wharfe, The Duddon, and The Stelvio Pass, by the Rev. F. A. Maleson, Vicar of Broughton-in-Furness; "Signa Christi": Evidences of Christianity set forth in the Person and Work of Christ, by the Rev. James Aitchison; "British Difficulties under Solution," by Frederick Richard Hungerford; "The Year-Book of Commerce for 1890-91," an annual statistical volume of reference, prepared specially for business men, with the object of showing the movement of the foreign trade and general economic position of the leading countries of the world, compiled under the authority of the London Chamber of Commerce, and edited by Kenric B. Murray; "The Year-Book of Treatment for 1891," a critical review for practitioners of medicine and surgery, greatly enlarged; "Yule-Tide for Christmas, 1890," containing a complete novel,



entitled, "I saw three Ships," by Q., illustrated throughout by Walter Paget, a presentation plate, entitled "Prince Charlie's Farewell to Flora Macdonald," after an original painting by George W. Joy, reproduced in chromolithography, and four full-page pictures, each printed in three tints on plate paper.

#### THE RELIGIOUS TRACT SOCIETY'S ANNOUNCEMENTS.

"Greek Pictures: Drawn with Pen and Pencil, by Prof. J. P. Mahaffy; "Biblical Atlas and Scripture Gazetteer," new and revised edition, maps by Henry Courtier; "A Yacht Voyage Round England," by William H. G. Kingston, new edition, revised and enlarged; "The English Reformation of the Sixteenth Century," with chapters on Monastic England and the Wycliffite Reformation, illustrated by maps, showing where all English monastic institutions were situated, over what districts Lollardry spread, and where the martyrs were burnt in the persecution under Mary, and also by many portraits of such leaders as Tyndale, Cranmer, More, Latimer, &c., by the Rev. W. H. Beckett; "Pioneers of Electricity; or, Short Lives of the Great Electricians," by J. Munro; "How London Lives: The Feeding, Cleansing, Lighting, and Police of London," with chapters on the Post Office and other institutions, by W. J. Gordon; "Foundry, Forge, and Factory," by W. J. Gordon; "No Choice: a Story of the Unforeseen," by the Rev. T. S. Millington; "Not by Bread Alone," by the author of "The Occupations of a Retired Life"; "A Young Oxford Maid in the Days of the King and the Parliament," by Sarah Tytler; "Of all Degrees," by Leslie Keith; "The Percivals; or, A Houseful of Girls," by Evelyn Everett Green; "Ida Hatherly at School," by Constance Evelyn; "His Young Neighbour," by Ellen Louisa Davis; "Peter's Sister," by Janet Eden; "Adopted; or, An Old Soldier's Embarrassment," by E. A. B. D.; "The Twin Houses, and other Stories," by Anne Beale; "Harold's Friends; or, The New Rector of Greythorpe," by C. A. Burnaby; "Christie's Next Things," by the author of "Mrs. Morse's Girls"; "Dot-and-go-one," by M. Blanche Hayward; "What to Read," part iv., Sunday Readings in Prose, by the Rev. F. Langbridge; "Within Sight of the Snow": a Story of a Swiss Holiday; and A Surrey Idyll, by Lily Watson; "Mr. Farrer's Big O's," by Emily Brodie; "Short Biographies for the People," vol. vii., containing—John Abercrombie—Archbishop Whately—James Hamilton—Sir James Young Simpson—George Wishart—Robert Moffat; "When Jesus was here among Men," by Mrs. Waterworth; "Cottage Politics," by Mary E. Ropes; "Sarah—a Princess," by Miss J. E. Slade; "The Story of a Christmas Sixpence," by Emma Leslie; "Old Anthony's Secret," by Sarah Doudney; "The Mysterious House," by Mrs. O. F. Walton.

#### MESSRS. FREDERICK WARNE & Co.'s ANNOUNCEMENTS.

An illustrated volume entitled, "A Mosaic," edited by N. S. Morris; "An Ocean Knight: a Story of the Corsairs and their Conquerors," by Fortune du Boisgobey, illustrated by Adrien Marie; "Rex Raynor, Artist," by the Rev. Silas K. Hocking, with illustrations; "Picturesque England: its Landmarks and Historic Haunts," a new volume in the "Pictorial Standard Library; a book of adventure by Dr. Gordon Stables entitled, "By Sea and Land," with illustrations; a revised edition of the late J. G. Wood's "Boys' Modern Playmate"; a popular edition of "Sport in Many Lands," by H. A. L. ("The Old Shekarry"). The next addition to the "Stanley Library" will be a new story by Rev. A. N. Malan, entitled,

"Lost on Brown Willy," illustrated; and to the "Home Circle Series" will be added "Stella's Cup or, the Boy Artist," by Mary Elsdale, illustrated; "Lady Maud's Mania," a tragedy in high life, by George Manville Fenn; two books for girls, "Noah's Ark," a tale of the Norfolk Broads, by Darley Dale, and "Heart of Gold," by Mrs. L. T. Meade, both illustrated. In the Cavendish Library, "Half-Hours with the Best Humorous American Authors," in two vols., arranged by C. Morris; and "Pepys' Diary and Correspondence," edited by Lord Braybrooke. In the Chandos Classics, "The Old, Old Fairy Tales," edited by Mrs. L. Valentine. Two artistic children's books, entitled, "Little Sir Nicholas," by Miss C. A. Jones, illustrated by C. Paterson; and "A Peep into Catland," with monotint illustrations by Miss A. C. Howell, and rhymes by A. de V. Dawson and others; "Young England's Nursery Tales," with illustrations printed in colours from designs by Miss Constance Haslewood; "A Natural History Book for Children," with hundreds of illustrations; "See-Saw," a book of songs, rhymes, and ballads, with original music by W. M. Hutchinson; two coloured picture-books, entitled, "Tiny Tots' Picture-Book" and "Little Pin-afore's Picture-Book"; "A Day at the Zoo," by L. Pritchard and Miss Jessie Currie; "The Wild Beast Show," "The Railway Train," with fourteen coloured and tinted pages by Alfred Johnson; "Our Soldiers," with pictures of the English Army from designs by J. S. Simpkin; an illustrated edition of "The Leather-Stocking Tales," by J. Fenimore Cooper, in five volumes, each containing eight illustrations by Andrioli; a new edition of "From Crecy to Assaye," by H. R. Clinton; a new edition of the Standard Poets, bound in padded levant, with engraved steel portraits and vignettes; a revised edition of "Boutell's Heraldry, Ancient and Modern," by S. T. Aveling, with upwards of 400 illustrations; a new birthday book, "Fortune's Mirror set in Gems," by M. Halford, illustrated with coloured plates; the third series of the "Encore Reciter," edited by F. E. Marshall Steele; and *Scribner's Magazine*, vols. 7 and 8, being the numbers for 1890, with about 800 illustrations.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

BOETTCHER, E. Hissarlik, wie es ist. Berlin: Trautwein. 3 M.  
HENKEL, H. Goethe u. die Bibel. Leipzig: v. Bildermann. 2 M.

##### THEOLOGY, ETC.

BRÜCKNER, W. Die chronologische Reihenfolge, in welcher die Briefe des Neuen Testaments verfasst sind. Haarlem: Bohn. 2 fl. 50 c.  
HARTSEL, W. v. Patristische Studien. IV. Leipzig: Freytag. 1 M. 60 Pf.

##### HISTORY.

BURGHARD, W. Die Gegenreformation auf dem Eichsfelde 1574–1578. 1. Thl. Leipzig: Fock. 80 Pf.  
DOCUMENTS concernant les relations entre le duc d'Anjou et les Pays-Bas (1576–1583). P.p. P. L. Mulder et A. Diegerick. T. 2. The Hague: Nijhoff. 6 fl. 25 c.  
JANKE, A. Die Belagerungen der Stadt Trier in den J. 1673 bis 1675 u. die Schlacht an der Conzer Brücke am 11. Aug. 1675. Trier: Lintz. 4 M.  
KAESTNER, O. De aeris, quae ab imperio Caesaris Octaviani constituto initium duxerint. Leipzig: Fock. 2 M.  
KEALL, J. Studien zur Geschichte d. alten Aegypten. IV. Das Land Punt. Leipzig: Freytag. 1 M. 60 Pf.  
KRONER, F. Ritter v. Josef Frhr. v. Simbichen u. die Stellung Oesterreichs zur serbischen Frage 1807–10. Leipzig: Freytag. 2 M. 50 Pf.

##### PHYSICAL SCIENCE, ETC.

CRAMER, C. Ueb. die verticillirten Siphonocn. Basel: Georg. 4 M. 80 Pf.  
ETTINGSHAUSEN, C. Frh. v., u. F. KRASAN. Untersuchungen üb. Ontogenie u. Phylogenie der Pflanzen auf paläontologischer Grundlage. Leipzig: Freytag. 4 M. 60 Pf.  
FISCHER, E. Untersuchungen zur vergleichenden Entwicklungsgeschichte u. Systematik der Phalloideen. Basel: Georg. 7 M. 20 Pf.  
GUMPPENBERG, C. Frhr. v. Systema Geometrarum zonae temperaturis septentrionalis. 4. Thl. Leipzig: Engelmann. 4 M.

HAMY, E. T. Les origines du musée d'ethnographie. Paris: Leroux. 5 fr.  
TAUSCH V. GLOECKELSTHUM, L. Zur Kenntnis der Fauna der "grauen Kalke" der Sud-Alpen. Wien: Hölder. 16 M.  
TOULA, F. Geologische Untersuchungen im centralen Balkan. III. Petrographischer Thl. Von A. Rosiwal. Leipzig: Freytag. 4 M. 60 Pf.  
WESTERMAIER, M. Zur Embryologie der Phanerogamen. Leipzig: Engelmann. 4 M.

#### PHILOLOGY, ETC.

BRUNING, A. De M. Juniani Justini codicibus. Leipzig: Fock. 1 M. 20 Pf.  
ERNST, K. Syntaktische Studien zu Rabelais. Leipzig: Fock. 1 M. 50 Pf.  
GUÉRIN. La question du latin, et la réforme profonde de l'enseignement secondaire. Paris: Cerf. 3 fr. 50 c.  
JAGIE, V. Glagolita. Würdigung neuerdeckter Fragmente. Leipzig: Freytag. 7 M. 20 Pf.  
LEXICON Syriacum, auctore Hassano Bar Bahlule, e pluribus codicibus editit et notulis instruxit Rubens Duval. Fasc. II. Paris: Bouillon. 20 fr.  
LUDWIG, A. Ueb. Methode bei Interpretationen d. Rigveda. Prag: Riva. 3 M.  
MAHAVASTU, le, p.p. Sm. Senart. T. II. Paris: Leroux. 25 fr.  
PAULSON, J. Index Hesiodens. 3 M. 50 Pf. Stadia Hesiodica. I. De re metrica. 4 M. Lund: Müller.  
SKUTSCH, F. De nominibus latinis suffixi-no ope formati observationes variae. Breslau: Koebner. 1 M.

#### CORRESPONDENCE.

##### AN OBSCURE PASSAGE IN "THE PEARL."

London: Sept. 8, 1890.

The obscurity of l. 690 of "Pearl," discussed by Mr. Bradley in his interesting note in this week's ACADEMY, is, I think, due to the scribe's omission of the words *kyng him* between *con* and *aquyle*. In my edition of the poem, now at press and shortly to be published by Mr. Nutt, I propose to read:

"Of thys ryghtwys sagh salamon playn  
How kyndly oure [kyng him] con aquyle;  
By wayes ful strenght he con him strayn. . . ."

i.e.,  
"Concerning the righteous, Solomon plainly saw how kindly our King (i.e. Christ) welcomed him, &c."

The passage, as Mr. Bradley has for the first time pointed out, is a paraphrase of verses 9, 10, of the tenth chapter of the book of Wisdom. I take the line in question to refer to the words "But wisdom delivered from pain those that attended upon her." To the mediaeval reader "Wisdom" = Christ, i.e., "Oure Kyng," and hence the whole point of the quotation—cf. St. Aug. *De Trin.* iv. 20:

"Cum pronuntiat in Scriptura aut enarratur aliquid de *Sapientia* sive dicente ipsa sive cum de illa dicitur, Filius nobis potissimum insinuat."

*Kyntly* (i.e. *kyndly*) in the sense of "kindly," is rather early; but another instance occurs in the poem, *t* for *d* is merely a scribal mannerism—cp. *dubbet* (i.e. *dubbed*), *fonte* (= *fonde*), &c. This *k*-word prepares the way for another to alliterate with it, and I am inclined to think there is a slight play of words in *kyntly* and *kyng*. *Con* is not of much alliterative weight; it is used again as a mere auxiliary in the next line.

The insertion of "*him*" satisfies, I think, the demands of metre, grammar, and sense. With its second foot trisyllabic, the line is very characteristic of the poet. For the use of *aquyle* (O.F. *accueillir*), cp. the only other instance of its occurrence in the poem, where it takes the direct object of the person, and is best Englished by "to welcome":

"But of the lombe I have the aquyld  
For a syght thereof thurgh gret favour."

i.e.,

"But by grace of the Lamb I have welcomed thee for a sight thereof through great favour."

The scribal errors of the MS. of "Pearl" consist of omissions of single letters and monosyllabic words, and in no case of the sub-

stitution of one word for another. From this point of view Mr. Bradley's ingenious emendation, "How koyntyse onoure con aquyle," is open to objection. Moreover, *koyntyse* = "wisdom," is somewhat doubtful; and *oure* = *onoure* = *honour*, is anomalous, more especially as the *ur* of the latter word would most probably have been abbreviated by the earlier scribe—cp. e.g. l. 851, where "honour" is written "hono'." Again, the thought "How wisdom obtained honour" is, I venture to think, not altogether in character with the simple style of the whole passage, or of any part of the poem spoken by the child "Pearl."

I agree with Mr. Bradley that not much can be said in favour of the reading *ourē* in the sense of "prayer," nor do I think that *oure* is a mis-spelling of *orē*, i.e., "mercy"; but it is not, I think, open to the objection that "the final *e* was not sounded in the dialect of the poem." There are many instances in "Pearl" of the sounding of final *e*, though in some cases the scribe has omitted to write it. I quote a few illustrative lines from my edition of the text:

"That docz bot thrych my hert[ē] thrang  
MS. hert 1. 17  
A denely dele in my hert[ē] denned  
MS. hert 1. 51  
The sunnē bemez bot blo and blynde 1. 83  
Betwenē myrthez by merce made 1. 140  
I hope no tong[ē] moght endure  
MS. tong 1. 225  
That haez me broght thys blys[sē] ner  
MS. blys 1. 286  
Oure yorē fader hit con mysse-yeme 1. 322  
To hyrē werkmen to hys vyne. 1. 506  
Uus thynk uus oghe to takē more. 1. 551  
Wy shalte thou thenne ask[ē] more  
MS. ask 1. 563."

Against the last three instances it might be urged that the poet wrote *en* and not *e* as the ending of the infinitive; I do not think this a serious objection. Of the other instances there can be no possible doubt whatever. So far as the final *e* is concerned, I am inclined to hold that the dialect of the poem is artificial, but for the present I must defer any discussion of the point.

I would call attention, by the way, to the frequent use of the monosyllabic foot at the beginning of the line (as in l. 563 quoted above), a point on which Prof. Skeat has been insisting of late in dealing with Chaucerian scansion.

I. GOLLANCZ.

#### THE "POUND OF FLESH" IN THE "MERCHANT OF VENICE."

Glasgow: Sept. 8, 1890.

In the ACADEMY of August 6, 1887, I cited a Persian form of the Bond-story, the greater part of which was evidently derived—indirectly, doubtless—from the *Jātaka* (or Buddhist Birth-story) of the unlucky cowherd, of which I gave also an abstract, though the "pound of flesh" is absent from it. From the Persian the story seems to have been taken into the Turkish collection entitled *Al-Faraj ba'd al-Shiddah* ("Joy after Affliction"), No. 38 of MS. 337 Anc. Fonds, in the Bibliothèque Nationale, Paris, for some particulars of which I am indebted to the courtesy of M. Fagnan, of the Ecole des Lettres, Algiers. This MS. (there are no fewer than seven different MSS. of the work in that great library) was probably written about the end of the ninth century of the Hijra (say 1485 A.D.), and the collection is entirely different from a Persian book having the same title.

The story of the Muslim, the Jew, and the Judge of Hums (Emessa), as related in the Turkish book, differs in some particulars from the Persian version. Nothing is there said of the Jew's love for the wife of the Muslim. The loan is made before two witnesses in one Turkish text; before 100, an equal number of Jews and Muslims, in another. The money lent is lost through bad luck, and there is no mention of the merchant sending the amount to redeem his bond (and save his "pound of flesh") to his wife. Two Kázis judge the case before the Muslim and Jew have recourse to the Kázi of Emessa. It is the brother—not the two sons—of the man on whom the unlucky merchant fell, fatally for the man, who claims indemnity. After this accident, another Mussulman asks for a drink from a pregnant woman; and the pail he receives from her is so foul that in a rage he throws it at her with such force that she miscarries, and hence the husband's claim for compensation. The other variations are of little consequence. There can be no doubt that this tale was designed to ridicule the absurd decisions of some judges. The people of Emessa are the Gothamites of the Arabs and Persians, who credit them with all sorts of noodle sayings and doings. They have also cousins-german in the folk of Assynt in Sutherlandshire, in the Schildburgers in Germany, and the inhabitants of Tampane in Ceylon. For instance, the man who caused the woman to miscarry is ordered by the Kázi of Emessa to take her home with him and keep her till she is again in an "interesting" condition. This sapient decision of "a second Daniel" is also found in the great Indian story-book, *Kathā Sarit Sāgara* ("Ocean of the Streams of Story"), where a pregnant woman drives a washerman's ass out of her garden and the brute falls into a ditch and breaks a hoof. The washerman beats the woman and causes her to miscarry; and the judge decrees that the woman's husband (a Brāhman, no less) is to carry the washerman's loads till the donkey's hoof is quite healed, and the washerman is to take the Brāhmani to his own house, and so on. In despair the poor Brāhman goes off and hangs himself. Similar tales are told by the Rabbis of the judges of the infamous city of Sodom, such as when a man cut off the ear of a neighbour's ass he was condemned to keep the beast till its ear was grown again.

It has not yet been ascertained when, and from what source, the "pound of flesh" compact first became current in Persia—the Turkish version, as I have already remarked, is of the fifteenth century; but it was known in England so far back as the thirteenth century, since it is found in the *Cursor Mundi* to this effect:

A Christian goldsmith in the service of Queen Eline, mother of Constantine, owed a sum of money to a Jew, and if he could not pay it by a certain date, he was to render the weight of the money in his own flesh. When the case is brought into court, the Jew declares that he will put out his debtor's eyes, cut off the hands that he works with, cut out his tongue, cut off his nose, and so on, till he has his covenant. The judge says: "It seems you will not spare him; but content yourself with his flesh—he grants you it—only you must not shed his blood; if he lose a drop of blood the wrong is on you; for though his flesh were bought and sold, he never thought of selling his blood." The Jew saves his goods and his tongue by telling the queen where the rood-tree (the Holy Cross) lies buried.

It is curious that the demoniacal creditor in the Persian, Turkish, old Italian, and other versions is a Jew; but such is not the case in a variant found in a Latin collection of stories, designed for the use of preachers, Harl. MS. 7322, of the fourteenth century:

In Dacia there was a certain man who had two

sons, the elder of whom was cruel and mean, while the younger was not only generous but lavish. And when the younger had spent in hospitality all that he possessed, it came to pass that two men sought hospitality from him, and, although he had nothing wherewith he might honestly entertain them, yet, through fear of shame, he took them in. And as he possessed no kind of provision except a cow, he killed it. Bread and drink being still lacking, he went to his brother and requested help of him, but he answered that he would give him nothing at all, unless he would buy it. And as he protested that he had nothing, the elder answered: "Not so; you have your flesh. Sell to me the breadth of my hand of it, wherever I wish to take it from." The thoughtless youth made a bargain with him, witnesses attesting it. The custom of that country was to allow nothing to be bought or sold except in writing, or in the presence of witnesses.

Now when the strangers were gone and the provisions were consumed, the elder brother demanded the fulfilment of the contract. The younger refused and was brought before the king, then led out to the place of punishment, in order that the elder might receive so much of his flesh according to the contract, either from the head or about the heart. And the people had compassion on him on account of his generosity, and told the king's son wherefore and why these things were being done. At once moved to pity, he dressed himself, and mounting a palfrey followed the wretched one who had been thus condemned; and coming to the place of punishment, the people who flocked to the spectacle, when they saw him, gave place. And he, addressing that cruel elder brother, said to him: "What right have you in that person?" He answered: "So says the bond, that for food he would give to me so much of his flesh, and for non-payment he has been condemned by your father the king." The king's son replied: "Will you take nothing else except the flesh?" He answered: "Nothing." Whereupon the prince answered: "But the blood is his own in his own flesh;" and he said to the one who was condemned: "Give me your blood," and at once the bargain was made. Then the king's son said to the elder brother: "Take only where you will your flesh; but if you take with it even the least drop of my blood, you shall die." Whereupon the elder departed quite confused, and the younger was set at liberty by the king.

The oldest known European form of the Bond-story is found in the Latin prose version of the *Seven Wise Masters*, entitled *Dolopathos*, of the second half of the twelfth century, written by a monk named John, of Alta Silva, Nancy, where the vindictive creditor is a freed slave whose feet the young debtor had caused to be cut off for some offence, and, as in the Italian version followed by Shakspeare, the clever wife of the unlucky debtor turns the tables on the creditor, by prohibiting him from shedding blood. The story occurs in no other version of the *Seven Wise Masters*—the French *Dolopathos* is simply a versified translation—nor in any of the Eastern forms of its prototype, the Book of Sindibad.

W. A. CLOUSTON.

#### PARIS AND TRISTRAN IN THE "INFERNO."

Stanhoe Grange, Norfolk: September 4, 1890.

I have on more than one occasion (see ACADEMY, June 23, 1888, p. 432) adduced passages from various mediæval authors in support of my contention that the Paris mentioned by Dante together with Tristran (in *Inf.* v. 67) is Paris of Troy, and not the Paris of mediæval romance as is maintained by certain modern commentators. Perhaps I may be allowed to give yet another passage (from a "Complainte" attributed to Oton de Granson, whom Chaucer calls the "flour of hem that make in Fraunce"; see *Romania*, xix. p. 445) where the classical Paris and the mediæval Tristran are coupled together. A lady is lamenting the absence of her *ami*, and declares

that no lover of fiction ever suffered as she suffers:

"Amis, encor bien dire l'os,  
Qu'onques Tristan ne Lancelos,  
Paris, Genevre, Yseult, n'Elaine,  
N'ensuivirent si les esclous  
De loyauté, ne le propos,  
Comme je faiz, n'a si grief paine."

There can, of course, be no doubt about the identity of Paris here.

PAGET TOYNBEE.

#### THE MSS. OF THE NEW TESTAMENT.

London: September 9, 1890.

Prof. Sanday's prompt rejoinder to my last communication came under my notice too late for any reply in the *ACADEMY* of September 6, and I would gladly desist from further occupation of your columns in the face of his closing sentence.

As a matter of fact, however, our differences are in many respects much more satisfactorily discussed in a correspondence or interchange of remarks than by *ex-parte* statements in a published volume. For this reason I beg to offer the following:

Prof. Sanday frowns me down in such a manner (not from the usual pedestal of Hortism, however; for I find his statements at variance with those of the master) that it behoves me to see that no misrepresentations are allowed to enter into the case.

In the first place, I did not say that there was no difference between the nature or extent of "mixture" in "uncial or cursive, old or young" MSS. I think I conveyed the impression lucidly to others that "mixture" or eclecticism was present to such an extent in all MSS. (of course, in varying proportions) that it presented a very complicated feature, the extreme outer edge of which had so far only been touched.

Secondly, I boldly challenge the statement that mixture and eclecticism diminish as we descend the steps of the past, and I greatly fear that your otherwise exemplary printers have misread the manuscript of Prof. Sanday's letter; for I can imagine no one qualified to write on the subject at all—not even a tyro—referring to the famous Codex Bezae (D)—leaving B alone altogether—as a manuscript in which eclecticism "diminishes perceptibly." Therefore "D" must be a misprint—for what?

Every writer on the subject, from Beza to Scrivener, has allowed that this MS., with its 13,281 variations from the ordinary text (note well, twice as many as those of B), contains, besides the most extraordinarily mixed text of all forms and origins, a number of otherwise unattested interpolations or peculiarities (nine and a quarter times as many as those of B) which render its history an inexhaustible puzzle to the critic. I had meant to cite a dozen writers on the subject, whose bright language from the dead past might have interested the readers of the *ACADEMY*; I will only make two quotations, one from the English and one from the American text-book on the subject.

Dr. Scrivener says:

"The internal character of the Codex Bezae is a most difficult and indeed almost inexhaustible theme. No known MS. contains so many bold interpolations. . . . For the present we shall simply say with Davidson, 'Its singularly corrupt text in connexion with its great antiquity is a curious problem which cannot easily be solved.'"

In Schaff's *Companion to the Greek Testament*, we read:

"It is generally ranked with the great uncials, but is the least valuable and trustworthy of them. Its text is very peculiar and puzzling."

I will only add, for fear I may be thought to have wandered a little from the primary ethics

of "mixture," what Dr. Hort himself says—which concerns Codex B and the rest of Dr. Sanday's argument this time more nearly than D.

"Whatever may be the causes, mixture prevails everywhere in the fourth century; almost all its texts, so far as they can be seen through the quotations of the Fathers, are more or less chaotic. The confusion was naturally most extensive in Greek texts; but the versions did not altogether escape it. . . . There is reason to suspect that its greatest activity on a large scale began in the second half of the third century . . . at all events it was in full operation in the fourth century, the time which from various causes exercised the chief influence over the many centuries of comparatively simple transmission that followed."

H. C. HOSKIER.

#### THE SPELLING IN AMERICAN REPRINTS OF ENGLISH BOOKS.

London: Sept. 6, 1890.

The writer of the careful and generous notice of my *American Schools and Colleges*, in the *ACADEMY* of September 6, expresses legitimate surprise at the omission of the *u* in such words as "honour" and "endeavour," and complains that my English has been "corrupted" by my American visit.

May I remind him and your readers that the book was printed in New York, and that it is an American republication of a report of mine from an English Blue-book? In that report as I wrote it, and as it was printed here, the received English spelling of such words was adopted throughout, as I am too well satisfied with the historical and philological reasons in favour of the present usage to wish to assume the responsibility of departing from it. But American printers and compositors have their own fixed rules; and in accordance with them they have modernised my orthography, in respect not only to the words mentioned by your critic, but also to others of like character.

The matter, so far as my little book is concerned, would be too insignificant to deserve explanation in your pages, were it not for the fact that American reprints of English books are often found to have been similarly treated, and that in these cases English readers should be warned, lest they attribute to the perversity or negligence of the original writers solecisms and innovations, which, after all, have no other origin than the humours (or humors) of an American printing-office.

J. G. FITCH.

[This difficulty—which has occurred before—would be partly obviated if the English publishers of such American reprints were careful to announce the "country of manufacture."—ED. *ACADEMY*.]

#### "BATHYBIUS" IN THE "NEWBURY HOUSE MAGAZINE."

Will you allow me, in the interests of fair play, to call attention to an article in the current number of the *Newbury House Magazine*? Its professed intention is to recommend a new tale, which is said "thoroughly to confute, from a Churchman's point of view, the materialistic agnosticism of Robert Elsmere." To show how easily this may be done, we are told,

"we have only to look at what is called the Bathybian theory. Bathybius had, as he thought, expelled miracle; and he asserted that no educated man could remain a Christian. Haeckel supported him, and so did Huxley, until he had to change his tone after the voyage of the *Challenger*."

It is too cruel of the writer to palm upon unsuspecting Church people Huxley's "life in the depths" as the name of a sceptical man of science. After this we are not surprised to

learn that Mrs. Humphry Ward is "daughter of the late Mr. Matthew Arnold"; and that "as Matthew Arnoldism was the logical development of Rugby Arnoldism, so Robert Elsmere is the natural product of both." But what was the editor about when he allowed such an article to appear by the side of those of Dr. Jessopp, Mrs. Molesworth, and Agnes Giberne? J. B. M.

#### SCIENCE.

*An International Idiom: a Manual of the Oregon Trade Language or "Chinook Jargon."* By Horatio Hale. (Whittaker.)

NORTH-WEST AMERICA—the region north of Mexico and west of the Rocky Mountains—is essentially the land of broken Indian tribes, and of the endless languages and dialects to which long isolation has given rise. Every few miles a different tongue is spoken by the aborigines, so that intercourse with any except a small number of these septs would be impossible were the traveller or trader compelled to master a tithe of the modes which the brown men have adopted for the concealment of their sentiments. But in course of time a linguistic medium of communication—a sort of grammarless verbal eclecticism—has grown up which, by general consent, plays the part of a *lingua franca* all over the immense area between California and Alaska. Like French, it is the "court language." But it is more than this: for without it the whites could not communicate with the Indians, nor the Indians with each other; so that commerce, and that modest approach to amity which is necessary now that the tribes are, in many instances, massed on a reservation, would be difficult. This "international idiom," which has been advocated as superior to Volapük or any of its rivals, is the famous "Chinook Jargon." And jargon it is to an infinitely greater extent than even the Levantine Graeco-Hispano-Turco-Italian, the Eskimo-Danish of Greenland, the Eskimo-English of the western shores of Davis's Strait, the Arabo-Spanish of Tangier, the Anglo-Arabic of Mogador, the Franco-Arabic of Casablanca, the "Sandal wood English" of the Pacific, the Pigeon-English of China and West Africa, and the numerous other incipient languages which the laziness of Europeans, or the demands of commerce, have permitted to grow up wherever what Sir John Mandeville calls "dyverse Schappes of men" came in contact.

It is, in truth, one of the most amazing forms of speech in existence, for there are no inflexions in it, nor any article, and the demonstrative pronoun *okok* ("this") in most instances supplies the place of the English "the." The genitive of nouns is determined merely by the construction. Thus, *kakta nem mika papa?* is literally "What name thy father?" Plural is, in general, not distinguished, *hyou* or "plenty" being employed by way of emphasis. The adjective precedes the noun, and comparison is expressed by a periphrasis, such as *wake mika skookum, kakhica nika* ("I am stronger than you"); which is literally—"Thou not stronger as I." The superlative

is indicated by adverbs—*hyas oleman okok canim* being “very old [literally ‘old man’] that canoe,” and so forth.

Various absurd explanations of the origin of this jargon have been given. A common one which still occasionally appears in the tourist's volumes so frequent since the Pacific railroads have afforded easy access to the North-West is, that the jargon was “invented by the Hudson's Bay Company.” No Hudson's Bay trader whom I ever heard of was capable of “inventing” a language; and, as a matter of history, the jargon was in partial use long before the pioneers of that company crossed the Rocky Mountains. It originated in Nootka Sound with the early fur traders; but the “international idiom” took shape only after Astor's and the North-West Company's adventurers formed their posts on the Columbia Rivers. There—at Astoria—they found the then powerful Chinook tribe. They naturally picked up in a corrupt fashion numerous words, particularly the numerals, of that language. To these the Englishmen added many of their own, which in the Indians' mouths got curiously altered, and in their new shape were adopted by Whites and Browns alike. The French *voyageurs*, in like manner, added Canadian-French. The Iroquois, who were in those days numerous in the trains of the peltry traders, contributed a few expressions; while the Sandwich Islanders, who came from the Hudson's Bay Company's post at Honolulu, have left, so far as I can discover, only one word, viz., *Oweye*, for a Hawaiian. As new posts were established, new words were incorporated from the tribes around the “fort,” so that the jargon grew and is growing. It is, in fact, always in a state of flux, old words falling into desuetude and new ones being added, the new ones being naturally more frequently from the English than from any other tongue, though in every locality there are local ones derived from the languages of the nearest tribes of aborigines. Thus Aht, Chinook—now an almost extinct tongue—English, French, Chehalis, Salish, Nisqually, Klikitat, Yakima, Clallam, Kalaypua, Iroquois, Cree, and Chippeway, beside others (like *halo*, *hyas*, *kaps-walla*, &c.) of doubtful origin, or like *tum-wata* (a waterfall), *chak-chak* (an eagle), &c., due to onomatopoeia, appear in Mr. Hales' list. However, besides the local vocabularies from which it is compiled—including his own made nearly fifty years ago—I have two, published respectively in Victoria, Vancouver Island, and Portland Oregon, containing additional words; and I could easily add several expressions in use when I traversed all the vast region where the jargon is spoken, which are not in any printed list.

The jargon is getting more and more important. Sermons, hymns, songs, and prayers are printed in it for the use of the Indians. Whites speaking different languages employ it as a common medium for verbal communication. Suitors plead in it; and not infrequently when a settler takes to himself a daughter of the land—Chinook being the sole language which the parents have in common—their children inherit it as their mother-tongue. Words from it crop up in the

vernacular of the frontier farmers, hunters, miners, and backwoodsmen. Thus, in passing a farm-house in an Indian district, I have been asked, “Say, Tyhee, did you nanitsh a cow, as you clattowayed along thar?”—*Tyhee* being Chinook jargon for chief, master, sir, or “boss,” *nanitsh* for see, and *klattowa* for going, travelling. Almost unconsciously it is used in ordinary conversation among people more polished than Western ranchers. I have heard words from it in Parliamentary speeches, and I remember seeing a leading article in a British Columbian newspaper on the depravity of political nepotism headed “Tyheeism.” In Victoria the town-crier used to give a Chinook version of any announcement interesting to the Indians; and in the police-courts it was naturally in much too frequent demand. Bald as it is, for all ordinary purposes it suffices perfectly well. There are about 500 recognised words in this trade language, and we know that in many rural districts of England 400 suffice for the conversational needs of a farm-labourer.

Yet, though the jargon has been productive of much good in facilitating intercourse, it has also proved mischievous in so far that the idler or less intelligent missionaries have, of late years, instead of acquiring the tongue of the people among whom they labour, adopted the more easily learned Chinook, and, with a deplorable *trop de zèle*, begin to preach and teach in it before they have even mastered the vocabulary thoroughly. I once listened to a missionary—a good man, but deficient in humour—narrating to a group of Indians the weird tale of Christ's betrayal, and Peter's denial of his Master, in a free paraphrase of the Apostolic narrative:

“Peta yaka,” this was the conclusion, “mitlite copa piah, Alkie tenass Klotchman elita tyhee leplet wawa, ‘mika tillikum okok Jesus.’ Peta wawa, hyou silex, ‘nika wake kumtux yaka, mika wake kumtux mesika pilton wawa.’ Alkie moxt elita wawa kahkwa okok, pe Peta wawa hyou dams (hyas mesachie), ‘nika helu kumtux yaka.’ Alkie tenass kellakala wawa kahkwa okok [here the preacher crowed like a cock and clapped his hands to his sides three times] pe Peta mamook lapote pe hyou cly.”

The literal translation of this passage—and the entire address was in much the same style—is:

“Peter he remained at the fire. By and by a little woman, a slave of the chief priest, said, ‘You are the friend of this Jesus.’ Peter said, plenty angry, ‘I do not understand you. I do not know your foolish talk.’ By and by two slaves spoke like this, and Peter speaking plenty dams (very bad), ‘I know nothing about him.’ By and by the little bird spoke like this [crowed], and Peter opened the door, and plenty cried.”

This, it must be admitted, is a poor version of the stately original; though, in excuse, it ought to be remembered that very few people know the jargon thoroughly, and that the words do not sound to those who do quite so absurd as they must in the ears of inexperts. In the above, *Yaka*, *mitlite*, *kopa*, *Alkie* (the motto of Washington State), *elita* (*ilaite*), *mika*, *tillikum*, *okok*, *nika*, *yaka*, *mesika*, *moxt*, are Chinook words. *Tenass*

*Klootchman*, *tyhee* (*taii*), *wawa*, *hyou*, *wake*, *kumtux*, *kahkwa*, and *mamook* are Aht, or, Nootka, as Mr. Hales calls it—the language spoken from Cape Flattery to Koskeemo Sound on the western shore of Vancouver Island. *Leplete*, *lapote* and *pe* (*puis*) are corrupt French; *Peta*, *piah* (fire), *Jesus*, *cly* (cry), and, it is needless to add, *dams* are English; while *silex* and *pilton* are peculiar jargon words, the origin of which cannot be now traced.

Mr. Hales' vocabulary, which is based on that of the late George Gibbs, is a careful list; and the same may be said of his analysis, though possibly both would have gained in interest had they been edited by someone whose personal acquaintance with the “Oregon Trade Language” dates from a later period than half a century ago.

ROBERT BROWN.

## CORRESPONDENCE.

### THE ARYANS.

The Shealing, Wimbledon Common :  
September 8, 1890.

The Aryan discussion having been re-opened in the ACADEMY, I should be glad to be allowed to state briefly the chief reasons which may be alleged in favour of locating the Aryan cradle-land in the steppes of Southern Russia.

(1) The remarkable correspondences which Schrader has pointed out between the mode and conditions of life indicated by Aryan philology and the mode and conditions of life actually now existing in these Russian steppes.

(2) Such a meeting and intermingling of white races in these steppes from time immemorial—white Alarodians from the south, white Turkomans from the east, and white Finns from the north—as would naturally give rise to the origin of a new variety of the white race—as also probably great changes in the physical environment caused by the draining of the Central Asian Mediterranean now represented by the Caspian and Aral Seas.

(3) The indications in Aryan speech of such hybridity as would correspond with the racial intermixture supposed; and particularly the indications of connexion, if not with the contemporary Finnic groups of language, with—as Prof. de Lacouperie phrases it—the survivals in these languages of a former language.

(4) The fact that, if the undivided Aryans were located in the Volga region, they would, at about equal distances therefrom to the south-west and to the south-east, come into regions—between the Dnieper and Carpathians in the one case, and between the Oxus and Himalayas in the other—where they would be obliged by physical conditions to pass at least partially from the pastoral into the agricultural stage.

(5) The further fact that research with respect to the earlier Oriental civilisations is tending to show that the Aryans in migrating southward from the above defined regions would, both in Europe and in Asia, come into contact with higher civilisations directly or indirectly derived from that of Chaldea—a contact which, in the case of Greece especially, would explain both its civilisation and its mythology as derivative rather than original.

As I propose to undertake a journey, first in Scandinavia and Finland, and then in Southern Russia, with the express purpose of verifying the above hypothesis by the collection of ethnographical, geographical, and sociographical facts, I should be greatly aided if the above brief statement of the grounds of the hypothesis



should lead to suggestions with respect to facts specially to be investigated.

J. S. STUART GLENNIE.

Queen's College, Oxford: September 6, 1890.

Canon Taylor is, perhaps naturally, so absorbed by his own theory that he has no eyes for any other. If he will read my review again he will see that I do not assume that "all the brachycephalic people of Western Europe belonged to one race." What I wish to point out is that the Auvergnats are at present the only people in Western Europe who represent, with little change, any one of the brachycephalic races of archaeology; and that we must, therefore, look to them for the only evidence we have as to the complexion of the latter.

Canon Taylor's assumption that the blond Britons of the Roman age were the brachycephalic race of the round barrows I cannot admit for a moment. The only argument I can discover in its favour is that some (not all) of the round barrow people were tall. Height, however, as Canon Taylor well knows, depends to a large extent on marriage, climate, and, above all, food.

Canon Taylor further assumes that the Romans were mistaken in describing the Gauls as like the Germans. Here, again, I cannot follow him. We have no right to identify the Gauls of the Roman age with any of the brachycephalic races, unless we do the same for the Germans. All we know about them physiologically is that they could not be distinguished from the Germans, and upon this fact we have to build our hypothesis.

Other facts are—(1) that the bronze culture did not originate in Western Europe; (2) that it was accompanied by the practice of cremation, pointing to an Asiatic origin; (3) that it was introduced into Britain by the brachycephalic people of the round barrows; and (4) that in North-Western Europe and Northern Africa the blond type, so far as we know it, is distinguished by dolichocephalism, the dark type by brachycephalism. Beyond this we have little else, I am afraid, than theories and assumptions.

In dealing with the subject there are two questions which should be kept carefully apart: where was the first home of the Indo-European parent-speech? and what was the race (or races) which by migration or conquest caused the spread of the Indo-European languages?

A. H. SAYCE.

#### SCIENCE NOTES.

At a meeting of the general committee of the British Association, held at Leeds on Monday last, it was decided to accept an invitation from Edinburgh to hold the meeting of the Association for 1892 at that city. Dr. William Huggins, the astronomer and spectroscopist, was elected president of next year's meeting at Cardiff; and Mr. George Griffith, Science Master at Harrow, was appointed to the post of assistant general secretary.

MESSRS. TAYLOR & FRANCIS have published this week a new volume of *The Fauna of British India*, edited for the Indian Government by Mr. W. T. Blanford. It deals with the Reptiles and Batrachians or Amphibians; that is to say, with crocodiles, tortoises and turtles, lizards, chameleons, snakes, frogs and toads, newts, and caecilians. The total number of species described is 666, as compared with 349 in Dr. A. Günther's *Reptiles of British India*, issued by the Ray Society twenty-six years ago. Chameleons and newts are each represented by a single species; and crocodiles by only three, including the fish-eating, thin-snouted gharial or gaval of the Ganges. But of snakes there are 264 species, of lizards 225, and of frogs and toads 124—one of which would be a

formidable warrior in a batrachomyomachy, for it is ascertained to have swallowed a small squirrel (p. 512). The author of the volume is Mr. George A. Boulenger, who has already classified all known Reptiles (excepting snakes) and Batrachians in the British Museum Catalogues that have appeared during the last eight years. The classification of snakes is new; and all the descriptions of families, genera, and species have been prepared expressly for the present work. On the interesting question of poisonous snakes, Mr. Boulenger writes as follows (p. 233):

"The primary division of Ophidians into poisonous and non-poisonous must be regarded as unscientific; and, although adopted almost generally, it is in so far incorrect that a number of forms usually ranked as harmless are really poisonous, although their bite may be without effect on man and large animals. \* \* \* It is probable that all Snakes with grooved teeth will prove to be poisonous, to a greater or less degree; for it is clear, *a priori*, that these grooved fangs are not without a function. I have, therefore, abandoned this physiological character in dividing the Snakes into families. Poisonous as well as harmless forms are arranged under *Colubridae*. All *Viperidae* are poisonous."

"A general desire is felt by those not well acquainted with Snakes to be able to distinguish at a glance between harmless and poisonous forms. To meet this requirement, various criteria have been proposed by authors, none of which, however, are satisfactory. It is well to state at once that there is no sure method of distinguishing the two kinds by external characters—except, of course, by a knowledge of the various forms. And even then, a cursory examination is not always sufficient, since there is, in some cases, a striking resemblance between Snakes of totally different affinities, by which even specialists may be at first deceived. In short, nothing but an examination of the dentition can afford positive information as to the poisonous or non-poisonous nature of an unknown Snake."

#### PHILOLOGY NOTES.

THE Government of India, it is reported, has decided to discontinue the annual grant hitherto devoted to search for, and purchase of, rare Sanskrit MSS.; but the decision will not take effect until 1892. A regular staff of native searchers have been employed during the past ten years; and these have visited most of the large temples throughout India, examining and cataloguing the vast collection of works hoarded up there. The private libraries of several native gentlemen have been likewise carefully sifted, and their contents recorded. Of the MSS. thus examined, no fewer than 2,400 have been purchased by the Government, and rendered accessible to the public at Bombay and Calcutta. The most valuable "finds" have included numerous old Jain MSS. Although the search and purchase grants are to cease, the Indian Government has agreed to continue the allowance of Rs. 9000 per annum for the publication of texts and translations of Sanskrit and Persian works.

Two works by the Rev. Dr. Anton Tien, whose services as an oriental interpreter date back to the Crimean War, will be published in the course of next week: a second edition of his *Manual of Colloquial Arabic* (W. H. Allen), of which the first edition appeared in 1885; and *Prayers and Promises for Daily Use throughout the Year* (S. P. C. K.), consisting of Scripture selections in English and Arabic.

THE forthcoming part of C. Bezold's *Zeitschrift für Assyriologie* (Vol. V., Hefte 2 and 3) comprises various matters that may be interesting for a wider circle of readers. It appears that three scholars—Prof. Sayce, Prof. Brünnow, and Dr. Jensen—have independently devoted themselves to studying one of the documents

of the celebrated find at Tell-el-Amarna—viz., a letter from King Dusrattn, written in the so-called "language of Mitanni." Although taking up the work from entirely different standpoints, and pursuing it by different paths, it may fairly be said that they coincide in a good many points, and thus prove anew that a sober investigation into an entirely unknown language, hidden by an equally unknown cuneiform script, may at present be considered a task not impracticable. What was called a marvellous undertaking in 1857, when Rawlinson, Hincks, Talbot, and Oppert were independently working out the translation of Tiglath-pileser's Annals for the Royal Asiatic Society, and were laughed at by Alfred von Gutschmid in 1876, is now repeated by the decipherment of the Mitanni language in a manner that will do honour to the three pioneers who have applied themselves to the task. Besides these articles, we may also mention a very interesting one by Dr. Zimvin of Halle, which supplies for the first time full translations of four letters from Tell-el-Amarna, two in the British Museum, which have been published by Mr. E. A. W. Budge, and two others in the Berlin Museum, which has been published by Drs. Winckler and Abst; the astronomical explanation of one of the Cambyses texts, edited by Father Strassmaier, by the indefatigable Epping, who has done so much good work for Biblical and classical astronomy; the publication, by Prof. Lagrange of Freiburg, of a new Nabataean inscription, which was found on a basalt stone in Madabnh, near Jerusalem, one of the ancient cities of Moab; a long note, by Prof. Ward, of New York, and Dr. Price, of Chicago, describing M. Menant's valuable catalogue of the De Clercq collection in Paris. Finally, the bibliography, which fills four pages, shows that Assyriology is growing and consolidating itself for the benefit of Semitic and general philology.

THE last number of the *Revue Critique* opens with a review, by Prof. Victor Henry, of Mr. Wharton's *Etyma Latina*. While certain criticisms are expressed on points of detail, the general character of the review may be gathered from the following extracts:—

"Ce petit volume, maniable, solide, d'une netteté typographique irréprochable, est à tous égards le bienvenu. . . . jamais de superflu, mais tout l'essentiel, et une concision de rédaction qui, sans nuire à la clarté, fait tenir en trois lignes la matière d'une longue discussion. . . . L'ambition de M. Wharton est plus haute, et il la justifie; es indogermanistes de tous pays lui sauront gré de lce qu'il leur apprend, leur suggère, ou leur rappelle."

We may add that *Etyma Latina*, as well as its companion volume *Etyma Graeca* (both originally published by Rivingtons), may now be obtained from the new firm of Percival & Co.

#### FINE ART.

*Literary Remains of Albrecht Dürer.* By William Martin Conway. With Transcripts from the British Museum MSS. and Notes upon them by Lina Eckenstein. (Cambridge: University Press.)

TWENTY years have passed since the appearance of the late Mrs. Charles Heaton's *Life of Albrecht Dürer*—the first separate Life of the great German artist published in this country, and the first in which the Journal to the Netherlands and other of Dürer's MSS. were translated direct into English from the original German. This book fully deserved its success. It was executed under great disadvantages, and with very little assistance; and the researches of subsequent scholars, though they may have impaired

its authority on many points of detail, have added little to Mrs. Heaton's fine clear outline of the man and his work. Nevertheless, these researches, and especially those of the late Prof. Thausing, the publication of revised texts of the Letters and Journal, and the comparatively unexplored riches of the Dürer MSS. in the British Museum, were more than sufficient to justify Mr. Conway in engaging in the serious task of preparing a new English version of the literary remains of Albrecht Dürer. He appears also to have had exceptional opportunities for the purpose, as he had the assistance of the late Prof. Thausing in studying Dürer's art-work and in his translations from Dürer's writings.

In the last chapter of Thausing's *Life of Dürer* the author speaks of

"the rich materials which the master has left behind in his three printed books and in numerous MSS., which still need to be thoroughly examined and appraised."

After lamenting the early death of Albert von Zahn, he adds that

"to attempt to arrive at satisfactory results with regard to the importance of Dürer as a writer and a scholar, it would be necessary to have a critical edition of Dürer's collective scientific writings."

With regard to the importance of these writings in relation to the history of Dürer's art, he expresses the opinion that

"the master's art creations are far from being in harmony with his theoretical conclusions and precepts, and still less do they appear to have been influenced by them."

He wisely adds that

"the theory and science of art do not, as a rule, precede its practice, and in Dürer's case they are not so much the motive power as the consequence of his creative energy."

As Mr. Conway may be called a disciple of Thausing, it does not seem unreasonable to suppose that the present volume, with its new translations and fresh transcripts from the Dürer MSS. in the British Museum, may have been partly instigated by a desire to continue the investigations of A. von Zahn, and to add a few bricks, if not a crown, to the edifice of scholarship which Thausing raised to the memory of the great designer. At the same time, it is clearly with Dürer as an artist that Mr. Conway is mainly interested; and he has (at least at present) left to others the preparation of a critical addition of Dürer's collective scientific writings, confining his attention mainly to the Letters, the Journal, and extracts from the MSS. in the British Museum. The result, however, of his labours, so far as they have gone in the investigation of Dürer's scientific writings, fully bears out the opinion of Thausing as to the relation of these writings to Dürer's art. Except for that strong desire to base all his work on scientific principles, and his special effort to arrive at a true standard of proportion for the human figure, Dürer's writings throw no light upon his art. And there is no reason to suppose that even a critical edition of every scrap of Dürer's literary work, or any amount of ingenious commentary thereon, would (to the art-student) add much of value to the short,

but admirable, summary of Dürer's posthumous works which is contained in the twenty-fourth and last chapter of Thausing's *Life*.

Nevertheless, that is no reason why a book which purports to give an account of the great artist should not attempt to deal with his literary and scientific, as well as with his artistic, side. Like Leonardo da Vinci, in this as in many other respects, Dürer was not only a great artist, but a historical character—a typical example of the culture and scientific attainment of the time; and to study not only what he drew, but what he thought and wrote, helps us to appreciate the intellectual conditions under which the best spirits of the time had to develop. It is only by understanding the comparative restrictions of knowledge, and the deterrent forces of ignorance and credulity with which such men were surrounded, that we can truly estimate the force of character and the restless ingenuity of mind by which they were able to work out important truths, and to arrive at a certain perfection within their prescribed limits. It is these limits, no less than the individual force of such men as Dürer, which give character to their work, and stamp it as eternally interesting. Born at another time and in another country, he might have produced work much more beautiful according to our present ideals; but it is doubtful whether he could, under any circumstances, have made so completely his mark upon the world.

Mr. Conway is, therefore, to be commended for desiring to add to his account of Dürer's art and life some studies of the theoretical writings of Dürer, and the Dürer MSS. in the British Museum offered him a field of investigation which had only been partially tilled. For this part of his volume he chose to call in the assistance of Miss Eckenstein; and he makes no secret of the fact that not only were all the transcripts of the British Museum MSS. made by that lady, but that almost everything in his book about the London MSS. which was not known to A. von Zahn is, directly or indirectly, the result of Miss Eckenstein's investigations.

Mr. Conway's more special contributions consist of the narrative of Dürer's life, translations of his Letters and Journals, and descriptions of his pictures and engravings; and these, added to the chapters on Dürer's intellectual and artistic development, give a very complete and comprehensive view of the artist and his work. It appears to have been the aim of Mr. Conway to allow Dürer so far as possible to tell his own story, and to restrict his own comments within the narrowest limits. In some respects, as with regard to the development of his skill in making designs for woodcuts, we wish he had not been so reticent. It is true that the reader may find all he wants in Thausing. But this reason would apply to many other subjects, for as a rule he adopts Thausing's views, steering as clear as he can from matters of controversy, like the first visit to Venice. On the other hand, Mr. Conway does not hesitate to express his own opinions when they do not coincide with those of Thausing. On the subject of Dürer's wife, for instance (that most popular

of all Dürer controversies), he takes that middle view which is likely to recommend itself ultimately to all sensible men. Pirkheimer was, no doubt, angry when he wrote his well-known letter to Tscherte; but it is not likely that such a man, even if he had his anger stimulated by the gout, would invent a long and violent libel against the widow of his friend out of mere vexation at losing a pair of antlers. The discovery of the Netherlands Journal has, of course, scattered to the four winds the fabric of malicious invention woven by Sandrart and others on the warp of Pirkheimer's letter; but the letter still remains, and is not the less to be credited because it has formed the foundation for a tissue of falsehood. It is a fact of no little significance in regard to the general relations between Dürer and his wife that, as Mr. Conway points out, in all his frequent references to her in letters and diaries, he never accompanies her name with an affectionate epithet. We know, on the other hand, how affectionate and loyal-hearted a man Albrecht Dürer was, as a son and a friend; and in the absence of all testimony to anything like tender relations between himself and his wife, it is difficult to believe that they existed. Perhaps if we had one of those letters which Dürer wrote to her from Venice it might throw a different light upon the matter; but, as it is, there seems no sufficient reason for rejecting the testimony of Pirkheimer, that she harassed his life towards its close by worrying him to work when he was unfit, in order to make money. Unfortunately such instances are not confined to Nuremberg wives or to the sixteenth century, and tendencies in this direction are not incompatible with the existence of many domestic virtues. Let Agnes Dürer have all credit for devoting a portion of her inheritance to found a scholarship at Wittenberg in accordance with her husband's intentions; but to hold, as Thausing did, that such piety on the part of a widow affords ground for believing that she did not first nag him to death, shows an imperfect acquaintance with human nature.

The time and labour which have been spent in the production of this volume should alone assure it a respectful welcome; and if the net result appears somewhat out of proportion to the study and investigation which have been devoted to it, it is rather because the field has been so carefully worked before than from any want of zeal or care on the part of Mr. Conway and his assistant. A more reasonable ground of complaint against the book is that it is difficult to estimate what this result is, and that Mr. Conway has not given us as much help in this matter as he might have done.

With regard to the British Museum MSS., for instance, the preface informs us that he and Miss Eckenstein have been able to discover a few errors in Zahn's transcripts and to supply a few omissions; but he does not note these errors and omissions. So that nothing but the most careful collation of Mr. Conway's work with that of others will suffice to show how far we are indebted to him. Such reticence is unusual, and from some points of view is praiseworthy. It contrasts favourably with the growing prac-

tice of drawing forcible attention in the preface to the most inconsiderable of literary discoveries; but too great modesty in this respect has its inconveniences. In spite, however, of its general modesty, the preface raises expectations which are scarcely fulfilled, for we are told that Miss Eckenstein's study of the Proportion drawings hitherto not reproduced have thrown a flood of light upon the development of Dürer's theory of proportion. We have looked in vain for this flood of light. Perhaps it is reserved for a future publication. It is true that the chapters upon this subject contain some passages previously untranslated, if not unpublished, before, and that they are all interesting; but the most important of them are contained in Thausing's Life, and the rest do nothing to enlarge or complete our view of the subject. Nor is it quite easy to understand from what direction this flood of light is to be looked for, since Mr. Conway expressly tells us that after the "Adam and Eve" of 1504 Dürer's theory of human proportion underwent little change, and the MSS. in the British Museum belong to a later period.

COSMO MONKHOUSE.

#### CORRESPONDENCE.

##### VANDALISM IN PEMBROKESHIRE.

London: September 6, 1890.

Last Tuesday I visited the magnificent Cromlech of Longhouse in the parish of Llanrian, between St. David's and Fishguard, on the western coast of Pembrokeshire. The immense capstone still rests on four upright stones, two others stand *in situ*, and the remaining one, which has fallen, lies hard by, partly covered with earth.

I found a stalwart labourer, who was armed with a long crow-bar, engaged, by the orders of his master, Mr. Andrew Griffith of the neighbouring farm of Longhouse, in digging up and removing a number of large stones, which may have originally formed a part of a wall of protection, and which were lying buried beneath the side of the Cromlech next the sea. As this operation manifestly tended towards the subsidence of the earth and the consequent overthrow of the monument itself, I remonstrated with the man and got him to fill in the holes whence he had extracted the stones. He thereupon informed me that his master was contemplating the overthrow of the entire Cromlech, in order to make a bank across the field behind.

The farm of Longhouse formed part of the ancient endowment of the Bishopric of St. David's, and has only recently been sold by the Ecclesiastical Commissioners to Mr. Griffith. It seems a scandal that they should have concluded the bargain without stipulating for the preservation of so noble a monument of antiquity as the Cromlech in question, which, it may be hoped, may yet be saved from destruction by the timely interposition of General Pitt-Rivers, to whom, as the responsible officer under the Act for the Preservation of Ancient Monuments, I have communicated the facts of the case.

GREVILLE J. CHESTER.

#### NOTES ON ART AND ARCHAEOLOGY.

It has been decided to hold at the New Gallery, from January to April of next year—in continuation of the Stuart and Tudor exhibitions—an exhibition of pictures and

objects of interest connected with the House of Hanover, from the accession of George I. to the death of William IV. (A.D. 1714-1837). It is proposed that the exhibition shall include not only portraits of the Royal Family, but also those of the most famous statesmen, lawyers, divines, commanders (naval and military), and the representatives of art, literature, and science. Besides portraits, the exhibition will comprise miniatures, prints, drawings, books, manuscripts (including autographs), embroideries, plate, porcelain, coins and medals, seals, and personal relics. The secretary is Mr. Leonard C. Lindsay.

THE three masterpieces from Longford Castle, by Holbein, Velasquez, and Moroni—which were recently purchased for the National Gallery for the sum of £35,000—are now on view, on temporary screens, in what is styled the Umbrian room.

WE understand that the late Miss Alice Havers (Mrs. Morgan) designed the large illustrations for Mrs. Burnett's *Little Saint Elizabeth*, published at the end of last year without any artist's name.

THE sixth annual meeting of the Leland Club will be held next week, from Tuesday to Friday. The proceedings will commence with a visit to the Church of St. Bartholomew the Less, which escaped the Great Fire of London, although much altered internally since. Mr. J. G. Waller will deliver some notes on its history, existing brasses, and monuments; and then visits will be paid to the Grocers' Hall, where some remains of Old London, lately brought to light during its re-building, will be examined and commented on, and to the Hall of the Saddlers' Company, famous for its antiquities, Anglo-Saxon foundation, &c. The quaint old town of Maldon, in Essex, will next day be visited; and its interesting churches, Moot Hall or D'Arcy Tower, and remains of Beceleigh Abbey and Leper Hospital Chapel will be described by Mr. George Patrick. On Thursday, the town of Bedford will be journeyed to; and the "Lelanders" will be conducted to its interesting old buildings by Mr. George Hurst, and the Church of Elstow, where John Bunyan was once a bell-ringer, and other places of interest in the neighbourhood will also be visited. On Friday, the old Hall of Eltham and the remains of the celebrated Palace, in the grounds of Mr. Richard Bloxam, will be visited; and the four days' proceedings will be terminated by a drive to Blackheath and Greenwich Park, where the curious tumuli, said to be of Danish origin, will be examined, and a short paper read on them by Mr. George R. Wright, the founder of the club.

PROF. SAYCE contributes to the current number of the *Contemporary Review* an article entitled "Excavations in Judaea," in which he describes Mr. Flinders Petrie's work last spring at Tel el-Hesi, the site of Lachish. Among the more important results, he specially dwells upon two: (1) the mutability of ancient names in the East; and (2) the necessity of renewed excavation for disclosing the archaeology of the Holy Land—"We have dug up Homer and Herodotus; we shall yet dig up the Bible."

THE latest volume in the "Bibliothèque Internationale de l'Art" is *L'Art Espagnol*, by M. Lucien Solway, illustrated with seventy-two engravings.

THERE have lately been added to the museum at Trier a number of objects of Frankish date, found in the course of excavations at Ehrang. They include a statue of Woden, and an equestrian statue which originally formed part of a votive column, representing (it has been suggested) the contest between Woden and Jupiter.

#### THE STAGE.

##### MRS. KENDAL IN "ALL FOR HER."

MRS. KENDAL, in a new part, is always interesting. Long as she has been before the public, and many as are the rôles she has essayed, it cannot be said that we know the exact limitation of her powers. In the case of many—nay most—players of a certain age we do know that limitation; and their successive efforts, therefore, are deprived of much of their natural attraction. But of Mrs. Kendal, when she is about to undertake a fresh impersonation, we are always inclined to say—almost in the words of one of Bulwer's novel-titles—"What will she do with it?" She is so clever, so able, so individual, as well as so skilful, that even if the rôle be an old one she may be expected to give to it a wholly original interpretation.

I confess, therefore, that when I heard that Mr. and Mrs. Kendal intended to revive Herman Merivale and Palgrave Simpson's "All For Her," and that, while Mr. Kendal would play Hugh Trevor, Mrs. Kendal would undertake Lady Marsden—the woman for whom Trevor sacrifices not only birthright and lands but life—I felt irresistibly impelled to be present at the first performance, although I had to travel from London to Manchester in order to secure the pleasure. What Mr. Kendal would make of Trevor I (remembering his Lord Clancarty) fancied I could tell: the picturesque, the romantic, the humorous, the sentimental sides of the character would appeal to him forcibly, and he would make of the good-hearted reprobate a gallant and engaging figure. On the other hand, Lady Marsden was rather out of the ruck of Mrs. Kendal's repertory; she was not quite like anything that the artist had essayed before. What would Mrs. Kendal do with a rôle not wholly sympathetic (for Lady Marsden loves, not Trevor, but that much more commonplace and rather priggish personage, his half-brother) and by no means of first importance in the piece?

Well, to begin with, Mrs. Kendal looked very charming in her eighteenth-century costumes, designed (like all the rest in the play) with praiseworthy and eye-satisfying exactness by that prince of stage archaeologists, Mr. Lewis Wingfield. I had not seen Mrs. Kendal in powder and patches since she played Lady Teazle. Last Friday (when the revival of "All for Her" took place) her white wig and her modish gowns became her mightily, and (from the stalls) she seemed to have gone back in age to "the twenties," so youthful a widow did she appear. In the first act Lady Marsden has very little to do—there is only the first short meeting with Trevor, and then her presence during the scene in which Trevor surrenders himself to the king's soldiers in place of his half-brother. This, to Mrs. Kendal, was mere child's play. But in the second act she had three opportunities, of which she availed herself with the prompt and full instinct of the artist—the passage of flirtation and cajolery with the Colonel who has been sent to arrest her lover; the scene in which Trevor avows his passion for her, and in which she reveals the interest she feels in him; and lastly, the situation in which, believing that Trevor has betrayed her lover, she overwhelms him with scorn and reproaches. There Mrs. Kendal had material worthy of her handling; and she rose to the height of the occasion, indicating the varying moods of mind and feeling with touches delicate yet forcible.

In the third act, Lady Marsden is more than ever obscured by the more prominent personality of Trevor. She has one fairly effective scene with the hero; but, with Mrs. Kendal in the part, it would have been well if the action could have been so modified as to have brought her upon the stage at the *finale*.

As it is, the old clap-trap ending, with its "galanty-show" effect à la "Dead Heart"—exhibiting Trevor on the scaffold, on the point of execution—has been discarded in this revival, with much artistic gain, but with some loss of popular impressiveness. It remains to be seen how the change will be accepted by the public—first of all, in the English provinces, afterwards in America, and finally in London, where the piece will eventually be reproduced. Much care has evidently been bestowed upon the play—in which, it will be remembered, the late John Clayton made so marked a success when it was brought out, for the first time, fifteen years ago; and, with the Kendals in the leading characters, it is sure to interest, if only to the point of curiosity, the metropolitan theatre-goer. It is a little old-fashioned, no doubt, both in structure and in diction; but it is theatrically effective, and Mr. and Mrs. Kendal are both seen in it to distinct advantage.

WILLIAM DAVENPORT ADAMS.

### STAGE NOTES.

"RAVENSWOOD," as Mr. Herman Merivale's play on the subject of *The Bride of Lammermoor* is called, is to be produced at the Lyceum on September 20, with Mr. Irving as Edgar, Miss Terry as Lucy, Mr. Terriss as Hayston of Bucklaw, Mr. Macintosh as Caleb Balderstone, Mr. Wenman as Craigengelt, and Mr. Alfred Bishop as Sir William Ashton. If rumour may be trusted, the piece is of unusual literary and dramatic value, and is by far the most important novelty which Mr. Irving has yet given us. It is also understood that Mr. Merivale has deviated from the original story on more than one point, with the result that the first and last of the four acts into which the work is divided will come as a surprise upon the audience.

### MUSIC.

#### MUSICAL PUBLICATIONS.

*The Art Ballad.* Loewe and Schubert, by Albert B. Bach. (Blackwood.) "Without Loewe," says our author, "there would have been a gap in the history of music." It is astonishing how little is known of the works of this composer; and though musicians in this country practically live "without Loewe," very few, if any, are conscious of a gap. Yet Loewe wrote operas, oratorios, concertos, quartets, pianoforte music, and an immense quantity of songs and ballads. Mr. Bach gives a catalogue of his published and unpublished works at the end of his book; and for this students will be thankful, seeing that such a catalogue is to be found in neither Sir G. Grove's *Dictionary of Music and Musicians*, nor J. D. Brown's *Biographical Dictionary of Musicians*, nor the *Conversations-Lexicon* of Hermann Mendel. In the last-named work Loewe is spoken of in very high terms; but the writer in the *Grove Dictionary*, though acknowledging his poetic feeling and power of musical expression, tells us that his music "has gone by for ever." Mr. Bach intends to speak, sing, and write for this composer until the public "is better acquainted with his sublime works." Loewe appears, then, to have been over- or under-rated, and it would no doubt be interesting to ascertain the exact niche which he deserves to occupy in the temple of fame. For the moment, however, Mr. Bach considers principally his claims as a writer of ballads, and we shall therefore leave the larger question and see what our author has to say on his subject.

He links together the names of the "two heaven-born singers" Schubert and Loewe, the one the creator of the art song, the other

the creator of the art ballad. In the first part of his book he discusses the Volkslied, the art song, and the ballad, showing in a clear and interesting manner how each differs from the others. The first is "the simple and artless expression of some homely sentiment or mood"; the second "shows more expanded forms and richer modulations"; while the last is said to be "a musical drama in miniature." By the way, we are told that thirty-nine composers have written settings of the "Erlking," Reichardt being the first; for curiosity's sake Mr. Bach might have given us a list of all the other names. With regard to Reichardt, he informs us that Schubert used Reichardt's tune for his "Sah ein Knab ein Röslein stehen," and that the tune itself came from the people. These are interesting facts. "Schubert's accompaniment is richer than Reichardt's," says Mr. Bach. The one by the first is simplicity itself, and leads us to wonder what the other can possibly be.

A short sketch of the life of Loewe is given, but it was not an eventful one. There are the usual anecdotes of early signs of genius; accounts of his meetings with Weber and Goethe; of his visits to our Queen (to whom the book is dedicated) two and forty years ago; but nothing on which from an artistic point of view we need dwell. This is followed by a sketch of Schubert's life. One might have thought that Sir George Grove, not to speak of other writers, had exhausted this subject. Mr. Bach, however, is able to tell one or two new stories related to him by the composer's most intimate and still living friend—Randhartinger. Mr. Bach says that Vogl is always mentioned as having been the first to sing the "Erlking" in public. Randhartinger informed him that he himself was the first to sing it at the "Stadt-convik" school, the concert-room being filled with students and teachers. Kreisale von Hellborn and Sir G. Grove both refer to that concert, and tell us that first Schubert and then his friend Holzapfel sang it through. It was seventy-one years after the event when Randhartinger related his version to Mr. Bach, and possibly his memory may not be altogether trustworthy.

Loewe was born on November 30, 1796, and wrote his second ballad—the "Erlking"—in 1818; Schubert was born on January 31, 1797, and wrote his "Erlking" in 1815. The dates are of importance, for they show us that these composers commenced their artistic career within a few years of each other. It is interesting to note that both published the "Erlking" as Op. 1, and both wrote it in the key of G minor. Loewe knew Schubert's setting, but said, "It can be done in another way." Our author maintains that Loewe's version is conceived in a more dramatic spirit than that of Schubert's, and quotes Wagner in support of his views. The Bayreuth master is reported to have once said that Loewe's setting was finer than Schubert's. Wagner could afford to indulge the habit of saying bold things, but we fear that not many musicians would accept his dictum.

Our author describes in detail many of Loewe's ballads, and by means of musical illustrations adds to the interest of his remarks. There can be no doubt that the composer was full of dramatic purpose, and that he made striking use of representative themes. In more than one respect he was certainly a forerunner of Wagner. In his autobiography, speaking of one of his songs, he says:

"Neither in the words nor in the music was there any repetition. It did not seem natural to me that a despairing woman who is on the point of throwing herself into the flames should repeat her words."

In thus calling attention to these ballads which are but little known in this country, Mr. Bach

deserves the thanks of musicians. He intends to publish some with German and English words, with remarks concerning their expression and rendering. He says, "There are critics who call Loewe's works old-fashioned"; and, while fully acknowledging the composer's great merits, we feel inclined to agree with that statement. Good intentions are all very well; but in our humble opinion Loewe lacked the lyrical charm of Schubert, and he certainly had not the dramatic power of Wagner. If in any way, as our author suggests, Loewe influenced Wagner, it is a fact of great interest; but we fear that Wagner's "giant ballads"—"The Flying Dutchman," "Tannhäuser," "Lohengrin," and the "Ring des Nibelungen" (Mr. Bach might have given these in the right order)—make Loewe's dramatic efforts appear very small. There is, too, in Loewe too great a preponderance of the "Volkslied" element; and the pianoforte accompaniments, for variety, charm, and expression, will not for a moment stand comparison with those of Schubert or Schumann. So far as we are acquainted with Loewe, we accept in a modified form the already quoted statement that his music "has gone by."

While frankly expressing our opinion, which, after all, is only a personal one, we thank Mr. Bach for writing about a composer who certainly is not sufficiently known, and, in consequence, not sufficiently appreciated.

J. S. SHEDLOCK.

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## LITERATURE.

*Le Morte Darthur.* By Sir Thomas Malory. Faithfully reprinted from the original edition (1485) of William Caxton. Edited by H. Oskar Sommer. Vols. I. and II. (David Nutt.)

It is difficult to exaggerate the services, and the wrongs, done to English literature by German scholars. On the one hand, there is such admirable work as that of Lessing. Nowhere have we a more just and subtle appreciation of Milton and of Shakspeare than in the *Laocoon* and the *Dramaturgie*. On the other hand, there is no need to name those German scholars who have wandered from learning into pedantry; and who have found in English literature a field for the display of wild and precarious theories. A bad book of scholarship, by a German scholar, is the most signal case of that saying, "Corruptio optimi pessima"; so that it is with some misgiving that we approach a great and weighty edition of an English classic by a German editor and critic.

But to the confusion of English scholarship, and to the praise of German, we have in Dr. Sommer the very type and example of sound and judicious learning, conscientiously employed in research, and prudently applied in composition. *Le Morte Darthur* is the earliest classic of English prose, and of English printing; and yet no book has met with such neglect from English scholars, nor been treated with such carelessness as this. It has been reserved for Dr. Sommer to edit a genuine text, to write bibliographical and philological studies, to compile laborious indices. Nor is this all; for we are promised a third volume upon the sources of Malory, by Dr. Sommer, who has secured in Mr. Andrew Lang an accomplished man of letters to deal with Malory as a writer of prose and a master of style.

The first of Dr. Sommer's two published volumes contains a reprint, page for page, and line for line, of Caxton's *editio princeps*: that rare black-letter folio of which two copies only are known to exist, both of them in private libraries. Between the year 1485, the date of Caxton's book, and the year 1889, the date of Dr. Sommer's, there have been eleven editions of Malory worth remark; and of these not one gives the exact text, neither more nor less, of the original. Familiar as Malory has been to the students, and to the lovers of English literature, innumerable as are the poems derived from his romance, yet it has always been an incomplete or a spurious edition of which writers have availed themselves. Thus, to take two modern instances, Mr. Shorthouse has quoted in *Sir Percival* a

lengthy passage of Malory, which he professes to give in the words of Caxton; but it abounds in Southey's errors of transcription. Again, Mr. Saintsbury, in his *Specimens of English Prose*, begins his collection with a celebrated passage, which is not to be found in Caxton. This reproach against our literature and scholarship Dr. Sommer has removed for us. Obviously, it is impossible to criticise the accuracy of the transcription and collation of folios inaccessible to the common public; but everything leads us to believe that he has done the work, laborious and exacting as it must have been, with singular fidelity. That in eight hundred and sixty-one pages no mistake should occur is hardly probable; but those which alone the critic can discern, errors of printing, are very few, and wholly insignificant. The text is printed in Roman type, clearly and well, but that is the sole feature in which this edition differs from the original; spelling, divisions into chapter and book, all the peculiar minutiae of Caxton's edition, are preserved and reproduced. The volume is free from notes and from all subsidiary matter, so that we have here a full and perfect copy of Caxton worthily set forth in all the dignity and the simplicity of a classic. Weighty as the volume is, there is nothing cumbersome about it, nothing clumsy; and in this age of cheap and slovenly reprints, all scholarly readers must welcome with gratitude so excellent and choice a book. Clearly, it has been a labour of love to all concerned in its production; and it is published at a price of wonderful moderation.

The second volume, of two hundred and thirty pages, contains eight dissertations, indices, and summaries of investigation. These are, for the most part, written with lucidity and with excellent judgment, and with a condensation and a directness greatly to be commended. The first of the dissertations is upon Sir Thomas Malory, and the various editions of his book; but Dr. Sommer has not been able to throw fresh light upon the personality of our author. He has given two instances in which the name of Malory occurs; and to these we are able to add three more. In the year 1617 a Thomas Mallorie, of Davenham, was elected a scholar of Winchester College; he died a prebendary of Lichfield. In the year 1629, a Phillip Mallorie, of Peover in Cheshire, was also elected. These references are to be found in Mr. Kirby's *Register of the Wardens, Fellows, and Scholars of Winchester* (1888); and we learn from the *Life of Antony à Wood* that, in the year 1658, one Henry Mallory, a cutler by trade, was among the Oxford bailiffs. (See the *Lives of Leland, Hearne, and Wood*, p. 111, vol. 2, 1772). It may yet be possible to connect some of these persons with their great namesake. Dr. Sommer has not discovered in Leland, after an examination of his works, the supposed statement that Malory was a Welshman. Certainly the assertion is not in the *Itinerary*; if it exist anywhere, it is probably to be found in his *Assertio inelytissimi Arturi Regis Britanniae*, published in the year 1541, in vindication of Geoffrey of Monmouth, to whom the legend of King Arthur is so greatly indebted. The

larger part of the essay is occupied with a minute account, bibliographically complete, of all the editions of Malory, giving the registers, and other details, of each. In the description of the Althorp copy of Caxton's folio, there is a slight difficulty in following Dr. Sommer. He tells us that this copy wants eleven leaves, not, as stated by Messrs. Longman upon examination of the book, ten; and he then gives, as a reason for disputing their accuracy, that they account for nine leaves only. It may be that the obscurity arises from a want of technical skill in the ordinary reader; even so, the obscurity is to be regretted. The subsequent editions, those of Wynkyn de Worde, Copland, East, Stansby, Hazelwood, Walker, Southey, Wright, and Sir Edward Strachey, are fully and admirably discussed. The reader is put in possession of the entire bibliography, and, for the first time, can estimate the value of any edition, and its relations to the original, so far as Caxton may be held to represent it.

The next study of general importance is a collection of notes upon the language of *Le Morte Darthur*, and it is here that we most cordially thank and congratulate Dr. Sommer. His notes make no pretence to completeness, to a systematic study of Malory's English; but they help the reader to appreciate at once the differences and the resemblances between that English and ours. In one way Dr. Sommer has done to English literature a service, possibly undesigned: he shows plainly that in countless idioms and usages of syntax Malory wrote just such English as the more correct and pure among our modern writers. There are many habits of speech to be found in the writing of "purists," and undeniably correct, which are laughed at by the daily press, but which abound in Malory, in Bacon, in Addison, in Newman, in Arnold. The tradition of fine English may be ignored and vulgarised, but the fine writers are always the same, always more like to each other than to their vulgar contemporaries. A few weeks ago, Mr. Justice Kay was ridiculed in the newspapers for laying down the sound and scholarly rule that the possessive case of "Lewis" is "Lewis'," not "Lewis's"; Dr. Sommer tells us that with Malory "names terminating in s remain unchanged" in such a case. A few more instances may be mentioned where Dr. Sommer treats as archaic usages forms of phrase and syntax common to good modern English. Thus Malory always wrote *myn* before a vowel; so would, and so does, any living writer who has the courage to write with euphony. Again, "*He* stands for hymself: 'He weneth no knyght so good as he.'" This is correct, though it is more strictly true to say that the verb is dropped than that the nominative stands for the accusative. Soon after this occurs the only piece of bad English in Dr. Sommer's voluminous work: "*That what* is rendered by *that that*." Neither Mallory nor any other Englishman ever wrote "*that what*," though the modern "*that which*" is certainly an improvement upon "*that that*," an ugly, yet not an obsolete, usage. Dr. Sommer also says: "In many cases the relative pronoun is entirely omitted, an in-

frequent usage in modern English." To name no others, Milton and Browning, learned masters of the English grammar and language, use it upon every page. And is it quite correct to say that "together" or "to gyder," in the following phrases merely stands for "each other"?—"They loved to gyder," "They kyssed to gyder." Surely this is a little prosaic, as is the amusing observation that "the substantive *love* is treated as a masculine noun." It would be well to amend the rule thus: In *Le Morte Darthur*, "Love is a god." It is true that "many abstract names only used in modern English in the singular occur in the plural"; but *wronges*, *advyces*, *ententes*, *burgels*, are not examples of them. And such an expression as "*fourty pounde*," singular for plural, is common enough all through English literature. Ascham, in his great invocation of "Master Cicero," has "sixteen hundred year, after you were dead and gone." Dr. Sommer adds that the addition of the indefinite article is still more remarkable; but we all know "John Gilpin," and how

"He carries weight! he rides a race!  
'Tis for a thousand pound!"

Once more, "many verbs are treated as reflexive which are no longer such nowadays"; but to *rest*, *bethink*, *arme*, *defende*, *byhave*, are constantly so used in good English. Many more cases occur in which Dr. Sommer has abandoned, as out of use, excellent and sound usages of modern English. Not that he has done amiss in collecting examples of these extant words; they serve to remind us how good English still survives and may be written. But to brand them as archaic is to help forward the debasement of the language. Otherwise, this brief sketch of Malory's language is useful and good.

Dr. Sommer's next performance demands the gratitude and the admiration of all scholars. It is a collation of Wynkyn de Worde with Caxton, giving a complete list of *variae lectiones*. The labour of this must have been excessive; the result is that in Dr. Sommer's edition of Malory we have practically two editions, one of each text. The list of names and places which follows is also an exhaustive piece of good work done for the first time. After a careful inspection but few errors appear, such as these: Sir Ozana le cure Hardy does not appear upon p. 792 of the text, although the index asserts the contrary. Tintagel, as all know who have walked along the north coast of Cornwall, is not "upon the Bristol Channel," but directly upon the Atlantic Ocean. The most modern form of Ambresbury, or Ambrosebury, is not Almesbury, but Amesbury. Again, it is very possible that the book of Sir Tristram, mentioned by Malory, which Dr. Sommer cannot identify, is really nothing else than the romance of Sir Tristrem, composed in the thirteenth century by Thomas the Rhymor of Ercildoune. In this book, says Tytler in his *History of Scotland*, "the hero is the very king of hunters; and his profound acquaintance with the mystery of woodcraft is dwelt upon with a fond minuteness." Ellis, or Scott, may be consulted upon the matter. Tytler also discusses, and elucidates, the meaning

of the word *tryst*, about which Dr. Sommer, in his Glossary, is in difficulties. He quotes Ethelred, *de Genealogia Regum Anglorum*, who tells a story of Malcolm Canmore, in which occurs this passage: "According to that law or custom of the chase, which the vulgar call the *Trysta*, he allotted certain stations to the different nobles and their dogs."

"The law of *Trysta*," writes the historian, "was one by which the king's vassals, when he took the pastime of the chase, were bound to attend the royal muster at the ground appointed, with a certain number of hounds: and the phrase yet used in Scotland, to 'keep tryst,' seems to be derived from this ancient practice in woodcraft."

In a note he adds: "Du Cange, *voce* *Trista*, who quotes Coke, part 4. *Institut.*, p. 306." Dr. Sommer's Glossary, like his index of names and places, is the first of its kind. If it err at all, it is on the side of superfluity. For example, "Surgeon, *sb.*, surgeon, physician," may be thought a strange piece of information, though to add the old spellings, *surgens* and *surgyens*, is proper enough. In his explanation of the word *coure*, spelled by de Worde *cower*, Dr. Sommer does not appear to know that the word exists, unaltered in meaning from Malory and in spelling from de Worde, in contemporary English.

I omitted to mention that, upon p. 16 of the second volume, there is a misprint of 1489 for 1498. With very few exceptions, I have set down everything in Dr. Sommer's lengthy volumes which appears in any degree faulty or defective. It will be seen how admirably he has done his work, and how efficiently his printers and publishers have assisted him. To discuss the sources of Malory, or to approach in any way the Arthurian legend, would be premature at the present time, when we are expecting the publication of Dr. Sommer's volume upon the former question, and that of Prof. Rhys upon the second. The excellence of Dr. Sommer's work now before us, and the unrivalled reputation of the Oxford Professor of Celtic, lead us to believe that in the two works we shall have a complete treatment of the mythology, history, and literature of King Arthur and of his legend; so that the Celtic hero will take his place, whether in fact or fiction, as definitely as the Frank Charlemagne and the Scandinavian Sigurd, or the Gothic Siegfried, have taken theirs. But there are certain considerations, possibly worth a little notice, upon the Celtic, or Arthurian, tradition in English literature. It is commonly said that a care for things Celtic, a recognition of the Celtic element in our life and literature, is of recent date; and if by this be meant that past generations knew little about Celtic philology and the like, it is very true; but it is not true to say that past generations were not profoundly attached to the Celts—Cambro-Britons, as they were fond of calling them. In Malory's time there was an immense interest in such things; witness Caxton's account—

"Many noble and dyvers gentylmen of this royaume of Englund camen and demaunded of me many and oft tymes, wherfore that I have not do made and emprynte the noble hystorye

of the saynt greal and of the moost renommed crysten kynge, Fyrst and chyef of the thre best crysten and worthy, kynng Arthur, which ought moost to be remembered emonge us englysshe men tofore al other crysten kynges."

Doubtless they knew little about the real Celts; what they relished was the romantic and chivalrous air thrown over those original legends, the courtly, knightly, and Christian charm of the story, as presented by those "two Archdeacons," upon whom Buckle poured such scorn. To Walter of Oxford, and to Geoffrey of Monmouth, is due the popularity in England, as distinct from Welsh tradition and folk-lore, of the familiar stories of Brute the Trojan and so forth. The whole history, with its curious narratives, in which occur Trojans, and Joseph of Arimathea and other discordant persons, was accepted for truth; nor was anyone bold enough to question it till Polydore Virgil did so, to the indignation of everyone. That ingenious but over-fluent writer, Vernon Lee, speaks of "the colourless respectability of the collection made by Sir Thomas Malory." The literary value of Malory is a question which we may leave aside; certainly his work represents an increasing concern for the ancient histories and traditions of Britain. Gradually there seems to have sprung up an appreciation of the "Britons" as the earliest genuine ancestors of the English: an uncritical instinct, true in the main. This most strongly is seen in Drayton; *Polyolbion* is, for the most part, a long chaunt in praise of Wales. He defends the traditional story, "Our Geffray had his Brute," and he invokes the bard who

"Of famous Arthur told'st, and where he was interred;  
In which these wretchless times had long and blindly erred,  
And ignorance had brought the world to such a pass,  
As now, which scarce believes that Arthur ever was.  
But when King Henry sent, th' reported place to view,  
He found that man of men: and what thou said'st was true."

Drayton was indignant at the scepticism; and there are some thirty passages in his poems where he breaks out in praise of Wales and of Arthur. He has one reference in his *Eclogues* which I can only interpret as an allusion to Wynkyn de Worde's edition of Malory. One shepherd exclaims to another called Winkin:

"What, may'st thou be that old Winkin de Word?"

Come, sit we down under this Hawthorne Tree,  
The Morrow's Light shall lend us Day enough,  
And let us tell of Gawen or Sir Guy,  
Of Robin Hood, or of old Clem a Clough.

"Or else some Romant unto us areede,  
By former shepheards taught thee in thy youth,  
Of noble Lords and Ladies gentle deede,  
Or of thy Love, or of thy Lasses truth."

Spenser, as all know, loved the legends of King Arthur, and "moralised his song" by their help. Milton is full of gorgeous passages about them. It was reserved for Sir Richard Blackmore and for Lord Tennyson to attempt what was intended, but not done, by Milton and by Dryden. The loss of Milton's projected epic is irretrievable; he alone could have given us all the



grandeur and the beauty of old romance, without renouncing his classical perfection. Dr. Sommer has quoted the passage in Ascham, where that delightful scholar falls foul of Malory for his vicious influence; and I may add Ben Jonson to the number of ill wishers to King Arthur. In his *Underwoods* he execrates Vulcan for burning his MSS. He could have spared anything, he says, but that. He would have thrown on the fire

“the whole sum  
Of Errant Knighthood, with the Dames and  
Dwarfs;  
The charmed Boats, and the enchanted Wharfs,  
The *Tristrams*, *Lancelots*, *Turpins*, and the *Peers*,  
All the mad *Rolands*, and sweet *Oliveers*;  
To *Merlin's* Marvails, and his *Cabal's* loss  
With the Chimaera of the *Rosie Cross*.”

Again, an interest in early British legend led Shakspeare to go thither for his *Cymbeline* and *King Lear*. In short, what I may call British things, as distinct from Celtic, always kept a fascination for our older men of letters. I might mention the Warton, and especially the younger's poems; and Gray, who here, as in much else, caught the modern spirit, and was a Celtic scholar for that age. In our own time the pre-Raphaelite movement found a singular occasion of success in these Arthurian stories. Malory, writes Mr. William Rossetti, had “a great influence upon Rossetti's mind.” Mr. Pater has told us how wonderfully Mr. Morris touched the old legends; and, besides Mr. Swinburne's *Tristram of Lyonesse* and the Laureate's unsatisfactory *Idylls*, there is Arnold's great poem, *Tristram and Isolt*. In Germany there is Wagner's magnificent drama, *Parzifal*; in France M. Verlaine, with his sensuous mysticism, has written upon the same theme. Characteristically enough, Mr. Walt Whitman exclaims, “Away with old romance!” because “Arthur is vanished with all his knights.” Arnold's lectures upon Celtic literature contain the finest and most subtle things yet said upon the Celts, unless the beautiful essay of M. Renan be held their equal. And, finally, we have Prof. Rhys to keep before us the facts of science, of philology: not to destroy poetry, but to explain its original in these old myths; to tell us that Merlin is “the Brythonic Zeus,” for example, and not an inexplicable “Ambrosius.” Let me add that it is discreditable to Mark Twain that he should have spoiled his reputation for humour by the foolish scurrilities of his burlesque upon Malory. I have touched upon these illustrations of the influence, and of the popularity, won by the legends, of which Malory, as de Quincey said, is the Herodotus; because to do so emphasises the value of Dr. Sommer's great undertaking. There is no English classic of equal fame and worth so poorly and neglectfully treated hitherto. Now, at last, a scholar not of our nation has given us a final and a nearly faultless edition. For the first time we can read, in its most perfect form, the mediaeval version of that national legend, which

“is partly Roman, but more than all is Celtic, in its dim enchantments, its fury of helpless battle, its almost feminine tenderness of friend-

ship, its fainting passion, its religious ardours, all at length vanishing in defeat, and being found no more.”

LIONEL JOHNSON.

“RULERS OF INDIA.”—*Dupleix*. By Col. G. B. Malleon. (Oxford: University Press.)

THIS is one of the best of Sir W. Hunter's interesting and valuable series, and far superior to the *Akbar* by the same writer. In that work Col. Malleon seemed to be working to order, having read up, *ad hoc*, a subject in which he had not before been conversant; hence, in spite of all his literary experience and skill, his book—to experts at least—proved hardly instructive, or even satisfactory. Here, on the contrary, he writes out of the fulness of familiarity, moving with ease over a field that he had long ago surveyed in every nook and corner. According to the old Greek saying, a big book is a big nuisance; but to do a small book as well as this on Dupleix has been done will be recognised by competent judges as no small achievement. When one looks at the prefatory note, and considers the bulk of material out of which the little volume has been distilled, one can still better appreciate the labour and dexterity involved in the performance.

Col. Malleon begins with an introductory chapter of thirty-four pages, in which he gives a rapid but perspicuous survey of the origin of French settlements in India. The preliminary attempts of Richelieu and Colbert did not come to much; there was not any very great ardour for Eastern commerce—or, indeed, for any maritime trade at all—in the France of the Bourbons. Beyond establishing a sort of preemptive claim on Madagascar, and laying the foundation of valuable little colonies in Bourbon and Mauritius, the French did nothing in the far East before the time of the Regency. The “Perpetual Company” by which the start was made, about 1720, arose out of Law's far-seeing schemes and their partial failure.

The new company was, on the whole, well served; and by 1741 Pondichery had been established and fortified on the Malabar coast; and its governor, Benoit Dumas, had received investiture as a feudatory Prince of the Empire, with sanction for the title passing to his successor. Besides taking this important place in the Oriental hierarchy, M. Dumas had laid deep the foundations of actual power; for it was he who devised the idea—fruitful in after consequences—of raising armies of Eastern soldiers, dressed, drilled, and disciplined on the European model and led by European officers. These two thoughts, the connexion with native states and the employment of “sepoys,” were the factors of European power, paramountcy, and even empire, in India—but not for the inventors. It has been said that a Frenchman invented the dicky, but an Englishman added the shirt; and the homely analogy is not without significance. There is hardly any idea that has afterwards fructified in British hands but has been anticipated by the quick intelligence of our lively neighbours beyond the Channel. But the French are too impatient,

too apt to discount results which can only be matured by time and circumstance.

Nevertheless, for a time all prospered. In 1741 Dupleix succeeded Dumas, and Col. Malleon devotes his second chapter to an excellent account of the developments that he produced on his predecessor's lines. Three more chapters show the action of Dupleix against British influence, and for extending French influence in the Carnatic and at the Darbar of the suzerain at Haidarabad. Then we are shown “the zenith of his success.” In 1749 the French Governor had the satisfaction of seeing his *protégé* Salabat Jang raised to power by the able and faithful deputy by whom he was represented in the Deccan, the Marquis de Bussy. In the beginning of 1751 the French Nizam was duly invested under a patent from the Imperial Chancery at Delhi; and the whole of the South of India seemed amalgamating into a territory of which the French should be the virtual, if not the actual, masters. The British, at Fort St. George and Fort St. David (otherwise known as Madras and Cuddalore) were the only exceptions to the paramount influence of the French.

How all this apparent strength collapsed, in less than four years, is told in the remaining five chapters. Then a final chapter of twenty pages concisely shows the ultimate and complete disaster by which the positions were more than reversed, and the power of the British raised to an appearance and a reality exceeding that of the French at their highest. But it was even then a near thing. In 1782 the armies of Mysore had destroyed two British forces; Coote was dying, and his army—the last troops left to the British in that part of India—was hemmed in and threatened with starvation. Haidar Ali was pressing them on one side, a large body of good French troops menaced them on another. The British squadron was on the other side of India, and the French fleet was supreme in the Bay of Bengal. By the middle of 1783 the news of the treaty of peace between France and Great Britain reached India; hostilities were suspended; Haidar, Bussy, and Coote were all dead; the French in India were the owners of two third-rate towns; the British were administering the Carnatic.

When we try to discover the reasons of all this, we are met by considerable difficulty. The French were well served. Martin, Dumas, Dupleix, La Bourdonnais, Suffrein, Bussy, and Lally were men of talent quite equal to Clive and his compeers, and in some respects the French statesmen had wider aims and more original genius. But perhaps in this very superiority lay the reason of their failure. Col. Malleon well points out (on p. 72) that, “whilst, in the case of the French, the main consideration was the increase of political influence and political power, in that of the English it was extension and expansion of commerce.” In other words, the latter aimed at the immediate and the feasible, while the former looked to contingent and speculative objects.

The French officers were able and zealous, and they did not quarrel among themselves a bit more than their rivals. One British governor of Madras was arrested by his

council and kept in prison till he died. Another was suspended by Warren Hastings. On the other hand, Dupleix and Bussy always worked cordially together; and in the very month of his fall Dupleix received from Bussy a letter (quoted on p. 162 of the work under notice) in which the gallant writer renews his testimonies of deference, and offers "respectful and inviolable attachment" to his sinking chief. But the British views were patient, practical, and short; and so they were attained, and became stepping-stones to further attainment. Their French competitors failed because they took their gaze into remote horizons, and planned gorgeous enterprises without making sure that their employers and controllers at home would give sanction and support to those extensive and ambitious schemes. Nor was this due to any great inferiority on the part of the French rulers at Paris. Louis XV., in his youth, was at least as capable a king as our George II., and it has never been suggested that the Duke of Newcastle had more courage or capacity than Cardinal Fleury or the Duc de Choiseul. It was not indeed until the first Pitt obtained the direction of affairs that any great political or military efforts were made by the British in any part of India. But in the meanwhile, Saunders and Clive, and those who acted with them, were moderate men of the middle-class type, content to labour obediently for a commercial company, to do the day's humdrum work, and to leave to the future the encounter with future developments.

The shameful treatment met with by Dupleix after his return to France may seem to be like that of Warren Hastings in England. Both were disgraced and ruined. But, here again, there is a difference, for which British complacency may take credit. Hastings met with a fair trial, and, on his acquittal, received some sort of pecuniary compensation. The great Frenchman was deprived of his money in a spirit of sordid and overbearing fraud.

H. G. KEENE.

*The Mosaic Sacrifices in Leviticus I.—VIII.*  
By the Rev. W. M. Rodwell. (Griffith, Farran & Co.)

A MONOGRAPH on the Levitical sacrifices, written by a competent scholar, in full view of the latest researches, might have been an acceptable addition to Biblical literature. It would have been necessary that the writer of such a monograph should take fully into account the claim of the evolutionary doctrine to supremacy in this department of the theological domain. To speak in these days of "the Mosaic sacrifices in Leviticus" savours already perhaps somewhat of anachronism, even though it may not be as yet possible to trace fully the gradual development of the elaborated ritual of the middle books of the Pentateuch from the rude attempts of primitive man to gratify an anthropomorphic deity. Dr. E. B. Tylor speaks somewhat too strongly when he says,

"The copious records of sacrifice in the Old Testament enable us to follow its expansion,

from the simple patriarchal forms of a pastoral tribe to the huge and complex system organised to carry on the ancient service in a now populous and settled kingdom" (*Primitive Culture*, vol. ii., p. 350).

Still, even in Leviticus, there is indication of the original idea of sacrifice as the presentation of food, which, if it was not eaten, was at least supposed to give gratification by its odour or "sweet-smelling savour," and to be, in this less gross and palpable manner, accepted and appropriated. Similar to the gratification by odour was that by sight, when the choice or fleshy parts of the animal were lifted up and presented in the "heave-offering" or "wave-offering." But the greatest interest, especially in respect of Christian typology and dogma, pertains to the blood of the sacrificial victim. Although the author of the Fiftieth Psalm, with his more spiritual aspirations, rejects the idea that Jehovah will "drink the blood of goats," yet, however repellent the idea may be to us, the words of Ezek. xlv. 7, which speak of his "food, the fat and the blood," can scarcely leave a doubt that this idea of the poured out libations of blood had been actually entertained; and it must have been associated in early times with a correspondingly gross conception of Deity. From this point of view it is not difficult to explain, in a manner analogous to that just suggested with regard to the heave-offering and the wave-offering, the sprinkling around of the blood of the slaughtered animal and the smearing with blood the "horns of the altar." It must not, however, be overlooked that even at an early time the offering of blood may have acquired a mystical significance, which, indeed, might the more easily arise on account of the supposed mysterious character of the blood as specially embodying or containing the vital principle. Compare, on this subject, Robertson Smith's *Religion of the Semites* (p. 359 *et al.*)

Similarly the *chattath* or sin-offering evidently had a peculiar mystical character. This is to be discerned in its special holiness and in the sanctity which it communicated; in the burning in a clean place without the camp; in its identification with the offerer's offence, and so in oil and frankincense in connexion with it being forbidden; and however the words of Lev. iv. 31 may be accounted for—whether as pointing to a less flagrant kind of transgression or otherwise—in the general absence of the formula "for a sweet savour to the Lord" in connexion with the burning of the *chattath*. There is no difficulty in seeing that all this may have furnished one of the roots of the New Testament doctrine of the great expiatory sacrifice, with which Mr. Rodwell's little work is very much concerned.

On the distinction of meaning to be observed between the *chattath* or sin-offering and the *asham* or trespass-offering much has been written; but, as Mr. Rodwell observes, "In what especial points the sin-offering differed from the trespass-offering is most difficult to decide." Perhaps the best definition is that which regards the trespass-offering as bringing more prominently into view the idea of restitution or compensation.

The subject generally is one on which it might have been expected that important light would be thrown by the Babylonian monuments. But unfortunately, with regard to the Babylonian sacrifices, our information is as yet exceedingly slight and imperfect, though with respect to the closely related subject of the sense of sin there is clear evidence, as was shown by Prof. Sayce in his "Lectures on Babylonian Literature," and more recently in the Appendix to his "Hibbert Lectures."

In the absence of an ideal treatise on the subject, such as I have alluded to above, Mr. Rodwell's work may be not without some value. It is not quite unlikely that he was attracted to the subject by his ecclesiastical position, which seems to be clearly indicated when, in relation to the "heave-offering," he speaks of "the 'heaving' or presentation to the Father of the heavenly food of the B. Sacrament, even the Body and Blood of His dear Son," and adds,

"It is much to be regretted that this action of 'elevation' or 'heaving,' so scriptural, so ancient, and so full of beauty and significance, should not find an authorised place in the ritual of our incomparable liturgy."

Unfortunately our author's Hebrew scholarship seems, to use a mild expression, somewhat inadequate. Thus, in a note on Lev. iv. 12, we read, "The word *hatsia* [*sic*], being the Hiphil form of *yatsah*, 'to go forth,' simply means, 'he shall cause to go forth,' while on p. 20, with regard to this verb of Mr. Rodwell's imagination, with a final *h*, we have the explanation "*yatsah*, 'to cast out.'" And, with respect to the Hebrew word for "offering" in Lev. i. 2, which Mr. Rodwell represents by *gorban*, we are informed that "it is derived from the Hiphil or causative conjugation of the verb *qarab*, 'to draw near.'"

It is, perhaps, right to add that, notwithstanding the close similarity of name, the author of this work is not to be identified with the translator of the Koran and the author of various contributions to Biblical literature published now some years ago.

THOMAS TYLER.

#### A BLASPHEMY CASE IN POLAND IN THE EIGHTEENTH CENTURY.

*Sprawa Zygmunta Unruga.* Epizod Historyczny z Czasów Saskich, 1715—1740, przez Alexandra Kraushara. (Cracow: G. Gebthner.)

THE spread of Protestantism in Poland and the means by which it was almost stamped out furnish some melancholy pages in the history of a country already full of strange episodes. The story was told by the late Count Valerian Krasinski in an interesting, but now, we fear, forgotten work published in English, *Historical Sketch of the Rise, Progress, and Decline of the Reformation in Poland*.

It is a narrative well worth our attention, and has its lesson for other countries. At one time Poland seemed to bid fair to become a land of religious toleration. Thither the Socini fled, and at Rakow, in 1605, their followers issued a famous catechism. Many of the most eminent Poles were Protestants, such as Rej of Naglowice, their first poet;

Bielski, the first historian who had the courage to use the vernacular; and Nicholas Radziwill, at whose expense the great Polish Bible of 1563 was printed. Sigismund Augustus had merely tolerated Protestantism, without having the courage to embrace it publicly. Calvin, however, dedicated one of his treatises to him. Stephen Bathory was a rigid Catholic; but the real persecution began under Sigismund III., who had no small portion of the fanatical spirit of Philip II. of Spain. Soon after the Jesuits came into Poland there was a complete change. The whole education of the country fell into their hands. The elementary schools, chiefly belonging to the Protestants, are said to have amounted in the sixteenth century to 1500. They disappeared without leaving a trace. The Socinian school at Rakow was closed in 1638 by order of the Diet, and finally all Socinians were expelled the country in 1658. Both the members of the Greek orthodox church and the Dissidents, as the Protestants were called, had a grievous time. One of the most efficient of the Jesuits was the celebrated Peter Skarga, whose sermons are considered the finest specimens of Polish pulpit-eloquence; but he had a pernicious influence upon his country. Still, Protestantism lingered on in spite of persecution. Even in the Saxon period we now and then find some unfortunate victim from their number brought before the tribunals. In the reign of John Sobieski we get the terrible case of Christopher Lyszczyński—a Lithuanian landed proprietor, who having carelessly written down some freethinking notes, was denounced before the Diet at Wilno, and sentenced to have his tongue cut out and to be afterwards decapitated and his body burnt. This atrocious sentence, in spite of the recantation of the offender, was duly carried out. Sobieski was horror-struck at the occurrence, which he had not the power to prevent, and declared that the Inquisition could do nothing worse. But Bishop Żaluski, the author of the *Epistolæ Historico-familiares*, has expressed his delight at the punishment.

It is with a very similar case, although not terminating in such a revolting manner, that M. Kraushar deals in the interesting volume now before us. In the year 1715 Sigismund Unruh (or, as the name is written in Polish, Unrug) a Protestant noble, *Starosta* of Obornik and chamberlain of the king, Augustus, was accused of blasphemy. The family, as the name shows, was of German origin, and is said to have come from Alsace; but as early as the twelfth century some of the members of it are met with in Bohemia. The Polish line was founded by a certain Christopher von Unruh, who settled in Great Poland in the sixteenth century. Sigismund, the hero of our story, was born at Miedzychod in 1676. He was a man of considerable intelligence, who had received his education at a German university, and was in the habit of keeping a commonplace book—*Collectanea*, or *Silva Rerum*, as such books seem to have been called at that time—containing his notes on foreign travel, extracts from classical and modern authors, and other miscellaneous

items. This book he used to carry about on his expeditions; and on one occasion, while staying at the house of a lady at Sroda, it was seen by a Catholic priest, and also by a certain Andrew Potocki, the town clerk of Gniesen, a personal enemy of Unruh's, as they had espoused different sides in the great struggle between Augustus and Stanislaus Leszczyński for the Polish throne. Potocki enjoyed a bad name for malice and avarice. He found in Unruh's commonplace book the following sentence, in the French language:

“La Verité salutaire n'est elle donc descendue du Ciel que pour être aux habitans de notre globe une occasion perpetuelle d'erreur, de guerre, de haine et de division?”

This trivial passage, out of which it appears difficult to extract a dangerous meaning, is to be found in a collection of essays, entitled *L'esprit des Cours d'Europe*, which originally were published twice a week at the Hague between the years 1699—1710, and were edited by a certain Nicholas Guede-ville. The identical passage is in the volume for Sept.-Dec., 1709. Potocki denounced Unruh before the local court of Piotrkow; and that tribunal condemned him to suffer the same punishment as Lyszczyński, and to have his blasphemous paper burnt with him. Moreover, all his goods were to be forfeited, and part to go to the accuser. The sentence is given by M. Kraushar at length on p. 27 in the corrupt Latin then in use. But Unruh escaped into Germany; and in his absence his commonplace book was publicly burnt at Piotrkow—not by the executioner, who appears to have been busy elsewhere, but by the executioner's wife, as is duly described in a rare little German tract, which has been laid under contribution by M. Kraushar, who has spared no research in order to throw light upon this strange case of perverted justice. In some of the *pièces justificatives* he has been assisted by M. Estreicher-Rosbierski, the author of the invaluable *Bibliografia Polska* and custodian of the Jagiellon library at Cracow. Unruh was obliged to remain in exile till 1726, when the Diet of Grodno remitted his sentence and restored his property. The matter had in the meanwhile been referred to the Pope, who declared the sentence null and void on account of the incompetence of the tribunal by which it was given. The decree had also been referred to the Sorbonne, who likewise considered that it was not binding. This was done through the agency of M. Rottenbourg, the French ambassador at the Prussian Court. It is evident, therefore, that the case had made a good deal of noise throughout Europe. The King, Augustus II., could not help Unruh, as he had found in the Jesuits the chief supporters of his throne, and was afraid to offend them. The influence of the Sorbonne is well known, especially in the censorship of books. M. Kraushar has collected many instances in which this college exercised such functions. In 1732 Sigismund Unruh died, his enemy, Potocki, having preceded him to the grave.

It is a striking story of ignorance and intolerance, and gives us a sad picture of Poland at that time, coming as it does between the

fate of Lyszczyński and the executions at Thorn in 1724, when, on a trumped-up charge of having fomented a riot, which caused the destruction of some Jesuit churches, Rösner, the burgomaster of the town, and several other leading Protestants were executed. M. Kraushar has illustrated his narrative with much curious matter descriptive of the times. The clergy, so careful of doctrine, seem to have troubled themselves but little about the moral condition of their flocks. But these transactions were not unobserved by the Protestant powers of Europe. In 1731 Woodward, the English minister at the Polish court, presented a memorial to the king, enumerating the oppressions to which the Protestants were exposed. The cruelties at Thorn had sent a thrill of horror throughout Europe; and representations of a similar tenour were made by Prussia, Denmark, Sweden, and Holland. The first of these powers already cast longing eyes upon Danzig. During the reign of the contemptible Augustus III. the Dissidents suffered greatly, as we may gather from the petition presented to Stanislaus Poniatowski at the Diet of 1766.

“Our churches,” they say, “have been partly taken from us under different pretences, and partly are falling into ruins, as the repairing of them is prohibited. . . . Our youth is obliged to grow up in ignorance and without the knowledge of God. The burying of our dead, even at night time, is exposed to great danger; and we are obliged, in order to baptise children, to convey them out of the country.”

In the Diet of 1767 there were some ameliorations of their condition, but more apparent than real. Among other things, although it was promised that the Dissidents should be admitted to equal rights with the Roman Catholics, yet the latter enjoyed extraordinary privileges. The monarch was absolutely required to conform; and the proposal of the election of a candidate of any other faith to the throne was declared to be high treason, punishable with death. Conversion from the Roman Catholic religion entailed exile. But the end of the country was at hand.

M. Kraushar has prepared his monograph with great care. At the end of each volume he gives his documents. They are quaint in their curious Latinity, as are the Polish papers elsewhere introduced in what is called the Macaronic style—Latin sentences interspersed with the vernacular, as we may also see in some German documents about the same period.

The book presents a curious picture of old Poland—intolerant, aristocratic, superstitious. It is to be hoped that M. Kraushar will continue his series of historical monographs. An interesting one on Stephen Bathory and his dealings with Doctors Dee and Kelly has already been reviewed in the ACADEMY. He will perhaps collect them afterwards, as Szajnocha did, whose “Historical Sketches” furnish some of the most readable and instructive volumes in the literature of any country.

W. R. MORFILL.

*The Loves and Marriages of some Eminent Persons.* By T. F. Thiselton-Dyer. In 2 vols. (Ward & Downey.)

THE critic who remembers certain pleasant contributions to the popular literature of folk-lore made by Mr. Thiselton-Dyer will feel a desire to speak kindly of any work from his pen; but the critic's duty is first to be just, and it is simply impossible to combine justice and kindness in speaking of these two bulky volumes. The simple fact is, they are about as bad and worthless a specimen as we have ever seen of the cheapest and commonest kind of book-making. The book-maker, as book-maker, is not a person to be regarded with the contempt sometimes indiscriminately poured upon him by superfine reviewers. Compilation may be made not only a useful but a fine art—witness various charming volumes by Mr. W. Davenport Adams and other conscientious literary labourers who deserve honourable mention; but fine art demands brain work as well as scissors and paste, and in these pages we find not the faintest indications of any guiding intelligence other than that very elementary faculty required to group the cuttings under their various headings of classification, "Married Happiness," "Marriage Romance," "Early Loves," and so on. Even this arrangement, primitive as it is, is thoroughly clumsy; for there is hardly a single section which does not overlap, or is not overlapped by, some other section. There is, for example, no reason in the world why nearly all the facts related in the chapter entitled "Separation" should not have been included in the preceding chapter "Unhappily Married"; and it is impossible either to make an intelligible differentiation between the contents of the first two chapters in the second volume, "Early Loves" and "Early Courtship and Marriage," or to assign a sufficient justification for the separate existence of either, the contents of both being duly covered by some other heading.

Mr. Thiselton-Dyer's plan seems to have been to work his way steadily through Mr. Leslie Stephen's *Dictionary of National Biography* and a number of standard memoirs, and to extract from them with naïf indiscriminateness as many items of matrimonial or amatory information as would fill some 600 pages, without any reference to the intrinsic interest of the material selected. It is undoubtedly a fact that "eminent persons," like persons who are not eminent, do as a rule fall in love several times, and marry at least once; but the mere fact of a man's eminence does not necessarily confer upon his experiences of courtship and marriage any special interest for the general public. Of course they are interesting in their proper place, which is the eminent man's biography; but, when thus arbitrarily dragged from their true environment, to be exhibited in a kind of matrimonial museum, they lose all their attractiveness. The arrangement of each room in the museum is equal in badness to the arrangement of the whole, for the various "objects" follow each other in alphabetical order, the most

ridiculous juxtaposition being the inevitable result. Thus we are treated to snippets of information concerning the married happiness of Dr. Arnold, Lord Beaconsfield, Thomas Bewick, John Bright, and Charlotte Brontë; and we are led on, by way of William Godwin, Edward Miall, and Lord Shaftesbury, to Professor Wilson and Bishop Wordsworth, who close the case. The heroes of "Marriage Romance" and the eminent persons who indulged in "Early Flirtations" follow each other in the same manner, and the incongruous jumble thus achieved is something quite unique.

The slovenliness of the literary style in the passages by which Mr. Thiselton-Dyer binds his cuttings together matches the slovenliness of the general structure. Words are loosely and inappropriately used, sentences are constructed with an awkwardness which would disgrace a literary beginner; while the vulgarism "and who," unaccompanied by a preceding relative, appears with irritating frequency. Nor can it be said that the substance is any great improvement upon the form. Much of the matter with which the book is padded out to quite needlessly large proportions is altogether irrelevant to its nominal theme, and of what is relevant a great deal is gratuitously disagreeable. It would be difficult to count the number of pages devoted to the disinterment of scandals which are half or wholly forgotten; and, unfortunately, Mr. Thiselton-Dyer's offences against good taste are not confined to his collections of unsavoury gossip. There is no excuse for dragging in the reference to the terrible affliction which cast a dark shadow over the life of Thackeray; and the compiler insults the memory of a distinguished man and a devoted woman by classing among "marriages by consent"—his euphemism for illicit unions—the long, tender, and, as we have every reason to believe, perfectly reproachless friendship of Charles Reade and Mrs. Seymour.

It is not pleasant to have to speak thus of Mr. Thiselton-Dyer's book; but such publications as this are the bane of literature, and deserve only ruthless extermination. They do not instruct, and such entertainment as they provide is of the vilest kind. We know this sounds severe, and we should be glad to modify the severity by some words of praise; but for such words the book unfortunately supplies no suggestions, since when its substance is neither irrelevant nor disagreeable, it is utterly trivial.

JAMES ASHCROFT NOBLE.

#### NEW NOVELS.

*The Riddle of Lawrence Haviland.* By Constance Smith. In 3 vols. (Bentley.)

*The Better Man.* By Arthur Paterson. (Ward & Downey.)

*Ko Méri.* By Jessie Watson. (Eden, Remington & Co.)

*Between the Ferries.* By Margaret Moyes Black. (Edinburgh: Oliphant, Anderson, & Ferrier.)

*The Mesmerist.* By E. H. C. Oliphant. (Eden, Remington & Co.)

*The Rajah and the Rosebud.* By William Sime. (Bristol: Arrowsmith.)

*The Sloane Square Scandal.* By Annie Thomas. (Sonnenschein.)

*The Riddle of Lawrence Haviland* is not so called because of any puzzle of plot or mystery in the working out of the story. Riddles of that sort are common enough, and few of them are worth solving. But here is a fine conception of character, which grows upon the reader from the first outlines of it until he finds that he has made the acquaintance of an extraordinary man. Lawrence Haviland unconsciously lives up to an impossible ideal—that of inflexible justice. He is described by his friends as a man to whom it is perfectly natural to think what is honourable and do what is right. Such a man might well be a prig, but Lawrence Haviland is nothing of the kind. He is simply a gentleman, fashioned after a true pattern of that article, but with his best instincts so largely developed that it will be odd if they do not play him false. When we meet with him first, he is a tutor at Cambridge, and in that capacity he has to decide the fate of an undergraduate who is suspected of misconduct. He does not know it, but on his decision hang some of the destinies of his own life. A young lady appears on the scene, the sister of another undergraduate, and she puts in a note for charity of judgment. She, too, mingles with the tutor's destinies. He decides; and the advancing plot unfolds the riddle of an austere exact life, caught in the toils of its unsuspecting self-righteousness. In such a story there is necessarily a good deal of external interest, but the intelligent reader will find himself absorbed in the masterly handling of character which goes on from the beginning. Haviland is an almost unique study—not quite a pleasant one; and the reader will sometimes be inclined to dispute with the writer whether he ought to have done and said such and such things. But this disputatious interest in a personage of fiction is one of the best testimonies to the value of a novelist's work. Hilda, Haviland's wife, is as interesting as himself. The "little pitted speck" in her which, for a time, so strangely alienated him from her was just that touch of everyday humanity which was his own worst want. Though these chief personages of the story stand out, as they ought to do, in conspicuous relief, the same skill and care have been bestowed upon the subordinate characters. They are all people to be known and remembered. Eliot, the fussy, well-intentioned ex-cabinet minister; Meyrick, the cultivated and prosy valetudinarian; Ladoga, the handsome desperado, who plays so vital a part in the story; Kathleen, with her girlish beauty and fatal waywardness—they are all drawn to the life and fitted to their place. Miss Constance Smith has, in fact, produced an exceptionally able novel; one which not only fulfils all the promise of her former book, but raises the highest expectations in regard to her future work in fiction.

A healthy, stimulating atmosphere, a great variety of character, and a story full of good points and excellent purpose, are



merits fairly to be ascribed to *The Better Man*. Mr. Arthur Paterson describes ranch life, and its effect upon those who live it, with a good deal of vividness. The wide range of country, the almost entire loneliness, and the monotony of sheep-farming under such conditions, make the most buoyant nature taciturn. But an independence of character is produced at the same time, which more ordinary conditions might not have brought out. This independence is seen to advantage in Frank Houghton, who makes a capital hero. One naturally looks for somebody in the part of villain in a story of New Mexico; and here he is, in the person of Marx Galt, whom the reader will loathe as a rascal while admitting the artistic finish of the type. Galt practises on Tom Eckersley, Frank's ne'er-do-well friend; and it is his connexion with Tom which causes Col. Eckersley to go out with his wife and daughter to New Mexico—an event from which exciting incidents follow. They are told with thrilling effect, and a freshness of style which of itself is one of the most welcome features of the story.

From New Mexico to New Zealand is a bigger leap than it seems. The author of *Ko Méri* has an abundance of good material, but she insists on bringing into her story too many of the small incidents of everyday life. Her people are interesting, because they are natural; but it becomes rather a tax upon the reader when he is required to be present at every meal they eat. Mary Balmain, the half-caste, is a fascinating heroine. Her grace, beauty, and general attractiveness impress the reader as much as they did those around her. If the book has an object beyond that of telling the story of Mary Balmain's life, it is to show some of the alleged failures of civilisation. The writer ventures to suggest that Bishop Selwyn's work in New Zealand scarcely reached the Maoris. She supposes that a few boys may have been benefited; but she says that the once "brave and honourable" natives, since our interference with them, have become "idle, sullen, and full of absurd superstitions."

"It passes me to understand," says Mary Balmain, "why missionaries and such large sums of money are sent to redeem strangers, that whatever they may be are not hungry and cold, when hundreds of thousands in Europe and many in England itself are ignorant, wicked, and starving."

Mrs. Black evidently loves the scenes she describes in *Between the Ferries*. She knows her people well, and is keen in perceiving their individualities. Though it is not a very wide world between the ferries, it is big enough to be a mirror of human life. The crabbedness of a miserable old age; the selfish manoeuvring of a fortune-seeking widow; the faithfulness of old servants; and the sorrows of a young neglected child, who yet retains a warm heart and a cool judgment amidst peculiar trials—all these have a place in the story. The style is fresh and almost balmy. It breathes, indeed, the very air of the ferries.

A very different air—as the title of the book suggests—pervades *The Mesmerist*. A

story of a murder done under hypnotic influence, with all the familiar mystery, misunderstanding, and fraud which are incident to that kind of crime, may still have interest for many readers, but the thing has been much overdone. In the present book it is overdone in the sense that the necessary sensationalism is wrought up to an extreme pitch; but that, in its way, is perhaps a merit.

In *The Rajah and the Rosebud* we make acquaintance again with the Bluebeard of nursery romance. But he is now a highly refined Bluebeard, who talks many languages, and has lived in England. He would never have thought of killing his wives if he had not fallen in love with Rosebud, and it is just possible that that young lady might have made a Christian gentleman of him if she had married him. How she managed to escape doing so the reader must be left to find out.

Miss Annie Thomas's book is a collection of short stories, "The Sloane Square Scandal" being one of the best, though there is a certain smartness about all of them.

GEORGE COTTERELL.

#### CURRENT LITERATURE.

"ADVENTURE SERIES." — *Memoirs of the Extraordinary Military Career of John Shipp*. With an Introduction by H. Manners Chichester. Illustrated. (Fisher Unwin.) Though far inferior in literary merit to Trelawny's *Adventures of a Younger Son*, and inferior also in historical importance to Robert Drury's *Journal in Madagascar*, this third volume of the "Adventure Series" deserves no less success than its predecessors. One advantage it has over both, in being a genuine autobiography. For though Shipp doubtless received assistance from some friend better skilled than himself in composition, it is equally certain that he was not a man to put his name to a single untruth, or even to an exaggeration of his own achievements. The book bears upon its face the stamp of veracity, embellished only by the sentimentalism of the age, in both thought and expression. And what a record it is! Brought up in a village workhouse, then apprenticed to a brutal East Anglian farmer of the type made known by Dr. Jessopp, our hero enlisted at the age of about twelve in a regiment that seems to have been mainly recruited from pauper boys. The greater part of his service was passed in India, where he took part in that campaign of Lord Lake in Hindustan which has never received the attention it merits, and afterwards in the Gurkha and Pindari Wars of Lord Hastings. Whenever hard fighting was to be done, Shipp came to the front. During Lake's disastrous siege of Bhartpur he led the forlorn hope of the storming party on no less than three occasions, and was each time severely wounded. Twice he was promoted from the ranks for valour—there was no Victoria Cross in those days, nor did he ever obtain a medal. But in time of peace Shipp was less fortunate. His first commission he had to sell, in order to pay his debts; his second commission he lost by the sentence of a court-martial, the justice of which he does not dispute. On his return to England, he found employment in the newly-organised police-force, and finally as the master of the Liverpool Workhouse. The value of his *Memoirs* consists in its lifelike picture of campaigning in India, from the point of view of a simple soldier, at the beginning of this cen-

tury. For a more general description of Anglo-Indian society at about the same time the curious may be referred to Capt. Bellew's *Memoirs of a Griffin*, reprinted (with the original illustrations) by Messrs. W. H. Allen in 1880. The present editor has done his work well, having (*inter alia*) searched the baptismal register of Saxmundham, in order to verify Shipp's age; but he might have given more abundant explanations of Indian terms. The publishers are also to be thanked for the contemporary illustrations. Incidentally, we may mention that Shipp calls a Dutch farmer at the Cape "the old boss." We do not know whether this is to be regarded as evidence for the Dutch origin of the word, or only as a relic of East Anglian slang. No such early usage is recorded in Dr. Murray's Dictionary.

*Frays and Forays: Sketches in Peace and War*. By Capt. G. J. Younghusband. (Percival.) Military literature can show no more striking contrast than from the "ranker" of Lake's fighting army to the smart wing officer of the Queen's Own Corps of Guides. Not that the latter is not required to carry his life daily in his hand almost as much as the former; but the entire surroundings of the two are so different! And, in its own small way, this little volume of sketches by Capt. Younghusband is as well worth reading as the elaborate *Memoirs of John Shipp*. Mr. Rudyard Kipling, the literary lion of the last London season, has touched with consummate cleverness upon some of the aspects of life upon the Afghan frontier; and Prof. James Darmesteter has recently brought back from the same region the materials for a philological monograph. But there is yet room for a plain narrative of the manner in which English officers have tamed the wild border tribes, by the same methods which pacified the Scotch Highlands. If Capt. Younghusband has not himself written such a narrative, he has at least contributed some chapters towards it. If only he would devote one of the furloughs of which he talks to serious literary labour, we believe that he could produce something that would deserve to live.

*Sporting Sketches*. By Diane Chasseresse. (Macmillan.) Notwithstanding its unpretending title, not a little pleasant writing and many a delightful incident in Scottish sport will be found in this little book. It is dedicated by a mother to her children, and the latter are to be deemed happy in possessing so adventurous and sensible a mother to indoctrinate them into the charms of wild nature and sport. She herself must have been a trying child to nurses and maids. Getting wet through daily as high as her waist was the least of her misdemeanours when trying to capture a trout or shoot a rabbit. She appears to have been trusted with a light rifle and allowed to wander over the heather at very tender years, so that she early became an excellent shot. Indeed, as her family had settled in a lodge fifty miles from a butcher, she was not seldom encouraged to go out and shoot for the larder. This custom, falling in with her eager love of the hills and of wild creatures, has enabled the author to write a book in such easy flowing style that it will equally delight the grown-up sportsman or the child, who will most certainly be led to imitate the adventures herein contained. The story of the raw sportsman who shot a mallard and was then told by the keeper, "I'm thinking it's just one of McGregor's tame ducks that's got away down the river"; or of the first salmon which the authoress caught when a little girl and brought home in her arms, is charming. Amusing, too, is it to read how the first omelette she cooked on the heather was flavoured with bits of green leaves picked around at random, because all omelettes ought

to contain green specks. We sympathise with her when first trusted with a heavy double-barrelled rifle; she closed her eyes and pulled both the triggers at once, and after a terrific report found her shoulder black and blue. The drollery of her camping out is inimitable, while the pranks of a pet otter in a London house will touch all who are fond of pets. This is by far the most amusing book of sport which has been produced this year, and the authoress vouches that every fact in it is true. This, however, is patent to all who know aught of Scotch sport. Diane Chasseresse has made herself an admirable deer-stalker, but must be a martyr to rheumatism. Many of her recitals, as for instance, that of shooting a seal, shooting a stag on its way to the next forest, and the like, are models of descriptive writing. The illustrations, if somewhat blurred, are generally as telling as the narratives they are meant to embellish.

*Holiday Studies of Wordsworth, by Rivers, Woods, and Alps.* By the Rev. F. A. Malleon. (Cassell.) There is probably no poet, unless it be Scott, with whom a holiday, or a succession of holidays, can be so pleasantly spent as with Wordsworth. As having a parish not far from the lake country, Mr. Malleon has been able to take such holidays freely. He appears to know the scenery of the Duddon as familiarly as the students of Wordsworth know the sonnets in which the glories of that stream are celebrated. Both as a commentary on some of the sonnets, and as an independent account of the actual and legendary life of the district, Mr. Malleon's descriptions are most welcome. Wordsworth has left a keener impression of his work on the surroundings of the Duddon than on Bolton Woods. It is the history associated with Bolton Abbey, rather than the romance of "The White Doe of Rylstone," which makes this region memorable. Mr. Malleon, however, recalls whatever charm is traceable to the poem and the poet. Wordsworth's "Westmoreland Girl" lived, with her husband, in Mr. Malleon's parish, and died there. He tells the story of her illness and death with a good deal of pathos. The poet's prognostication, that

"Should the country need a heroine  
She might prove our Joan of Arc,"

could never have been realised; for Sarah Macereth grew up a delicate woman, and died of consumption at the age of thirty-seven.

THE life of the female population of Turkey is a good subject for special study, which, owing to the seclusion of women in that country, only a lady can investigate. In *The Women of Turkey and their Folk-lore* (David Nutt), Miss Garnett has undertaken to deal with this; and from having resided for many years in various parts of the Turkish Empire, she is well qualified for the task. The present volume is devoted to the Christian women, and it is to be followed by another on the Semitic and Moslem women. Under the head of Christian women are included the Vlachs, the Greeks, the Armenians, and the Bulgarians; and the habits, the modes of life, and the dwellings of the female portion of these nationalities are described in considerable detail, and are illustrated in an interesting manner by the introduction of numerous popular songs and stories. To lady readers the frequent descriptions of costume will furnish an additional attraction. Perhaps the most important part of the book is that which deals with the Vlachs, because less is known of this people than of the others. Many of the Vlach customs are traced by Miss Garnett to a Roman source, such as those of anointing the door at marriage, of domestic celebrations corresponding to the worship of the Lares, of the observance of Thursday and Friday in a manner which recalls the dedication

of those days to Jupiter and Venus, and of the regard paid to the household serpent. It is interesting to observe that some of these have been noticed by Schott, in his *Walachische Märchen*, as being found among the Roumans north of the Danube. Under the head of the Greek women, we have an account of the heroines who took part in the War of Independence and of the feats which they achieved; and details are given as to the education of Greek women in Turkey at the present day, of the handicrafts on which they are employed, and of the dances which form the chief enjoyment of their festival days. Among the curious superstitions which they practice may be noticed that of fortune-telling by means of hens during Holy Week, when a day is apportioned to each member of the family, and according to the number of eggs laid on that day will be his or her prosperity during the coming year. Of a similar custom, which is observed in Thessaly on the Eve of St. John, the following description is given:

"At sunset, a large jar is filled with water and placed in the garden. Round it the family assemble, each with a leaf or flower, which he or she throws in. A wild dance and chant are kept up all the time. The jar is then carefully covered with a linen cloth, and the youngest of the party goes through the ceremony of 'locking' it with the house-key. It is finally set aside until the following day at noon, when the family assemble for the 'unlocking.' The cloth is removed, and each looks anxiously to see if his or her leaf or flower is floating on the water, as that foretells a long life, and an immersed leaf or flower an early death."

In speaking of the Armenian women Miss Garnett mentions the elaborate customs which exist among them connected with baptism. One of these, involving as it does a remarkable superstition, deserves to be quoted:

"If, before the baby is forty days old, any animal belonging to the household has young, the child must be passed three times over the newly-born creature. If this rule is not observed, the child will grow up melancholy and a prey to malaria. It is said that young brute animals, over which this ceremony has been performed, have often been known to die of the ailments from which these traditional prescriptions have preserved the human animal."

Mr. Stuart-Glennie has prefixed to this volume two introductory chapters on "The Ethnography of Turkey," and "Folk Conceptions of Nature." The assumption from which he starts in these is that civilisation originated, "as everything we know of the historical origin of civilisation leads us to believe that it did originate," in the action of an intellectually higher on intellectually lower races; and consequently his conclusions differ from those which are generally received.

*Expeditions to the Pacific.* With a brief reference to the Voyages of Discovery in Seas contiguous to Canada in connexion with a Western Passage from Europe to Asia. By Sandford Fleming. (Montreal: Dawson.) Dr. Fleming is president of the Royal Society of Canada from whose *Transactions* this memoir is reprinted. Its object is to give a short account of all the travellers who crossed the continent through British America in the era between Sir Alexander Mackenzie's expedition in 1792 and the first through train of the Canadian Pacific Railway in 1885. Such a list is difficult to compile; for every pioneer who made the journey from Rupert's Land into British Columbia did not publish a book, or in any other manner advertise his exploit. Hence, even Dr. Fleming, whose position as engineer to the first trans-continental line through Canada gives him exceptional facilities for collecting the required data, must necessarily have failed to hear of some of these quiet journeys of unambitious men. Still, the

catalogue he gives may be taken as fairly correct, very few expeditions of much importance having been omitted. However, it contains also accounts of various Arctic expeditions, and departs altogether from its avowed object in noticing the journeys of Sir Hector Langevin and Lord Dufferin, neither of whom crossed through British territory; while Lord Lorne's visit to British Columbia, being for the most part by way of the United States, has little claim to be included in Dr. Fleming's roll. Again, while pleasure trips of so little importance as these are noticed, some reference might, we think, have been made to the Boundary Commission under Colonel Hawkins. Nevertheless, with all its defects, Dr. Fleming's paper is an extremely useful contribution to the history of North-Western exploration, and is especially valuable for the local information it supplies regarding some of the less known of the early explorers; though, unfortunately, the map appended is valueless as a clue to the text, none of the routes described being laid down upon it. But after the crude stuff which the compilers of some of Mr. Bancroft's voluminous "histories" have thought fit to print, it is pleasant to read fifty pages of what is, so far as it goes, a veritable chronicle of half-forgotten pioneers and their doughty deeds.

#### NOTES AND NEWS.

PROF. ZUPITZA—after visits to the libraries in Cambridge and Oxford—has been, and is, working at MSS. in the British Museum, that of Gregory's Dialogues, &c. Dr. Liebermann, of Berlin, who is editing the Anglo-Saxon Laws for the Savigny Society, has also been at work at the Museum MSS. The evening studies of both learned men have, we hear, been devoted to the theatre, while their Sundays have been spent on the Thames.

FATHER WILLIAM P. NEVILLE, of the Birmingham Oratory, who was appointed by Cardinal Newman to be his literary executor, requests those who possess letters from the Cardinal to send them to him, in order that they may be made use of in publishing selections from his correspondence. He promises that all such letters sent to him shall be carefully returned to their owners.

THE Society of Arts have erected one of their memorial tablets on the house No. 19, Warwick-crescent, Maida-hill, where Robert Browning lived from the time of his return from Italy, after the death of his wife in 1861, until the summer of 1887, when he removed to 29, De Vere-gardens.

MESSRS. HACHETTE & CIE. announce an important work on early printing, to be issued under the auspices of the French minister of public instruction. The author is M. O. Thierry-Poux, of the Bibliothèque Nationale. The work will be entitled *Premiers Mouvements de l'Imprimerie en France au XVI<sup>e</sup> Siècle*; and it will be illustrated with 289 facsimiles, reproduced by heliogravure. During the fifteenth century the art of printing was practised in France at no less than 41 places, and there were 145 printers and booksellers.

MESSRS. F. V. WHITE & Co. will publish shortly Gustav Freytag's *Reminiscences of My Life*, in two volumes, translated from the German by Katharine Chetwynd.

A NEW volume of "The Book Lovers Library" is announced for immediate publication, entitled *Studies in Jocular Literature*, by Mr. W. C. Hazlitt.

MESSRS. HARRISON & SON will publish in a few days Shakspeare's "*Macbeth*" and *Shaksperian Representation*, by Mr. E. Gilbert Highton, accompanied by reflections upon the general

interpretation of Shaksperian drama in the abstract, and as illustrated by various performances in recent years.

MR. WILLIAM HEINEMANN will publish immediately a work of fiction dealing with the story of Lazarus, written by Elizabeth Stuart Phelps and Herbert D. Ward. It is entitled *Come Forth!* and it forms a companion volume to *The Master of the Magicians*, by the same joint authors.

A STORY with the subject of hypnotism as its basis will be published by Messrs. Hutchinson & Co. in a few days. The title of the little book is *Hypnotised; or, a Doctor's Confession*; and it is understood to be the work of Miss Margaret Brandon, an amateur actress and composer of several songs.

MESSRS. SAMPSON LOW have now ready for issue the third edition of Bishop Bickersteth's *Hymnal Companion to the Book of Common Prayer*, revised and enlarged by the addition of 144 new hymns. The music has been edited by Dr. Charles Vincent, organist of Christ Church, Hampstead, and Mr. D. J. Wood, organist of Exeter Cathedral, with the assistance throughout of Sir John Stainer.

THE first edition of Prof. J. Estlin Carpenter's book, *The First Three Gospels: their Origin and Relations*, published by the Sunday-School Association, being exhausted, a second edition, revised and enlarged by the author, will be ready next week.

MESSRS. WILLIAM ANDREWS & Co., of Hull, will publish at an early date *Yorkshire Battles*, by Mr. Edward Lamplough. The work is the result of a life-long study of the subject.

MESSRS. HUTCHINSON & Co. will publish next week a third and cheaper edition of Mr. Joseph Hatton's novel, *By Order of the Czar*, with some additional matter which was omitted when the work was first revised for publication in book form.

MR. DAVID MAXWELL will take as the subject of his presidential address at the Hull Literary Club "Modern English Literature."

MESSRS. TRUSLOVE & SHIRLEY, publishers, &c., have removed from St. Paul's Churchyard to 143 Oxford-street—a region which seems to be growing into favour with the trade.

At the Congress of Old Catholics, held last week at Cologne, it was decided to hold, besides the annual meetings of each country, an international congress every alternate year. The first of these will be held in 1892 in Switzerland.

DR. THOMAS MUIR has published in pamphlet form (Glasgow: Robert Anderson) the address which he lately delivered before the Philosophical Society of Glasgow as president of the geographical and ethnological section. The subject is "The Territorial Expansion of the British Empire during the past Ten Years." Unfortunately, at the date when he wrote, he was unable to include the results of the latest treaties with Germany, France, and Portugal, though these are duly recorded on the large-scale map, by Messrs. George Philip & Son, which accompanies the address. But, even so, Mr. Muir calculates that, during the ten years ending with 1889, the British empire was increased by an aggregate of about 1,250,000 square miles. His method is to take each year separately, and describe the territorial aggrandisements it witnessed, together with the circumstances that led to each. We are not acquainted with any similar survey alike so comprehensive and so exact. It must have taken great pains to compile, and it deserves to be widely known.

PROF. BUCHHEIM writes:

"As the description communicated to you (ACADEMY, September 13) of my edition of Goethe's

*Faust*, to be published by Messrs. Bell, might be misleading, I hope you will allow me to state that the volume will virtually consist of Hayward's prose translation of the drama, with his notes and appendices, revised by myself. The only original matter that I shall contribute will be an introduction, treating of the Faust legend."

#### FORTHCOMING MAGAZINES.

CANON SCOTT HOLLAND will contribute an article on "Canon Liddon" to the next number of the *Contemporary Review*, which will also contain the first of three articles by Sir Thomas Farrer on "Mr. Goschen's Finance," the first half of a new story by Vernon Lee, and articles by Sir Morell Mackenzie on "The Use and Abuse of the Hospitals," by Dr. Wright on "The Shanghai Conference," by Justice O'Hagan on "Irish Patriotism," and by Dr. Geffcken on "The Economic Position of Italy."

MR. H. H. RISLEY, of the Bengal Civil Service, is preparing an article for the next number of the *Asiatic Quarterly Review* on German colonial aspirations, under the title of "The Idea of a Greater Germany." He has made a careful study of the subject from the German point of view during a recent sojourn in that country, joining the German Colonial Society for the purpose; and he was fortunate enough to have the opportunity of discussing the whole question with Chancellor Caprivi, Herren von Bennigsen, Windhorst, and Krauel, and others. The same number will also contain an article by Mr. Hyde Clarke, on the diplomatic history of the Behring Sea question from 1790, including the proceedings of Pitt, Canning, Wellington, &c. It also refers to the new policy affecting our Indian and Australian empires, consequent on the opening of the Northern Pacific.

THE *Illustrated Naval and Military Magazine* for October will contain: "In the Cavalry Ranks," by a corporal of dragoons; "Jellalabad: a reply to General Sale Hill," by Major Broadfoot; "Forced Draught and Induced Draught," by Henry Williams.

MR. J. HALL RICHARDSON, author of "Police!" "The Rogues' Gallery," &c., who has been specially engaged for many months in making personal investigations, will contribute to the new volume of *Cassell's Saturday Journal* a series of articles on various strange doings and mysterious scenes in the metropolis. The first article, entitled "Secret Societies of To-day" is to appear in No. 365, issued on September 24.

THE *Stationer, Printer, and Fancy Trades' Register* (Dean & Son) promises for October an article on the toy trade, and another tracing the development of envelope-making from the earliest times down to the last improvement.

#### ORIGINAL VERSE.

##### "SUMMER."

How sweet it is when summer's best,  
Beneath broad-sheltering chestnut boughs,  
At sultry noontide to take rest,  
While heedlessly the cattle browse.

And hushed as children for to hear  
Some tale from olden fairy lore,  
To listen with unwearied ear  
To all we've often heard before—

The heated hum of lagging bees,  
Now burrowed in the foxglove bells;  
The whispered secrets that the breeze  
Among the nodding grasses tells.

The thrush that from some thicket sings  
Delicious songs: the blended rhyme  
From all the deep content of things  
That take their fill of summertime.

And so to listen on and on,  
Nor reckon how we've idly sat,  
Till through the branches shows, anon,  
The fitful flicker of the bat.

And far around in misty gray  
Has died the golden light of noon—  
Then up! and through the tumbled hay  
Wend homeward by the rising moon.

G. E. T.

#### MAGAZINES AND REVIEWS.

THERE are several interesting articles in the September *Livre*, "Le Théâtre d'Alfred de Musset devant la censure" is a good historical contribution. More immediate, but perhaps less important, are a second on "Les Néo-Bibliophiles," a third on engraving in colours, and a fourth by M. Gausseron on bibliophily and *livres de luxe* among ourselves. In these last three we note a little taint of that mere spirit of the *mode* which distinguishes the mere bibliophile from the man of letters. The cry for "du nouveau" is not the scholar's cry. We confess very frankly that we think books illustrated in colour, pretty as they sometimes are, and though some of us may have been concerned with them, a rather rococo device; and M. Gausseron will meet, not from Gladstonians only, with an energetic disagreement in England when he dismisses Mr. Gladstone's book-tastes with the remark that "la théologie et la littérature homérique ont perdu beaucoup de leur saveur." We could tell M. Gausseron of Englishmen, not disinclined to roast Mr. Gladstone for his politics at a slow fire, who would very willingly feed the flames with bibliophiles who are so little catholic or scholarly as this.

THE *Theologisch Tijdschrift* for September contains the conclusion of Prof. Oort's elaborate examination of the Book of Hosea, the unity of which he ventures to deny. For the criticism of the text the two articles by this acute scholar supply ample material.

#### THE COMING PUBLISHING SEASON.

##### MESSRS. SAMPSON LOW'S ANNOUNCEMENTS.

"Recollections of My Childhood's Days," by Louisa M. Alcott; "The Care of the Sick, at Home and in the Hospital," a handbook for families and for nurses, by Dr. Th. Billroth, Professor of Surgery in Vienna, translated by J. Bentall Endean, with illustrations; "Historic Bindings in the Bodleian Library," containing twenty-four plates, reproduced by orthochromatic photography from the originals, and fully described by W. Salt Brasington; "Mountaineering in Colorado: the Peaks about Estes Park," by Frederick H. Chaplin, with illustrations; "A Southern Cross Fairy Tale," by Mrs. K. McCosh Clark, with illustrations by R. Atkinson and the author; "Port Tarascon: the Last Adventures of the Illustrious Tartarin," by Alphonse Daudet, translated by Henry James, with illustrations from drawings by Myrbach, Rossi, and Montégut; "Friesland Meres, and Through the Netherlands": the Voyage of a family in a Norfolk wherry, by Henry Montagu Doughty, new edition, with additional illustrations and text; "Wild Life on a Tidal Water: the History of a House Boat and Crew," by Dr. P. H. Emerson, illustrated with copperplates by Dr. Emerson and T. F. Goodall; "Face to Face with the Mexicans": the domestic life, educational, social, and business ways, statesmanship and literature, legendary and general history of the Mexican people, as seen and studied by an American woman during seven years of intercourse with them, by Fanny Chambers Gooch, with illustrations; "Charles Gounod: his Life and his Works," by Marie Anne Bovet, with portrait

and facsimiles; "The Riverside Naturalist," Notes on the various forms of life met with either in, on, or by the water, or in its immediate vicinity, by Edward Hamilton, with illustrations; "Memorable London Houses," a handy guide, with illustrated anecdotes and a reference plan, by Wilmot Harrison, with illustrations from drawings by G. N. Martin, third edition, revised and greatly enlarged; "Complete Cookery Guide," by Mary Harrison, with preface by Sir Thomas Dyke Acland; "The Broad Church, or What is Coming," by the Rev. H. R. Haweis; "Over the Tea-Cups: a Series of Papers of Reminiscences and Characteristic Reflections," by Dr. Oliver Wendell Holmes; "How Stanley Wrote 'In Darkest Africa': a Trip to Egypt and Back," reprinted with additional matter and illustrations from *Scribner's Magazine*, by Edward Marston, with numerous illustrations; "The Interregnum: Studies of the Commonwealth, Legislative, Social, and Legal," by F. A. Inderwick; "Ten Centuries of European Progress," by Lewis Jackson, illustrated with thirteen maps; "Emin Pasha and the Rebellion at the Equator: a Story of Nine Months' Experiences in the Last of the Soudan Provinces," by A. J. Mounteney Jephson, with a preface by Mr. Stanley, a map and numerous illustrations, two of which are specially drawn by Mrs. Stanley; "Foot-steps of Dr. Johnson (Scotland)," by Dr. George Birkbeck Hill, with about 150 illustrations, including 18 heliogravures, sketched on the spot by Launcelot Speed, and reproduced by Lemercier & Co., of Paris; "New York to Brest in Seven Hours," by André Laurie, illustrated; "Shooting on Upland, Marsh, and Stream: a Series of Articles Written by Sportsmen," edited by W. Bruce Leffingwell, with illustrations; "The Song of Hiawatha," by Longfellow, with illustrations from designs by Frederic Remington; *Great Musicians Series*, edited by the late Dr. F. Hueffer; new volume—"Cherubini," by Frederick J. Crowest; "Five Years at Panama: the Trans-Isthmian Canal," by Walfred Nelson, with map and illustrations; "The Structure of Fibres, Yarns, and Fabrics: being a Practical Treatise for the Use of all Persons employed in the Manufacture of Textile Fabrics," by E. A. Posselt, with over 400 illustrations, two volumes bound in one; "Women of the Time: being a Dictionary of Authenticated Biographical Records of Eminent Women of the Day," revised to date and edited by Charles F. Rideal; "Nelson's Words and Deeds: a Selection from his Despatches and Correspondence," edited by W. Clark Russell; "Big Game of North America," by G. O. Shields; "The Snake's Pass," by Bram Stoker; "Letters to Living Authors," by J. A. Steuart, illustrated with portraits; "The Life of Harriet Beecher Stowe, told for Boys and Girls," by Mrs. Sarah A. Tooley; "The Engadine: a Guide to the District," with articles by J. A. Symonds, Mrs. Main, and others, edited by F. de Beauchamp Strickland, with numerous maps; "Directory of Technical Literature: a Classified Catalogue of all Books, Annuals and Journals published in England, America, France, and Germany, including their relations to Legislation, Hygiene, and Daily Life," by Fritz von Szczepanski.

*Novels, &c.*—"Stand Fast Craig Royston," by William Black, in 3 vols.; "The Begum's Daughter," by Dr. Edwin L. Bynner; "Our Pleasant Vices," by Milner Macmaster, in 3 vols.; "Kilgroom: a Story of Ireland," by J. A. Steuart; "Ardis Claverden" and "The Merry Chanter," with numerous illustrations, by Frank R. Stockton; "Roger Ingleton, Minor," by Talbot Baines Reed; "Stories of Strange Adventures," by Capt. Mayne Reid and others, illustrated; "Lad and Lass: a Story of Life in Iceland," translated from the Icelandic of Jon P.

Thóróddsen, by A. M. Reeves; Two new books by Jules Verne, both illustrated—"The Purchase of the North Pole": a Sequel to "From the Earth to the Moon"; "The Family without a Name."

*The Queen's Prime Ministers:* a series of political biographies, edited by Stuart J. Reid. The volumes will contain portraits, and will be published at periodical intervals—"The Earl of Beaconsfield," by J. A. Froude; "Viscount Melbourne," by Dr. Henry Dunckley ("Verax"); "Sir Robert Peel," by Justin McCarthy; "Viscount Palmerston," by the Marquis of Lorne; "Earl Russell," by Stuart J. Reid; "The Right Hon. W. E. Gladstone," by G. W. E. Russell; "The Earl of Aberdeen," by Sir Arthur Gordon; "The Marquis of Salisbury," by H. D. Traill; "The Earl of Derby," by George Saintsbury.

*Illustrated Biographies of the Great Artists.*—New Series—"The Painters of Barbizon." I., *Memoirs of Jean François Millet, Theodore Rousseau, and Narcisse Diaz*, by J. W. Mollett; II., *Memoirs of Jean Baptiste Corot, Charles François Daubigny, and Jules Dupré*, by J. W. Mollett; "Memorials of William Mulready," collected by Frederick G. Stephens, illustrated with copies of the life studies in the South Kensington Museum, and other works; "David Cox and Peter de Wint," by Gilbert R. Redgrave; "George Cruikshank, His Life and Works," including a Memoir by Frederick G. Stephens, and an essay on the genius of George Cruikshank by Thackeray; "The Landscape Painters of Holland": Ruisdael and Hobbema, Cuyp and Potter, and others, by Frank Cundall; "Van Eyck, Memlinc, Matsys, and other Painters of the Early Flemish School"; "Memoirs of 'Gavarni,'" by Frank Marzials, with illustrations.

#### MESSRS. SWAN SONNENSCHN & Co.'s ANNOUNCEMENTS.

*Theological.*—"Where is Christ?" a series of Essays on Practical Religion, by the Rev. H. B. Chapman; "Mors et Vita: Thoughts for Solemn Seasons," by L. C. Skey; "Before the Throne: a Manual of Private Devotion," by the Rev. W. Bollars, with a Preface by Canon Mason, new edition; Thirteen Sermons, by the late Bishop Lightfoot, forming vol. iv. of the Contemporary Pulpit Library.

*Miscellaneous.*—"The Best Books:" a Reader's Guide to the Choice of the Best Available Books in all Departments of Literature, with the Dates of the First and Last Editions, and the Price, Size, and Publisher's Name of each Book, and numerous Notes and Characterisations, by William Swan Sonnenschein, second edition, revised and enlarged, brought down to date, with an exhaustive Topical Authors' and Anonymous Books' Index; "From Dawn to Sunset," Poems by George Barlow; "The Development of Rational Theology since Kant," by Prof. Otto Pfleiderer, translated, under the author's supervision, by J. Frederick Smith; "The Art of Literature, Social Essays," translated from the German of Schopenhauer, by T. Bailey Saunders, in 2 vols.; "Home Rule Speeches," a Collection of Speeches delivered between 1887 and 1890 by Mr. Joseph Chamberlain, issued under the auspices of the National Liberal Union, Birmingham; "A Household Dictionary of Medicine: Preventive and Curative," by Dr. F. R. Walters, with illustrations; "An Introduction to the Study of Petrology," by Dr. Frederick H. Hatch, of the Geological Survey, with illustrations; "Monumental Brasses: a Handbook for the Archaeologist," by the Rev. Herbert W. Macklin, with illustrations; "The Boating Man's Vade Mecum," Notes on Designing, Building, Purchasing, Spars, Rigging, Fittings, Sails,

Quanting, Towing, Rowing, Sailing, Steaming, Swimming, Camping, Fishing, &c., with the Rules of the Road, Racing Rules, Signals, Buoys, &c., by William Winn.

*The Social Science Series.*—"Thoreau's Anti-Slavery and Reform Papers," edited by H. S. Salt; "Crime and the Prison System," by W. Douglas Morrison; "Malthus's Essay on Population," edited by A. K. Donald; "Our Destiny," by Laurence Gronlund; "Lange's Labour Problem," edited by the Rev. J. Carter; "The Working-Class Movement in America," by Dr. Aveling; "The Unearned Increment of Land," by W. H. Dawson; "Fustel de Coulanges' Origin of Property in Land," edited by Prof. Ashley; "The Co-operative Movement," by Beatrice Potter; "Self Help a Hundred Years Ago," by G. J. Holyoake; "The Land and the Labours," by the Rev. C. W. Stubbs; "The Student's Marx," an abridged edition of Marx's "Capital"; "The New York State Reformatory in Elmira," by A. Winter.

*The Young Collector Series.*—"British Ferns," by E. J. Lowe; "Flowering Plants," by James Britten; "Grasses," by Frank Tufnail; "Introduction to Zoology," by B. Lindsay; "Book Collecting," by J. H. Slater; "Postage Stamps," by W. T. Ogilvie; "Chess Problems," by James Rayner, second edition.

*Educational.*—"A Dictionary of Classical Mythology, Religion, Literature, Art and Antiquities," revised and edited from the German of Dr. Oskar Seyffert, by Prof. Nettleship and Dr. J. E. Sandys, with about 450 illustrations; "The Student's Greek Tragedians," adapted from Dr. Munk's "Geschichte der Griechischen Literatur," by Dr. A. W. Verrall; "A School Geography," by Prof. A. Kirchhoff and A. Sonnenschein; "Paul's Principles of the History of Language," translated and edited by Prof. H. A. Strong, a revised edition, with additional notes and a new index; "An Introduction to English, French, and German Phonetics; with Reading Lessons and Exercises," by Laura Soames; "Botany for Students," by Dr. Edward Aveling.

*The Parallel Grammar Series.* Edited by Prof. Sonnenschein.—"English Examples and Exercises" (Part I.), by M. A. Woods; "Second German Reader," by W. S. Macgowan; "Preparatory French Course," by Mlle. Zweifel; "Livy Lessons," by J. C. Nicol and the Rev. J. H. Smith; "French Syntax," by Prof. Moriarty.

*Fiction.*—"The Wages of Sin," by Lucas Malet, in 3 vols.; "Lady Hazleton's Confession," by Mrs. J. Kent Spender, in 3 vols.; "The Last Master of Carnandro," by Thomas A. Pinkerton.

*Illustrated Gift Books.*—"In the Days of Luther, or The Fate of Castle Löwengard," by Esmé Stuart; "Maggie in Mythica," by F. B. Doveton; "The Lay of St. Jucundus," by Edith Robinson, with illustrations by George Hodgson, cheap edition; "The Life of Joseph Sturge," by A. Peckover; "An English Hero: The Life of Richard Cobden," by F. E. Cooke, new edition; "An American Hero: The Life of J. Lloyd Garrison," by F. E. Cooke, new edition; "African Heroes," by C. E. Bourne, in 2 vols., new edition; "Mrs. Sherwood's Juvenile Library," in 4 vols., new edition, with entirely new illustrations, adapted to the present generation of young readers; "Alma," by Emma Marshall, new edition, illustrated; "Blackbirding in the South Pacific," by W. B. Churchward; "For King and Country: A Tale of the French Revolution," by Jane A. Nutt, being a new edition of "Kintail Place," with maps and several full-page plates.



## MESSRS. BELL &amp; SONS' ANNOUNCEMENTS.

Kluge's "Etymological Dictionary of the German Language," translated by Dr. F. J. Davis; "The Shorter Poems of Robert Bridges"; a cheap re-issue of the Aldine Poets, the first seven volumes being Blake, Keats, Campbell, Coleridge, in 2 vols., and Chatterton in 2 vols.; "The Life and Works of Sir G. A. Macfarren"; "The Diary and Letters of Mme. D'Arblay," in 4 vols.; "Feudalism: its Rise, Progress, and Consequences," by Judge Abdy; "Pasteur and Rabies," by Dr. T. M. Dolan; "Architectural Studies in France," by the late Rev. J. L. Petit, revised edition, by Edward Bell; "The Book of Sundials," third and enlarged edition; the third and concluding volume of Mr. Law's "History of Hampton Court;" Prebendary Sadler's "Commentary on St. Paul's Epistles to Titus, Philemon, and Hebrews;" a third volume of the late Bishop Steere's "Notes of Sermons," edited by the Rev. R. M. Heanley; "St. Augustine De Fide et Symbolo;" "St. Leo: ad Flavianum Epistola;" and "Students' Help to the Prayer Book," by the Rev. Charles Whitaker; a revised edition of Teuffel's "History of Roman Literature," with considerable additions by Prof. Schwabe, translated by Prof. G. C. W. Warr, of King's College; "A Literal Prose Translation of Euripides," by E. P. Coleridge; "The Hellenics of Xenophon," Book I., with Analysis and Notes, by the Rev. L. D. Dowdall; "A Volume of Latin Verse," by the Rev. C. H. Bousfield; a revised edition of "Deighton's Euclid," Books I. and II., and Books I. to III.; "The Elements of Trigonometry," by John Dyer and the Rev. R. H. Whitcombe; "Solutions to the Problems in Besant's Elementary Hydrostatics;" "A Key to Ward's Examination Papers in Trigonometry;" "Scientific Voice, Artistic Singing, and Effective Speaking," by Thomas Chater; "Structural Mechanics," by R. M. Parkinson; "Bookbinding," by J. Zaehnsdorf, a revised and enlarged edition.

*In Bohu's Libraries.*—The following volumes are preparing:—"North's Lives of the Norths," edited by the Rev. Dr. A. Jessopp; "Goethe's Faust," Text, Translation, Notes, and Introduction, edited by Prof. Buchheim; "Ricardo's Principles of Political Economy and Taxation," edited by E. C. K. Gonner; "Schopenhauer's Essays," selected and translated by E. Belfort Bax; "Edgeworth's Stories for Children;" "Racine's Plays," edited by R. Bruce Boswell; and several volumes of handbooks of athletic sports, and handbooks of games.

*In the "All England" Series.*—"Association Football," by C. W. Alcock; "Single Stick Sword Exercises, &c.," by R. G. Allanson Winn and C. Philipps Wolley; "Gymnastics," by A. F. Jenkin; "Athletics," by H. H. Griffin.

## MESSRS. METHUEN'S ANNOUNCEMENTS.

*Fiction.*—"A Lost Illusion," by Leslie Keith, in 3 vols.; "A Double Knot," by G. Manville Fenn, in 3 vols.; "The Honourable Miss: a Tale of a Country Town," by L. T. Meade, in 2 vols.; "Urith: a Story of Dartmoor," by S. Baring Gould, in 3 vols.; "Prince of the Glade," by Hannah Lynch, in 2 vols.; "A Marriage at Sea," by W. Clark Russell, in 2 vols.; Two Books for Boys: "Master Rockafellar's Voyage," by W. Clark Russell, illustrated by Gordon Browne, "Syd Belton; or, The Boy who would not go to Sea," by G. Manville Fenn, illustrated by Gordon Browne; Two Books for Girls: "Dumps," by Mrs. Parr, illustrated by W. Parkinson; "A Girl of the People," by L. T. Meade, illustrated by R. Barnes.

*General Literature.*—"Historic Oddities and Strange Events," second series, by S. Baring Gould; "John Ruskin: His Life and

Work," by W. G. Collingwood; "The Colleges of Oxford: Their History and their Traditions," by Members of the University, edited by the Rev. Andrew Clark; "Oxford and Oxford Life: With Chapters on the Examinations by Members of the University," edited by J. Wells; "Faces and their Story: The Caesars of the Julian and Claudian Lines," with numerous illustrations from busts, gems, cameos, &c., by S. Baring Gould; "Dissent in England: a Sketch of the History and Constitution of the Principal Non-conformist Sects," by the Rev. H. H. Henson; "The Life of Admiral Lord Collingwood," by W. Clark Russell, with illustrations by F. Brangwyn; "Old English Sports and Pastimes," by P. H. Ditchfield, illustrated; "Parson and Peasant: Chapters of their Natural History," by J. B. Burne; "English Leaders of Religion," edited by A. M. M. Stedman—a series of short biographies, free from party bias, of the most prominent leaders of religious life and thought in this and the last century. Each volume will contain a succinct account and estimate of the career, the influence, and the literary position of the subject of the memoir. The following are already arranged: "Cardinal Newman," by R. H. Hutton; "John Wesley," by J. H. Overton; "John Keble," by W. Lock; "Charles Simeon," by H. C. G. Moule; "Bishop Wilberforce," by G. W. Daniell; "F. D. Maurice," by Col. F. Maurice; "Thomas Chalmers," by Mrs. Oliphant; "Cardinal Manning," by A. W. Hutton. "University Extension Series," edited by J. E. Symes, Principal of University College, Nottingham—a series of books on historical, literary, and economic subjects, suitable for extension students and home-reading circles. The volumes are intended to assist the lecturer and not to usurp his place. Each volume will be complete in itself, and the subjects will be treated by competent writers in a broad and philosophic spirit. The following volumes are already arranged: "The Industrial History of England," by H. de B. Gibbins, with maps and plans; "A History of English Political Economy," by L. L. Price; "English Social Reformers," by H. de B. Gibbins; "Problems of Poverty: An Inquiry into the Industrial Conditions of the Poor," by J. A. Hobson; "The French Revolution," by J. E. Symes; "Napoleon," by E. L. S. Horsburgh; "English Political History," by T. J. Lawrence; "Shakspeare," by F. H. Trench; "Victorian Poets," by A. Sharp; "The English Language," by G. C. Moore-Smith; "An Introduction to Philosophy," by J. Solomon; "Psychology," by F. S. Granger; "English Painters," by D. S. Maccoll; "English Architecture," by Ernest Radford, with illustrations; "The Evolution of Plant Life: Lower Forms," by G. Massee, with illustrations; "Astronomy," by J. D. Maclure; "The Chemistry of Life and Health," by C. W. Kimmins.

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## MR. DAVID NUTT'S ANNOUNCEMENTS.

On behalf of the Folk-Lore Society, the "Handbook of Folk-Lore," compiled and edited with the assistance of members of the council, by the director of the society, Mr. G. L. Gomme; and the "Exempla of Jacques de Vitry," translated and annotated by Prof. Crane, of Cornell University. Mr. Joseph Jacobs's "English Fairy Tales," being an attempt to form a corpus of the nursery tales traditionally current in England. The volume will comprise 44 tales,

with notes, references, &c., and will have eight full page plates and forty cuts, by Mr. J. D. Batten. Also Dr. Douglas Hyde's "Selection of Irish Folk-Tales," translated from the Leabhar Sgenleachta, with additional tales (in Irish and English) copious linguistic and folklore notes, introduction, &c. The Ilchester lectures for 1889-90 on "The Marriage Customs and Legislation of the Slavonic Races," by Prof. Max Kowalewsky, of Moscow; Latin Vocabularies for Schools and Colleges," by Miss E. Dawes; "French Phrase Book for the use of Wellington College," by A. J. Calais; and new editions of Mr. Eve's "Wellington College French Grammar," and H. Swan's "Colloquial French for Tourists."

## THE S.P.C.K.'S ANNOUNCEMENTS.

"The Birth and Growth of Worlds," by Prof. Green of Oxford; "Soap Bubbles and the Forces which Mould Them," by C. V. Boys; "Spinning-tops," by Prof. J. Perry; "Natural History of the Animal Kingdom," translated by W. F. Kirby from the German of Prof. Von Schubert, in 3 vols.; "S. Patrick: his Life and Teaching," by E. J. Newell; "The Historical Character of the Old Testament," by the Rev. J. Eckersley; "Mass' George; or, a Boy's Adventures in the Old Savannahs," by George Manville Fenn; "Rocked in the Cradle of the Deep," by Dr. Gordon Stables; "Family Troubles," by Mrs. Molesworth; and in the Penny Library of Fiction: "The Sole Trustee," by Grant Allen.

## MESSRS. HUTCHINSON &amp; Co.'s ANNOUNCEMENTS.

*Illustrated Gift-Books for the Young.*—"Fifty-Two More Stories for Boys," by George Manville Fenn, Col. A. J. Macpherson, Captain Groves, W. H. G. Kingston, E. Paxton Hood, David Ker, &c., edited by A. H. Miles, with plate-paper illustrations; "Fifty-Two More Stories for Girls," by Rosa Mulholland, Sarah Doudney, Col. A. J. Macpherson, David Ker, &c., edited by A. H. Miles, with illustrations; "Roland Kalbris: the Adventures of a Fisherman's Son in Search of a Ship," by Hector Malet, with illustrations by Emile Bayard; "Christmas Stories and Poems for the Little Ones," by C. Emma, Cheney, Sydney Dayre, Miss V. Stuart Mosley, with 30 illustrations; "Cinderella and the Little Glass Slipper," with illustrations in fourteen colours and in monotint; "The Love Dream of Gatty Fenning," by Sarah Doudney, with illustrations; "Miss Pringle's Pearls," by Mrs. G. Linneas Banks, with illustrations; "The Clever Miss Janey," by Margaret Haycraft, with illustrations; "From Middy to Admiral of the Fleet," the story of Commodore Anson retold for boys, by Dr. Macaulay, with illustrations; "Up North in a Whaler: or, Will He Keep His Colours Flying?" by E. A. Rand, with illustrations; also cheap editions of the following books by Jules Verne:—"Round the World in 80 Days," "Adventures in Southern Africa," "The Desert of Ice," "Captain Hatteras," "Five Weeks in a Balloon," and "A Voyage to the Centre of the Earth."

## NOTES FROM THE LINCOLN REGISTERS.

II.

THE BUILDING OF NEWARK BRIDGE IN 1486.

As Mr. Maddison's copies of Bishop Longland's Injunctions for the reform of the convents of Nun Cotton and Studley, and of the monastery of Missenden, have been printed in *Archæologia* (vol. xlvii.), I forbear to quote from them, though parts of them are very interesting, and show what great need there was of a change for the better.

Bishop Russell's Register, A.D. 1480-96, contains, on leaf 23, an agreement for the rebuilding of Newark Bridge. On March 9, 1486, John Philipot, draper and alderman of Newark in Nottinghamshire, came with four other citizens to the Bishop (who was lord of the town) within the minster close of Lincoln with a bill of supplication, showing that the town bridge close by the castle of Newark had failed (been broken down) by great rage of water-floods, and that loss and decay might fall to the inhabitants if the said bridge were not speedily set up again. So the Bishop agreed to give them one hundred marks (£66 13s. 4d.), in three instalments, and the necessary stone, on the condition that they should take upon them the oversight, charge, and manner of setting-up of the said bridge, and should covenant with a sufficient carpenter for the accomplishment thereof. Alderman Philipot and his four fellow-citizens accordingly agreed, on November 30, with one Edward Downes, carpenter, of the parish of Wirksope in Nottinghamshire, as follows:

"1. The said Edward Downes hath couvenanted with the said Alderman and inhabitants of Newark aforesaid, and they with hym, that the same Edward, bi the grace of God hath taken upon hym, and graunteth, to make at his owne custes and expenses, of newe tymbre of good and sufficient oke, a brigg of the west side of the Castell of Newark, of xij Arches, euery sele tre vnder the water wherupon euery post shall stande, to be of square half a yerd or more, and in lenght according to the werke; euery post in brede xiiij ynche, and in thyknes xij ynche, and in height according to the olde brigg; euery somer tre vpon the postes heedes, in brede half a yerd, and in length a fote longer than the brede of the olde brigg. Also euery giste tre, of square xij ynche and more; and euery plauncher, of thiknes iij ynche, with the bandes accordyng to the same tymbre.

"2. Also the said Edward shal make of newe tymber, ouer the said Arches, railes upon both sides of the brigg, with the postes, of ij yerds of length—for the keyping of the bordes of the said brigg—with a crosse of tymbre to be set in the myddes of the said brigg; and euery Arche to haue a fense trefore it, as large as may be carried with any reasonable cariage."

For the timber and carpenter's work, and finishing the bridge by Michaelmas 1486, Edward Downes was to have £40 of the Bishop's £66 13s. 4d. The rest of the work the town was to do—to carry the timber and the stone from the Bishop's land; to pave the bridge; and put up a mighty stone-work at each end to defend the bridge.

"2. And as toucheng the residue of the same C marc, and the finisheng of the hool werk of the said brigg, the said Alderman and his brethren haue taken vpon them and couenanted with the said Reverend fadre, that thei, of their propre goodes, togedre with the said residue [£26 13s. 4d.] shall puruey and make to be had, cariage of all the said tymbre, and also all the costes of stone to be digged and gotten vpon the ground of the said Reuerend fadre necessarie, and to be caried to the said brigg, with all maner of other cariages, custis and charges whiche shal be done aboute the brigg—as in cariage of clay, lyme and sand, grauell and payung vpon the said brigg—and al maner of other charges to be done to the same brigg in any maner wise necessarie, except that longeth to the Carpenter aforesaid.

"And also at the west ende of the saide Brigg a myghty stonewerke for the defence and sauward of the same brigg, with ij displaies goyng out of the same stonewerk, of either side one for that partie. And in like wise at the Est ende of the same brigg, another myghty stonewerk with ij displaies as is aforesaid. All the premises—other than suche as the said Edward hath taken vpon hym to make in fourme aforesaid—to be done at the custes and expenses of the said Alderman, brethren and inhabitants, afore and bi the fest of saynt Andrewe thapostell next comyng in wynter."

F. J. FURNIVALL.

## SELECTED FOREIGN BOOKS.

### GENERAL LITERATURE.

- BARBEROT, E. Histoire des styles d'architecture dans tous les pays. Paris: Baudry. 40 fr.  
 HELLMANN, F. V. Die Welt der Slawen. Berlin: Allg. Verein f. Deutsche Literatur. 6 M.  
 MICHAEL, W. Englands Stellung zur ersten Teilung Polens. Hamburg: Voss. 2 M.  
 SIMON, Jules, etc. Faisons la chaîne: contes, récits nouvelles. Paris: Calmann Lévy. 3 fr. 50 c.  
 STRENG, A. Geschichte der Gefängnisverwaltung in Hamburg von 1622–1872. Hamburg: Richter. 8 M.

### HISTORY.

- LÖVINSON, H. Die Mindensche Chronik d. Busso Watensted e. Filschung Paulinis. Paderborn: Schöningh. 1 M. 60 Pf.  
 URKUNDBUCH, westfälisches. 4. Bd. Die Urkunden d. Bisth. Paderborn vom J. 1201–1300. 3. Abth. 3. Hft., bearb. v. H. Finke. Münster: Theissing. 6 M.

### PHILOSOPHY.

- MARCUS, A. Hartmann's inductive Philosophie im Chasidismus. 2. Hft. Wien: Lippé. 2 M. 50 Pf.

### PHILOLOGY, ETC.

- BRENDL, H. Ueb. die Konjunktionen bei Spenser. Leipzig: Fock. 90 Pf.  
 KLOTZ, M. Der talmudische Tractat Ebel rabbathi od. Smachoth, bearb. u. 1. w. 1. Hft. Frankfurt-a.-M.: Kauffmann. 1 M. 75 Pf.  
 WAIVRA, F. Die Scheideformen od. Doubletten im Französischen. Leipzig: Fock. 1 M.

## CORRESPONDENCE.

### OLD-NORSE NAMES IN THE IRISH ANNALS.

Seaton, Devon: Sept. 6, 1890.

Intercourse between the Irish and the Scandinavians began in 795 (when the Vikings made their first attack on Ireland), and continued for about four hundred years. As the Irish certainly wrote Annals in the ninth and tenth centuries, and as the oldest Old-Norse MS. dates from the end of the eleventh century (Paul's *Grundriss*, i. 426), we may expect that some light will be thrown on primeval northern speech by the Scandinavian names preserved in the Annals, as well as by the Scandinavian words borrowed by the Irish. In this expectation we shall not be wholly disappointed, though as sources for Ur-nordisch the Irish documents are not to be named with the Runic inscriptions, or even with the loan-words in Finnish and Lappish.<sup>1</sup> Compare:

Amlaib	with	A'leifr, O'láfr
Báirith, Barid	"	Bárðr
elta, erell	"	hjaltr, jarl
Fulf	"	U'lf
In-fuit, In-scoa	"	I'hvitr, í-skúar
Roalt	"	Hróaldr
Rodlaib	"	Hrolleifr
Ruadhmaid	"	Hrómundr
Tomrair, Tomrir	"	Pórer.

In *Amlaib*, *Tomrair*, *Tomrir*, the *m* merely indicates the nasality of the preceding vowel.

In the following list I have inserted, for sake of completeness and comparison, the Scandinavian names and other words which occur in the *Cogadh Gaedhel re Gallaibh*, ed. Todd, Dublin, 1867, and in the Book of Leinster, pp. 172<sup>a</sup>, 309<sup>a</sup>–310<sup>b</sup> of the facsimile. The former work is denoted by CGG.; the latter by LL. The Annals of Boyle are denoted by AB; the Annals of Inisfallen by AI; the Annals of Ulster by AU; the Annals of the Four Masters by FM; the Three Fragments edited by O'Donovan from a Brussels MS. by TF; and the Annals of Tigernach by Tig. The Runic forms are taken from Paul's *Grundriss der germanischen Philologie* and Noreen's *Altisländische und Altnordische Grammatik*. Identifications marked with (P) are due to Mr. York Powell.

Accolbh, FM. 928, a scribal error for Ascolbh = *Askólfr* (P). see Scolph infra.

Albdan, TF. p. 159, Albdon, LL. 25<sup>b</sup>, Albdann,

<sup>1</sup> See Thomsen, *Ueber den Einfluss der germanischen Sprachen auf die Finnisch-lappischen* (Halle, 1870).

FM. 924, Alpthann, AU. 925, corruptly Albann, Albann, AU. 874, 876. Icel. *Halfdan*.

Amand, Pol mac Amand, FM. 1103, p. 974, AU. 1103. Amond mac Duibginn, CGG. 206. Icel. *A'mundi? Hámundr?*

Amlaidhi, TF. p. 222. Icel. *Amlóði*. Saxo's *Amlæthus*, Shakspeare's *Hamlet*.

Amlaebh, FM. 851, 904, 943, 1027, &c. Amlaim, Tig. 997, 980, Amlaiph, AU. 856, 863, 865, 869, Amlaiph, AU. 870, Amlhaim, AU. 976, Amlaib hua Inscóa rig Lochlann, LL. 172<sup>a</sup>, 2; = A'laib, ibid. 172<sup>b</sup>, 17. gen. Amlaim, AU. 866. Icel. *O'láfr*.

Mac Amhlaoibh is now *MacAuliffe*.

Anlaff, FM. 938 = the *Anlaf* of the Saxon Chronicle, immediately from \**Anleifr*.

Anrath mac Elbric, CGG. p. 164. Aralt, Tig. 989, FM. 938, 998. mac Aralt, AU. 986, mac Aralt, AU. 988. Norse *Haraldr*.

Asgall, FM. 1170, Norse *A'skell*. Mac Asgail is now McCaskil.

Aufer, FM. 924. Norse *Afríðr*, Icel. *Aufríðr*, A.S. *afvegrá*.

Aulsle, AU. 862, 865, Ausli, AU. 882, Oisli, LL. 310<sup>a</sup>, 46, Oisle, TF. 866, Uailsi, FM. 861 = the *Eowils* of the A.S. Chron. 911 (P).

Badbarr, Baethbarr, CGG. 24, 32. Icel. *Bōðvarr*, from \**Baðuhari-r*.

Barith, TF. 873, AU. 880, FM. 878, 935, LL. 310<sup>b</sup>, 13, 15, Barid, AU. 913, Baraid, CGG. 24, Barait, FM. 878, Báirith, TF. 873. gen. Baritha, FM. 888. Icel. *Bárðr* = *Bár-rúðr*, Vigf. s.v. *Pórr*.

Birndin, CGG. 40. The *Birn* may be *Bjarni* or *Biörn*: the *-din* is obscure.

Blacaire, FM. 938. Blacair, AU. 944. Blocair, AU. 947, *Blakari*, Orkn. Saga 105.

Brodor, CGG. p. 150, Brotor, ibid. pp. 164, 172, AU. 1014, Brodar, CGG. 206, FM. 1013. Brodor roth, Brodor fuit, LL. 172<sup>a</sup>, 6, 7. Icel. *bróður*, gen. dat. acc. of *bróðir* "brother."

Buidnin, gen. sg. CGG. 40.

Buu, loings Milid Buu, CGG. 40. O.N. *Búi?*

Caittil, AU. 856. O.N. *Ketill?*

Cano gall, LL. 172<sup>a</sup>, 13. *Cano* is a Pictish name.

Carran, CGG. p. 78.

Cnutt, Tig. 1031, 1034. Cnút mac Sain ri Saxan,

AU. 1035. Norse *Knútr*.

Colphin, CGG. p. 24. Norse *Kolbeinn?*

Elbric gen. sg., CGG. p. 164. Cognate with A.S. *Ælfric*.

Elge, CGG. p. 38. Ailche, TF. p. 164, note o.

*Helgi*.

Elóir mac Iargni, FM. 885. Eloi mac Baritha,

FM. 888. *Haldór* (= *Hall-pórr*).

Eoan, CGG. p. 40. Eon Barun, CGG. 206. *Jóann*.

Eric gen. sg. FM. 1103, p. 974. *Eiríkr*.

Eruib, AU. 1014, CGG. p. 41, gen. Eruilb, CGG.

pp. 164, 206, Erolbh, FM. 1151. *Herjólf*.

Etalla, Etlia, given as Norse, CGG. p. 78. *Atli*

(P.), or the A.S. *Ætla*, Beda H.E.

Fruit, LL. 172<sup>a</sup>, 7 = *Heitr* "white," see *Infuit*

infra.

Fulf, CS. 870. Ulbh, TF. 909. Hulb, FM.

904, 917. Ulf, AU. 869. Norse *U'lf*. Goth.

*wulfs*.

Goistilin, Gall. CGG. p. 206.

Gothfraidh, Gofraid, Tig. 989. Gothrin, Go-

fraigh, Tig. 1036. Gothbraith, AI. 907, 908.

Gothbrith, AU. 917. Gothbrith, AU. 920. Goth-

frail, LL. 25<sup>b</sup>. Gobraith, AI. 1078. Gofridh,

TF. 871. Goffraig, AU. 1095. *Górrðr* (*Goðrðr*)

"Gottfried." Hence McCaffrey.

Graggabai, AU. 917, a scribal error for *Cracabain*

miswritten *Cracabam*, Simon Dunelm. in *Mon.*

*Hist. Brit.* p. 686 B. \**Krākubein* "crow-leg," a

nickname, like *Krāku-nef*.

Griffin, CGG. 40, the W. *Griffith* (*Grifud*); see

the A.S. Chron. 1063 (P.).

Grisin, CGG. pp. 164, 206. Grisine, AU. 1014.

May be Ir. diminutives formed from Norse *griss*

"a young wild pig." Or miswritten for *Griffin* (P.).

Hacond, CGG. 26. *Hákon*.

Haimar, TF. 172. O.N. *Heimer* (P.).

Herling, LL. 172<sup>a</sup>, 18. *Erlingr*.

Hil, LL. 172<sup>a</sup>, 13. *I'llr*.

Hingamund, TF. p. 226. Norse *Ingimundr*. The

*Ingund* of Brut y Tywysogion, 900.

Hona, TF. p. 144. *A'n, A'ni?* (P.)

Horm, TF. p. 120. AU. 855. *Ormr*.

Ierne, AU. 851, Iargna, TF. 851 (*Iarnagna*,

p. 230, l. 12, may be a misprint), gen. Iargni,

FM. 885, corruptly Ergni, AU. 885. *Járn-kne*

"Iron-knee," of which the Irish name *Glin Iairn*,

AU. 988, seems a version.

Illulb, Iulb, Tig. 977. Culen [mac] Illuilb ri Alban, AU. 970. Amhlaim mac Ailuilb .i. ri Alban, AU. 976. Perhaps *Iul-ulfr*.

Imar, Imhar, FM. 856, &c., AU. 856, gen. Imair, LL. 310<sup>b</sup>, 32, dat. Imur, Tig. 982. Norse *Ivarr*. Hence the name MacKeever.

Infuit, CGG. 78 = *In-heitr*, prehistoric form of \**I-heitr*, "whitish, very white, ever-white"?

Inscoa, LL. 172<sup>a</sup>, a nickname meaning perhaps "Big shoes" *iskúar*.

Iufraigh, FM. 1146. Iefraidh, CGG. 206. Norse *Jófreyr*.

Ladar, gen. Ladair, CGG. p. 206 = Lotar, CGG. p. 164 = *Hlōðer*, Njala, 184

Lagmand, AU. 1014, Lagmand, CGG. 40, Lagmand, CGG. p. 165, gen. Lagmain, CGG. p. 206. From an oblique case of *lagamaðr* "lawman," as Ir. *lamand* "officer" from an obl. case of *armad*. Now Lamont, MacLamond, and perhaps MacCalmont.

Laraic, FM. 951, seems an Irish nickname meaning "Forks."

Leodás, LL. 172<sup>a</sup> 20 = *Ljóðús*, now the Lewis.

Liagrislach, CGG. 40. Here we have perhaps another Irish nickname; but its meaning is obscure.

Lummin, CGG. p. 164. Luiminin, CGG. p. 206. Luimne, AU. 1014.

Maghnus, gen. Maghnusa, FM. 972, 1101. Hence the name MacManus.

Mod mac Herling, LL. 172<sup>a</sup>, 18. *Móðólf*? (P.) Northmann, LL. 171<sup>b</sup>, pl. dat. Nordmannab, AU. 836.

Odolb Micle, TF. p. 176. O.N. *Auðólf inn Mikli*.

Odund, gen. Oduind, CGG. p. 40. O.N. *Auðunn*.

Oiberd, CGG. p. 40, perhaps a nickname, \**objarto* "beardless." Or is it a clerical error for *Roiberd* = *Hróbjardr* (Robert), FM. 1433?

Oisill, CGG. 206, Ossill, CGG. 22. Perhaps *Eysill*, a nickname meaning "little ladle."

Oistin, AU. 874 = *Eysteinn*. Now MacQuiston.

Ona, LL. 310<sup>a</sup>, 45, CGG. p. 22 = *Hona*, q.v.

Onphile, LL. 309<sup>a</sup>, 36, CGG. p. 14.

Otta, wife of Turges, LL. 309<sup>b</sup>, 16. *Auda*, wife of the white Anlaf (P.), occurs in Fürstemann as the name of a daughter of Eckard v. Meissen?

Ottir, LL. 310<sup>b</sup>, 42, AU. 917, Oittir AU. 1014, TF. 909, pp. 230, 246, LL. 310<sup>b</sup>, 57. Oitir dubh, CGG. p. 206. *Ottir*, Ann. Camb. 913, = Icel. *Ottarr* (A.S. *Ohthere*).

Plat, CGG. 152, Plait, CGG. 174. Icel. *Flatr* "flat." Cf. the nickname *Flat-nefr*. For *p* from *f* cf. *Piscarcarla*, LL. 172<sup>a</sup>, 5.

putrall, see Roalt putrall, LL. 310<sup>b</sup>, 31. This is probably the Irish word which is glossed by *gruag* "hair," O'Cl. Cf. Harald Lúfa "shock-head" (P.). Perhaps it comes from \**fuþrall* = Low-Lat. *fōtrale*, N.H.G. *futteral*.

Ragnall, Tig. 980, 995, 1031, AU. 913, 916, Ragnhall, CGG. 206, gen. Ragnhall, LL. 310<sup>b</sup>, 12, TF. 871. Norse *Rögnvaldr*. Hence MacRannal.

Roalt<sup>1</sup> Putrall, LL. 310<sup>b</sup>, 31 = Ro[ll]t Pudarill, (CGG. 28. Roilt, FM. 924, *Hróald*? runic Rhoaltir (Vatn), OHG. *Hrodocald*.

Rodlaib, TF. 863, *Hróleifr* (P.): from \**Hróðleifr*.

Rodolbh, TF. 852. gen. Roduilbh, TF. 860. *Hrólf* from *Hróðlf*.

roth: Brodor roth, LL. 172<sup>a</sup>: *rauðr* "red."

Ruadmand, Ruamand, CGG. p. 78, *Hrómundr*, from \**Hróðmundr*.

Saxulb, CGG. p. 20, Saxalb, LL. 310<sup>a</sup>, 22 (misprinted "Raalb" by Todd, CGG. p. 229), gen. sg. Saxulbh, AU. 836. *Saxólf*. An A.S. *Saxulf* in Beda, H.E. iv. 6.

Sciggire, LL. 172<sup>a</sup>, 4, the Faeroe-Islanders (*Ey-skjggjar*), Kuno Meyer.

Scolph, LL. 310<sup>a</sup>, 45, CGG. p. 22. Perhaps a corruption of *Askólf*. See *Accolbh* supra.

Sigmall, gen. Sigmail, CGG. 78. Perhaps *Sig-caldi*, the Irish scribe constantly representing *r* by (infected) *m*.

Simond mac Tuirgeis, CGG. p. 206. Norse *Sigmundr* (P.).

Sitriuc, Tig. 977, 1022, 1031. Sitriucc, AU. 895. Norse *Sitrygg*, A.S. *Sitric*.

Siucrad, CGG. p. 152. Siuc[r]aid, CGG. p. 164. Siuchraidh, AU. 1014, Siuchraidh, FM. 1102. Sioghradh, CGG. 206. Siugraid saga rí Súdiam,

LL. 172<sup>a</sup>, 9. Siugraid mac Imair, LL. 310<sup>b</sup>, 41. Norse *Sigurðr*, from *Sigvarðr*?

Sichfrith, AU. 887, FM. 1013. O.N. *Sigfríðr*.

Smurull, LL. 310<sup>b</sup>, 31 (= Murall, CGG. p. 28). Probably a nickname compounded with *smör* or *smjör* "butter."

Snadgair, CGG. 164. The -gair is probably *geirr* "spear": cf. Suart-gair, infra. The *snad-* is perhaps for *nadd-*, with prothetic *s*. *Snadgair* would then mean "a spear ornamented with studs" (*naddr* stud, nail).

Snuatgair, CGG. 40, gen. sg. of *Snuad-gair* = \**nauð-geirr*, with prothetic *s*.

Somarlid, CGG. 78. Norse *Sumarliði*. Hence the name MacSorley.

Sortadbud sort, LL. 172<sup>a</sup>, 10. The sort is *svartr*. The rest of the name is obscure.

Stabball, CGG. 78. Probably an Irish nickname: cf. *stapal* "torch," O'B.

Stain, Sclain, Tig. 1031, 1034, Stain, AU. 851, 846, Zain, TF. 851. Norse *Steinn*, Runic *Stainar*.

Suainin, CGG. pp. 40, 206, Suainin, CGG. p. 164. Perhaps a dimin. of \**Suan* = *Seaur* "swan," or is it *Steinn*?

Suairgair, AU. 1014. A compound of *svartr* "black," and *geirr* "spear."

Suimin, CGG. p. 40, a scribal error for Suinin, q.v.

Suinin, CGG. p. 206, Sunin, CGG. p. 164. Perhaps an Irish dimin. of *scin* "swine."

Tamar, CGG. p. 38 = Tomar, q.v.

Tolbarb, CGG. 78, for \**Tolbard*, a corruption of *Pórvardr* (P.).

Tomar, CGG. p. 22, FM. 994. *Pórr* from *þonar*. Hence Toner.

Tomralt, FM. 923 = Icel. *Pórcaldr*.

Tomrar, AI. 852, TF. 869. Tomhrar, FM. 846. Tomrair, AI. 833, LL. 310<sup>a</sup>, 46. Tomrair Erell, AU. 847. O.N. *Pórr*, *Pórrir*.

Tomrir Torra, TF. p. 144. Icel. *Pórrir*.

Torbend dub, CGG. 164 = Torfind, q.v.

Torberdach, CGG. 40. Formed on *þorbjartr*? "bearded like Thor?"

Torfind, AU. 1124. Norse *Þorfinnr*.

Torchar mac Treni, FM. 1171. Norse *Þorgeirr*?

Torolbh, FM. 928 = Torulb iarla, AU. 931. Icel. *Pórrlf*.

Torstain mac Eric, AU. 1103. Torstan mac Eric, FM. 1103. Norse *Þorsteinn*. See *Stain* supra.

Turcall, gen. Turcaill, AU. 1124. *Þorkell*. Mac-Thorcaill is now MacCorkell.

Turges, AB. 791, AU. 844. Turges and Turgeis, LL. 309<sup>a</sup>. Either *Þorgestr*, whence *Þorgestlingar*, Vigf. s.v. *Pórr*, or *Þorgis*: the latter more likely (P.).

Torgelsi, F.M. 1167. Norse *Þorgisti*.

#### OLD-NORSE WORDS QUOTED.

conung, TF. 126, 228 = *konungr* "king."

erell, AU. 847, from *erilaR*, the Runic form of *jarl*.

far-as, CGG. 174 = *hvar es* "where is?" The context is: Is 'arsin tanic Plait a cath na lúreath amach, 7 asbert fothri: "Far-as Domnall?" i. cait ita Domnall? Ro[f]reair Domnall 7 asbert:

"Sund, a sniding!" ar se. "Thereafter came Plait forth from the battalion of the mailcoats and said thrice: 'Where is Domnall?' Answered Domnall, and said: 'Here, thou villain!'"—where

*sniding* is = *níðingr*, with prothetic *s*.

litil, AI. 953. litill, CGG. p. 84. Norse *litill*.

micle, TF. 176. Norse *mikill*, *inn mikli*.

núi, TF. p. 164. The context is: As annsaide doralan an chrech Lochlannach inaighidh Cinnédigh. . . . Rotogbhaid gotha allmharcha barbardha annseidhe, 7 stuic lomdha badhphdha, 7 sochuidhe 'ga rádh "núi, nú!" Then the Lochlann raiders marched against Kennedy. . . . Foreign, barbarous shouts were raised there, and many warlike trumpets blown, and a multitude saying "kníe! kníe! press on, press on"—as the late G. Vigfusson orally explained the words to me. See his Icelandic-English Dictionary, s.v. *Kníja*.

In CGG. p. 202, the A.S. *cing* and *prist* (i.e. *preost*) are given as Norse words.

WHITLEY STOKES.

#### THE MSS. OF THE NEW TESTAMENT.

Oxford: Sept. 14, 1890.

I did my best to avoid controversy with Mr. Hoskier, but he will not let me. The only

remarks which I need make upon his last letter are, (1) that the views which I expressed are not really at variance with those of Dr. Hort; and (2) that in describing the text of Cod. Bezae (D) as "not eclectic," what I meant was that it is consistent in its type. Different strata there may be in it, but they all belong to the same system or family. A text cannot properly be called "eclectic" or "mixed" either because it is corrupt or because other texts have borrowed from it.

W. SANDAY.

#### AN OBSCURE PASSAGE IN "THE PEARL."

London: Sept. 15, 1890.

I am inclined to think that the reading proposed by Mr. Gollancz is better than my own suggestion. He seems, however, to be mistaken in saying that "*koyntyse* = 'wisdom,' is somewhat doubtful." In the poem of "Cleanness," which is by the same author as "The Pearl," we read "*clannes* is his [God's] comfort, and *koyntyse* he louyes": and the context shows that the sense is exactly the same as that assumed in my proposed correction. The parallels which Mr. Gollancz adduces for the form "*kyntly*" (= *kyndely*) do not appear to be quite to the point, though no doubt more exact analogies might be found.

The question of the final *e* in the poem needs investigation. It is quite obvious that in many cases the *e* (whether written or not) is not sounded as it would have been in Chaucerian verse. I had thought that the exceptional instances in which the *e* is apparently sounded should probably be explained in other ways, e.g., *hert* with a trilled *r* might easily scan as a disyllable. But some of the examples cited by Mr. Gollancz, and several others, seem to be refractory. Mr. Gollancz's view that the dialect is to some extent artificial may perhaps afford the true explanation of the anomalies.

HENRY BRADLEY.

#### INSPECTION OF ELEMENTARY SCHOOLS.

Stroud: Sept. 16, 1890.

In an unsigned notice of "Two Books on Education," in a recent number of the ACADEMY (September 6) I read:—

"It is monstrous that in England men should be made inspectors who have never taught a class for half an hour. This is the real grievance that English elementary teachers have, and we hope to hear soon that some courageous Vice-President has enacted that before appointment to the inspectorate a man shall produce evidence of having taught efficiently somewhere, no matter where."

Her Majesty's Inspectors are accustomed by long practice to the common lot of officials; and that is to be the only persons who know the facts, and the only ones who are not at liberty to state them. As an ex-inspector of schools, I think I may claim some knowledge of the facts, after fourteen years' experience; and, on the other hand, I feel myself untrammelled by official restraint. I do not believe that there is a single one among my old colleagues who has not had at some time or other of his life practical experience of teaching "somewhere," to use the words of your reviewer, although I beg to differ with him in thinking it *does* "matter where."

But I go further, and I venture to disagree with him on the whole subject. The duties of Her Majesty's Inspectors are of a more arduous, delicate, and manifold nature than the public at large are aware. Experienced managers of elementary schools and clerks of school boards will bear me out in this. The inspector must not be a pedant nor a pedagogue, but a man of wide culture, who has formed habits of observation in the everyday world of men and women, as well as children. He must be

<sup>1</sup> For this (which is clear in the facsimile) Dr. Todd prints *Ascalt*.

accustomed to use his eyes in a variety of matters, should be a ready, sympathetic, and discerning judge of character, able to unbend at times and have a chat with the children, whose sharp little instinct would at once detect and fight shy of one who had sat too long in the teacher's chair. And it is a great help in the impartial observing and comparing of different teachers' work and their practical success with children if an inspector comes to his duties with an unprejudiced spirit, and with as few pet methods and crotchets and hobbies of his own as the weakness of human nature will allow.

WILLIAM MARKHEIM.

## SCIENCE.

"CONTEMPORARY SCIENCE SERIES." — *The Criminal*. By Havelock Ellis. (Walter Scott.)

THE scientific study of criminal anthropology is a thing of recent date. It may be said to have begun with Lauvergne's book, *Les Forçats*, published in 1841. Lauvergne was the chief medical officer in the hospital for convicts at Toulon, and his observations were largely directed towards the element of disease, mental or physical, in the criminal constitution. "Disease" was for some time regarded as the key to the problem of criminality, till Despine in his *Psychologie Naturelle* (1868) made it clear that criminals possessed as a class certain well marked moral characteristics which were by no means necessarily associated with definite pathological conditions, mental or physical. "Moral insanity" was the term which he devised to explain what was most characteristic in criminal psychology; and guided by this clue he contributed to the study of criminal anthropology some important conclusions which are not likely to be overthrown, although they may be differently expressed. But the evidences for the association of criminality with a certain physical type began to press for an explanation. Dr. Maudsley has affirmed, as a matter of unquestionable fact, that the instinctive criminal constitutes "a degenerate or morbid variety of mankind, marked by peculiarly low physical and mental characteristics." These characteristics began to be minutely and scientifically investigated. The criminal's whole physical system was subjected to accurate observation, his mental aptitudes and limitations were recorded, a most ingenious instrument has been devised to register his emotional susceptibility to excitations of various kinds. Thousands of descriptions were recorded by trained and intelligent observers, and a standard of judgment was obtained by similar examination of normal persons, although this essential department of the new study has certainly not been sufficiently attended to heretofore. At last sufficient data seemed to have been collected to make it worth while to seek for a theory to connect them. That this theory should have been an application of the Darwinian doctrine of evolution was natural. The criminal, with his flattened forehead and acrocephalic occiput, his scanty beard, his sallow complexion, his long arms, his large ears, his strange agility, his abnormal development of the orbital sinus (a feature noticed

in gorillas and in savages), his unbridled egotism, his want of reflection and foresight, his animal passions, his hatred of steady industry, was a case of atavism, of reversion to an inferior ancestral type, a product of the same forces which occasionally produce a child with traces of a far more distant ancestry in the shape of cervical auricles, or supernumary nipples, or webbed toes. This theory has largely served to guide investigation ever since its first promulgation in Dr. Cesare Lombroso's *L'Uomo Delinquente* in 1876. Of the career of this remarkable man Mr. Ellis gives an interesting sketch. By his amazing industry, his generalising faculty, his wide literary culture, and, not least, by his willingness to revise his own theories in the light of later evidence, he worthily represents the first great epoch in the history of the new science.

That the phenomenon of atavism has some true connexion with criminality can hardly be doubted. But that connexion may be one of correlation, not of causality. Atavistic phenomena often accompany criminality; but other phenomena, not atavistic, also play a large part in helping us to recognise a distinct criminal type. The weak muscular system of the criminal, for instance, and his liability to heart disease and to consumption—these characteristics do not come from the savage or the ape. And how misleading the comparison may be between acts proper to the criminal classes in the present day and those recorded of persons who were not regarded as criminals in lower stages of social evolution may be clearly seen from the last link in the following *catena* of fallacies:

"Of a very great number of modern habitual criminals it may be said that they have the misfortune to live in an age in which their merits are not appreciated. Had they been in the world a sufficient number of generations ago the strongest of them might have been chiefs of a tribe."—(L. Owens Pike.)

"Some of them would have been the ornament and moral aristocracy of a tribe of Red Indians."—(Tarde.)

"The criminal of to-day is the hero of our old legends."—(Prof. Prins.)

"How many of Homer's heroes would to-day be in a convict prison!"—(Colajanni.)

Now, the criminal who would have been chief of a tribe would certainly have been so by virtue of qualities gained from his birth in a higher civilisation, and in spite, not by reason, of his natural characteristics. And as for Colajanni's remark about the situation which the nineteenth century would consider appropriate for "Homer's heroes," Mr. Ellis, who is a man of letters as well as a man of science, really should not have quoted this grotesque absurdity as if he believed it. Achilles and Odysseus lived under another moral code than ours; but they were not less sensitive than we are to the claims of the moral law, as they understood it. And if they could appear in our society, this moral sensitiveness, this *aîdôs*, which the Greeks rated as the very crown and flower of virtue, would enable them to adapt themselves to it. Homer knew what a vicious man was like, and in Thersites portrayed him with an accuracy that, as Mr. Ellis knows (p. 26), extends even to physical characteristics which the

investigations of the present day have determined as belonging to the criminal type. The lack of *aîdôs*, which Thersites exhibited is the grand characteristic of the vicious nature. Explain how that is produced, and we have gone far to explain the production of a criminal class. And the facts accumulated, so far, appear to justify us in thinking that the problem will not long await a satisfactory solution. In the first place, we must recognise that no single formula will account for all the phenomena. The criminal character may be due to the social *milieu* in which the man is born; or it may be formed after maturity, by imperceptible degrees, during a course of crime which may have had beginnings scarcely recognisable as vicious; or it may be traceable to definite morbid conditions, in particular to affections of the brain, such as meningitis. But the frequency with which these affections are found to be associated with criminality may be itself, in many cases, rather a symptom than a cause. The physical nature of the instinctive criminal is of a low order; he lacks constitutional vitality, and is therefore more liable than other men to morbid affections of any kind. His is no fiery, energetic temperament—he is sluggish, callous, obtuse, "markedly deficient," writes Mr. Ellis, "in physical sensibility," on which "physical insensibility rests that moral insensibility, or psychical analgesia, as it has been called, which is the criminal's most fundamental mental characteristic." Sometimes, however, as might be expected, he displays a morbid sensibility, a facility of emotion which covers an impenetrable inner hardness and cynicism.

Wainwright, the forger and poisoner, is recorded to have wept tears of gratitude and happiness over Wordsworth's poems, and he certainly possessed a very vivid appreciation of art. Paul Verlaine, who has suffered imprisonment for an attempt to murder, is a poet of unmistakable genius, excelling, as Mr. Ellis writes, "in delicate passages of vague and mystic reverie, in sudden lines of poignant emotion." And of Wainwright and Verlaine it can be asserted (as it probably cannot of Villon, the best-known example of the criminal in literature) that they belong to the type of congenital or instinctive criminality. Here is Mr. Ellis's description of the head of Verlaine, of one of whose delicate lyrics the readers of the ACADEMY lately enjoyed a charming translation from the pen of Mr. Arthur Symonds:

"Verlaine's very remarkable head, though large, is the head of a criminal much more than of a man of genius, with its heavy jaw, projecting orbital arches, and acrocephalic occiput with central ridge—the head which the acute Lauvergne called Satanic."

When evidences of atavism occur in connexion with criminality, they are probably to be explained as a manifestation of tendencies latent in every one of us, which some impoverishment of constitutional vitality has permitted to assert themselves with unusual emphasis. In the long run it appears that the higher and progressive instincts root themselves most willingly in a finely organised and fully developed physical nature. Let that be stunted or impoverished, and the man may too easily



become a prey to forces which drag him backwards and downwards in the scale of evolution. All his instincts and capacities are dulled, save those which make for immediate self-gratification, those which we have in common with everything that lives, and which are naturally the last to feel the deadening effects of any lowering of the vital energy. Most commonly the unhealthy condition is of ante-natal origin. Thus, advanced age, or great disparity of age, in parents seems to be a factor in the production both of criminality and of idiocy. Dr. Antonio Marro, of Turin, has found that over 50 per cent. of murderers whose cases he had investigated were children of fathers who had entered upon the "period of decadence"—i.e., who had passed their fortieth year. This is more than double the proportion which appears to obtain in the case of normal persons. But some definite injury, some cerebral affection, the result of an accident received in childhood, may also induce a disposition of the kind called criminal. M. Tarde has illustrated, with a Frenchman's apt use of imagery for scientific purposes, the manner in which atavistic instincts may come to assert themselves under these circumstances. Even thus, he observes, when bridges have been broken down in time of war the inhabitants will take to the old fords, or to primitive kinds of food in time of famine; or a river, when dammed, will turn to flow in some earlier and long disused bed.

Moral philosophy will, of course, have a word to say on the conclusions towards which criminal anthropology is advancing, but what that word will be Mr. Ellis does not attempt to indicate. Nor shall we; but it may be well to observe that while vice is distinctly shown to be frequently a result of causes purely physical, its cure, in spite of physical drawbacks, by forces purely or mainly moral, is also a matter of evidence. There is no remedy for vice in the pharmacopoeia; but other remedies there are, which sympathy, patience, and intelligence can use with striking effect. Take this interesting case related by Mr. Ellis, from the *West Riding Asylum Reports*, vol. vi. (Dr. H. Sutherland):

"Miss B—, nineteen years of age, the daughter of a captain in the army, is described as a tall, robust-looking girl of lively temperament. When a few months old she had an attack of meningitis, was always wilful and troublesome. When she was eighteen years old she developed new instincts of mischief. She would sometimes take off her clothes, stuff them up the chimney, and set fire to them. . . . She had frequently destroyed furniture, clothing, and books. She liked to cut carefully the strings binding a book so that it would fall to pieces in the hands of the unsuspecting person who took it up. She drenched a baby, and frequently her own room, with water without any reason. She once attempted to throttle the attendant in whose care she was put. She was backward for her age, though her education had not been neglected; she could not keep accounts, and was fond of reading children's books. There was a history of bad sexual habits, and she had a propensity to fall in love with every man she saw. She was perfectly coherent and rational, and accused others of doing the mischievous acts attributed to her." Abnormalities of behaviour are here rather

more marked than usual, but the case indicates the stuff of which instinctive criminals are made. And in another class of life this girl would probably have spent the best part of her days in a convict prison. But mark the event. She was placed in the home of a clergyman who, after some time, succeeded in eliciting her higher social instincts, and she eventually recovered.

The practical bearing of the new science is one of obvious importance. Before long it will, in all progressive countries, have abolished the system of punishment by imprisonment for a fixed term. This step, which, we learn from Mr. Ellis, was first advocated by an Englishman, Frederick Hill, has already been adopted in several of the United States. The hospital patient is not detained for a pre-arranged period, and to prescribe the period beforehand is not less impractical in the place of the criminal. He must stay till he is cured. And it will be required that the medical officer of each prison shall be a trained criminal anthropologist, who can classify each case and direct its treatment. At present law looks solely at the crime; not at all, for any practical purpose, at the criminal. Many persons are sentenced every year whose exposure to the influences of ordinary prison life is nothing short of moral murder.

Imprisonment in the present day has little or no deterrent effect upon the criminal classes. Modern humanitarian reforms have deprived it of the real terrors it once possessed. But, while ceasing to be deterrent, it has not yet become remedial; on the contrary, the prison is usually a school of vice, a hotbed of contamination. A new Howard is needed to awaken society to the mischiefs and cruelties of the present system, but, indeed, the way to improvement has already been made clear for all to see. Mr. Ellis has done well to devote so much of his space to an account of the system of treatment adopted with such astonishing results in the Elmira Reformatory of New York. It realises the wonderful picture of Mr. Eden's reforms given by Charles Roade in *Never Too Late to Mend*. As a narrative of things not dreamt but actually done upon this earth, it is difficult to imagine anything more profoundly interesting and significant than the annual reports of this institution.\* For an easily accessible account of the system we may refer the English reader to Mr. Ellis.

Mr. Ellis modestly disclaims all originality for his book; but it is nevertheless one which testifies in every page, not only to his industry, but to his critical intelligence. Within the compass of little over 300 pages he has given a most lucid and interesting survey of the whole field of criminal anthropology, as that science stands at the present day. He has chosen his material from many sources, and he has been guided in the choice by a wide appreciation of the various issues of the subject. The sociologist, the philosopher, the philanthropist, the novelist, —all, indeed, for whom the study of human nature has any attraction—will find Mr. Ellis full of interest and suggestiveness. It

\* See also *Physical and Industrial Training of Criminals*, by H. D. Wey, the Medical Officer of Elmira. (New York, 1888.)

may be hoped that he will awaken in England the attention to criminal anthropology which has hitherto been lacking in this quarter. English observers have contributed many valuable data to the science, but they have rarely been guided by a scientific conception of the subject; and at the last International Congress of Criminal Anthropology, held in Paris in 1890, while delegates came from Servia and Roumania, from Peru, Paraguay, and even Hawaii, there was not one from Great Britain. The next Congress will be held in Brussels in 1892—let us hope that the effect of Mr. Ellis's book on English opinion may be then clearly visible.

There is just one branch of the subject on which it might have occurred to Mr. Ellis to give us more information than he has done. The criminal is examined first as regards his physical characteristics—such as cranium, features, hair, motor activity, physical sensibility; then from the psychical point of view—his intelligence, vanity, sentiment, religion, criminal literature and art, &c. But under the psychical section we have no sub-section devoted to criminal humour. Nor, we may add, in the whole series of the *Archives de l'Anthropologie Criminelle* up to date is there any paper dealing with this aspect of the criminal mind—one which to an investigator who understood the psychology of the subject might yield extremely interesting results.

T. W. ROLLESTON.

## CORRESPONDENCE.

### THE YENISSEI INSCRIPTIONS—INSCR. NO. I.

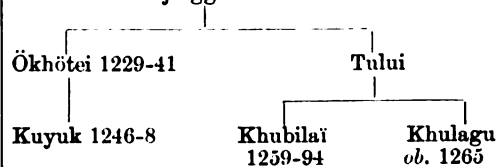
Barton-on-Humber: Sept. 6, 1890.

Inscription No. I., mortuary as being commemorative, not sepulchral, reads as follows:

1. *Ing* : *khuri* : *χῆς* : *αι*  
Of-the-people a-memorial (this) grave (is).  
*Kmlari* : *djkaeri* : *ing* : *ai*  
*Khubilai* the-great, of-the-people the-  
: *lu* : *au* : *χῆς* : *zi*  
high-one thou!
2. *ue* : *Khuuk-ma* : *Ukut* : *ae* : *equk*  
Also Kuyuk and Ökhötei the monu-  
: *khue* : *ai* :  
ment (as) a-memorial (have).  
*Khuuliq* : *ue* : *luq* : *Djindjka* : *xi*  
together-with-Khulagu (and) Djingghiz  
: *aelu*  
both.

In illustration, I give the family pedigree and regnal years:

Djingghiz ob. 1227



The inscription appears to belong to the latter part of the reign of Khubilai; his younger brother and lieutenant, Khulagu, was renowned for his conquests in Western Asia.

*Ing*. Tchangatai *il*, "people"; gen. n. *ug*.  
*Khuri* or *khurih*. Cf. Tchangatai *guch* (= *guwah*), Osmanli *xeha-det*, "token," "testimony." The intermingling of dialects in such an inscription is almost as of course. It may be remembered that the two eldest sons of Djingghiz were Jugi (=Tchangatai *g'ügi*, "l'enfant favori, nom propre") and Tchangatai (=

*c'agataj*, "nom de plusieurs tribus dans l'Asie centrale, brave, honnête").

*Xkskxæi* (vide ACADEMY, March 22, 1890, p. 208).

*Djkzæi*. Cf. Mongol *jeke*, Buriatic *jike*, *jixe*, "great." In Inscription III. 6, the word appears with the Mongol plural ending *nut* (vide ACADEMY, June 28, 1890, p. 448).

*Æilueu*. Tchagatai *ulu*, "high"; so *ulu-p*, "hero."

*Sxuæ* (vide ACADEMY, March 22, 1890, p. 209).

*Ziucæ*. Mongol *c'u*, "also."

*Ma*. Cf. Mongol *ba*, "and" (vide ACADEMY, May 4, 1889, p. 309).

*Eguq*. Mongol *ikek-er*, "monument."

*Lug*. Mongol *luka*, *luga*, ending of the comitative case. This passage exactly illustrates Castrén's remark that in Buriatic the "Binde-wort" and falls, and is at times expressed by the comitative.

*Xi-ælu*. An interesting and very conclusive form; the Tchagatai *ikeö* = "the pair," *i-ke-öle*, "both," Mongol *xueghole*. The Tchagatai and Osmanli *i-ki*, Yakute *ik-ki*, Arintzi *ki* (-nae), Etruscan *ci*, and Yenissei (Inscr.) *xi* = "2." The form *aole* appears in Inscription XVII. 3.

ROBERT BROWN, JUN.

#### SCIENCE NOTES.

PROF. W. ALLEYNE NICHOLSON will deliver a course of twelve lectures in connexion with the Swiney trust at the Natural History Museum, Cromwell-road, on Mondays, Wednesdays, and Fridays during October at 3 p.m., beginning on October 6. The subject of these lectures, which are open free to the public, is "The Microscope in Geology, with special reference to the Structure and Origin of the Stratified Rocks."

At the last meeting of the general committee of the British Association, held at Leeds on Wednesday, September 10, the following grants of money were voted for scientific purposes, in accordance with the report of the committee of recommendations:

Mathematics and Physics.—Sir W. Thomson—seismological phenomena of Japan, £10; Prof. Carey Foster—electrical standards, £100; Lord McLaren—meteorological observations on Ben Nevis, £50; Prof. Fitzgerald—electrolysis, £5; Mr. G. J. Symons—photographs of meteorological phenomena, £5; Prof. O. J. Lodge—discharge of electricity from points, £10; Prof. Liveing—ultra violet rays of solar spectrum, £50; Mr. John Murray—seasonal variations of temperature, £20.

Chemistry.—Prof. Roberts-Austen—analysis of iron and steel, £10; Prof. Tilden—isomeric naphthalene derivatives, £25; Prof. H. E. Armstrong—formation of haloid salts, £25; Dr. Thorpe—action of light upon dyes, £20.

Geology.—Prof. Prestwich—erratic blocks, £10; Mr. R. Etheridge—fossil phyllopoda, £10; Mr. W. Whitaker—the *Geological Record*, £100; Prof. J. Geikie—photographs of geological interest, £10; Dr. H. Woodward—lias beds in Northamptonshire, £25; Dr. H. Woodward—registration of type specimens of British fossils, £10; Mr. H. Bauerman—volcanic phenomena of Vesuvius, £10; Prof. E. Hull—underground waters, £5; Mr. J. W. Davis—investigation of Elbolton Cave, £25.

Biology.—Prof. W. H. Flower—Marine Biological Association at Plymouth, £30; Prof. Michael Foster—Botanical Station at Peradeniya, £50; Prof. A. C. Haddon—improving deep-sea tow-net, £40; Mr. A. W. Wills—disappearance of native plants, £5; Prof. W. H. Flower—zoology of the Sandwich Islands, £100; Prof. W. H. Flower—zoology and botany of the West India Islands, £100.

Geography.—Dr. Garson—nomad tribes of Asia Minor and Northern Persia, £30.

Mechanical Science.—Sir J. Douglass—action of waves and currents in estuaries, £150.

Anthropology.—Prof. Flower—new edition of *Anthropological Notes and Queries*, £50; Prof. Flower

—anthropometric laboratory, £10; Dr. E. B. Tylor—North-Western tribes of Canada, £200; Sir W. Turner—habits of natives of India, £10; Mr. G. J. Symons—corresponding societies, £25.

Total, £1,335.

In view of the fact that the committee of recommendations had not sanctioned the renewal of the grant for the use of a table at the Naples Zoological station, Capt. Noble, president of Section G, undertook to provide the necessary funds for the coming year. Committees were appointed for dealing with the following subjects, which did not involve grants of money:—Meteoric dust, underground temperatures, magnetic observations, solar radiations, electro-optics, bibliography of solution, history of chemistry, bibliography of spectroscopy, spectra of the elements, properties of solutions, silent discharge of electricity, oxygen and other gases, erosion of seacoasts, earth-tremors, migration of birds, teaching in science, graphic methods in mechanical science, evidences of prehistoric inhabitants in the British islands, &c.

#### PHILOLOGY NOTES.

THE time for subscribing to Prof. Gallée's edition of Old-Saxon Texts, announced in the ACADEMY of July 19, has been extended to November 1. In addition to what was there stated, we may mention that one of the plates will contain a phototype facsimile of some very interesting seventh-century drawings by an Anglo-Saxon hand. The text accompanying the plates is written in German; but an English version will also be published, provided that a sufficient number of English subscribers come forward by the date mentioned. The publisher is Mr. E. J. Brill, Leiden, Holland.

THE last number of the *Journal of Philology* (Macmillan) contains another of Prof. Ridgeway's ingenious contributions to the criticism of the history of Britain in early Roman times. He here deals comprehensively, in eight pages, with the much-debated question of Caesar's two invasions, quoting the available materials and also the modern theories. The conclusions he seeks to establish are three: (1) That Caesar started from the same point in both his expeditions; (2) that this point was the bay lying between Cape Grisnez and the village of Wissant, Cape Grisnez being the *ῥῆς Ἰλίου* of Strabo and the *Ἰλίου ἕκρον* of Ptolemy—a headland, and not a harbour; and (3), from a rude criterion based upon Strabo's estimate of the distance, that Caesar landed, not at Deal or on Romney Marsh, but at Pevensey. Among the other articles we can only briefly mention Mr. Arthur Platt's *Homerica*; Mr. D. G. Hogarth's elaborate account of the Gerousia of Hierapolis, based upon inscriptions; Mr. T. W. Allen's vindication of a thirteenth century date assigned to the Townley Homer by the editors of the *Palaeographical Society*, against their German critics; Prof. Nettleship's notes on the Vatican Latin Glossary 3321; Mr. Robinson Ellis's convincing exposition of a vexed passage in Propertius (III., 18, 3-6); the discussion between Mr. C. A. M. Fennell and Mr. Platt on the structure of the iambic trimeter; and—last, but not least—the Rev. Dr. C. Taylor's careful examination in later literature of a quaint saying about almsgiving in the "Didache."

#### FINE ART.

THE HYKSÔS OR SHEPHERD KINGS OF EGYPT.

*Gli Hyksôs*. By the Rev. C. A. de Cara. (Rome: i Lincei.)

DR. DE CARA has devoted a sumptuous volume to one of the most interesting but,

at the same time, one of the most obscure periods in ancient history, that of the rule of the Hyksôs, or shepherd kings, in Egypt. For more than five hundred years Northern Egypt was ruled by strangers who had conquered the country, but after a time had themselves been conquered by the culture and spirit of the Egyptian race. Nevertheless, they never became amalgamated with that race. Their rule was borne with sullen hatred; and, at last, a long and obstinate war broke out between them and the native princes of Thebes. The war ended in the expulsion of the foreigner, in the rise of the XVIIIth Dynasty, and in the prosecution of a war of vengeance in that Asia from which the Hyksôs invaders had originally come.

Their long sojourn in the Delta, however, must have made some impression on the character and racial purity of the inhabitants of that part of Egypt, and the history of their expulsion is one upon which modern statesmen may do well to reflect. Moreover, the student of Asiatic history feels sure that their invasion of Egypt must have been due to causes which ought to have a special interest for himself, while the long-continued existence of Asiatic rulers in the North of Egypt cannot but have had important consequences for the neighbouring populations of Palestine.

It is, therefore, doubly unfortunate that our information in regard to the Hyksôs should be so scanty, and that the history of their domination should still present so many unsolved problems. Even their physiological type is a matter of dispute. Dr. de Cara follows the generality of scholars in discovering it in certain sphinxes and other monuments found at Sâh, the Hyksôs capital; but M. Golénischeff has lately brought forward some powerful reasons for believing that the type of these monuments is earlier than the age of the Hyksôs, and goes back, in fact, to the period of Amen em-hat III. of the XIIth Dynasty.

The interest which attaches to the Hyksôs and the provokingly little that we know about them, make Dr. de Cara's elaborate book very welcome. In it he puts together all that is ascertained in regard to them, criticises the theories that have been propounded on their behalf, and suggests a theory of his own. Nothing that has been published on the subject seems to have escaped his notice. His learning is catholic; and so far from holding that only one country in Europe is possessed of the prerogative of knowledge, he quotes French and English as well as German authors. His own view is that the Hyksôs represented a confederacy of various Asiatic tribes under the leadership of the northern Syrians. That their ruling class came from this part of the world seems to me clear from the name of their supreme god Sutekh, who occupied among them the position of the Semitic Baal. Not only was Sutekh the name of the Hittite god, as we learn from the monuments of Ramses II.; but one of the cities of northern Syria commemorated by Thothmes III., at Karnak, was Satekh-beg, in which Mr. Tomkins is plainly right in seeing the name of Sutekh. It is only strange that the name is not found in the Old Testament or a Phœnician inscription.

Dr. de Cara, who identifies the Hyksôs stronghold Avaris with Pelusium, connects the name of the latter with the Semitic word which has given us the name of the Falashas in Ethiopia, and perhaps of the Philistines in Asia. It would mean the town of the "wanderers." The etymology is ingenious, and is supported by the Egyptian equivalent of Pelusium. It may be that it will yet be verified when the ancient "key of Egypt" has been subjected to the spade of the excavator.

A. H. SAYCE.

### CORRESPONDENCE.

#### IRISH AND EASTERN ART.

Bardwell Rectory, Bury St. Edmunds :  
September 11, 1890.

There is a star-like design, frequently found in early Irish art, both in architecture and in MS. illuminations, the identification of which has hitherto baffled all writers on the subject. Specimens of it may be seen on an initial N in the Book of Kells (Miss Stokes, *Early Christian Art in Ireland* p. 15, fig. 6), and on the doorway of Cormac's Chapel (*ibid.*, p. 193, fig. 102). All that this distinguished writer ventures to say is that it "may be held to signify a flower."

I have just been reading through Dr. Tylor's paper on "The Winged Figures of the Assyrian and other Ancient Monuments" contributed to the *Proceedings* of the Society of Biblical Archaeology, June 1890. It seems to me that this Irish ornament is identical with the Assyrian ornament which figures in the border of a sculpture from Persepolis there depicted (Plate iv. fig. 17). Dr. Tylor ingeniously and convincingly concludes that this star-like ornament or rosette represents the head of the palm (p. 10).

If, as it seems to me, the Assyrian and the Irish rosette are identical, we have one more trace established of the influence of the East on Irish art; and one more vegetable form, "the palm" must be added to the trefoil as found in use in early Celtic decoration.

The suggestion of this identity is fortified by the resemblance of some early Irish sculptured designs (Miss Stokes, *Early Christian Architecture in Ireland*, figs. 95, 100, 102), to the very conventional representation of the palm tree in Assyrian art.

May I take this opportunity of asking my correspondents on this and kindred subjects to note my change of address as indicated above.

F. E. WARREN.

#### THE LONGHOUSE CROMLECH.

Durham : Sept. 14, 1890.

Mr. Griffiths writes to me to deny the statement of his servant that he intended to overthrow the Cromlech on his farm, and says it is "incorrect." I am heartily glad that such is the case, and trust he will forthwith put it under the protection of the Act for the Preservation of Ancient Monuments.

GREVILLE J. CHESTER.

### NOTES ON ART AND ARCHAEOLOGY.

THE third exhibition of the Arts and Crafts Society will open, at the New Gallery, on Monday, October 3; the private view is fixed for the preceding Saturday.

MR. W. H. GOODYEAR, of New York, is now in London, preparing for the publication of his *magnum opus*, "The Grammar of the Lotus"—a work which he has had in preparation for several years, and which is of the first importance as regards the history and development of decorative art in the ancient East. Mr. Goodyear, it will be remembered, is the author of a

remarkable paper entitled "The Origin of the Ionic Capital and of the Anthemion," which appeared in 1888 in the *American Journal of Archaeology*, and of which, at the time, a *résumé* was given in the ACADEMY.

MR. WALTER SICKERT—the engaging and interesting young impressionist painter—following the example of Sir James Linton, Mr. W. P. Frith, Mr. Roscoe Mullins, and one or two other artists in painting or sculpture, will, in the middle of October open an atelier to students. The atelier is situated at 10, Glebe-studios, Glebe-place, Chelsea.

MR. R. A. STERNDALÉ will contribute an article to the *Asiatic Quarterly Review* for October on "Cyclopean Architecture of Asiatic Origin in Polynesia," which derives its chief interest from the fact that the descriptions are from notes made on the spot by his late brother, who spent many years in exploring the ruins in Central America and the Pacific Isles. The architecture (if it deserves the name) of the present Polynesians is of so simple a character that the stupendous remains of the former inhabitants of those islands afford an interesting field for speculation.

LAST week the destruction by fire was announced of the famous mosque of Santa Sophia at Salonica, together with a great part of that city. This week the news has come of the burning of a portion of the Palace of the Alhambra at Granada. The portion burnt consists of the magnificent Sala de la Barca and the right wing of the Arrayanez Court. There is already talk of "restoration."

THE Greek government has granted a piece of land for the proposed Italian School at Athens. The site chosen is near the military hospital, and not far from the buildings of the British and American Schools.

### THE STAGE.

#### STAGE NOTES.

THE opening of the Lyceum this evening, rather than the opening of what used to be called "The National Theatre"—which has taken place already—marks the beginning of the theatrical season. The purely intellectual playgoer is but little concerned with Drury Lane, though no one excels Mr. Augustus Harris in enterprise, and in the understanding of his own large public; and it is to Mr. Irving's production of Mr. Hermann Merivale's version of *The Bride of Lammermoor* that the curiosity of the literary will mostly tend. Almost contemporaneously with the production of this piece of Mr. Merivale's—which is said to have been in Mr. Irving's portfolios for the last ten years—comes the adaptation at the Avenue Theatre of *La Lutte pour la Vie*. But, meanwhile, there is little to record.

MRS. LANGTRY has clenched the negotiations for the management of the Princess's Theatre. She takes the place for a twelvemonth; and it will be particularly interesting to see what she will make of the part of Cleopatra, which she plays for the first time in London, before the autumn season is far advanced.

MEANTIME, let us chronicle briefly the proceedings and prospects of the theatre in Paris. At the Français there is still stagnation, and what is called a modern repertory, already waxed old. A very energetic management signalises its possession of the Variétés by the production—which cannot be long delayed—of a new three-act comedy by Meilhac, to be called "Ma Cousine." In this piece the principal parts will be assigned to Mlle. Réjane and M. Baron. The Théâtre des Menus Plaisirs will more than vie with the Variétés in activity. They

have reproduced there, already, "L'Assommoir," which had such a success years ago at the Ambigu, when Mdlle. Hélène Petit's performance of Gervaise was astonishingly full of poetry, charm, and, withal, naturalness. Mdlle. Cogé—a young actress of whom much is expected—now fills this part. Mdlle. Silviac is "la grande Virginie"—about as "realistic" and disagreeable a young woman as was ever placed by the imagination of an author upon the boards of a theatre. Coupeau falls to the lot of M. Peray, who has already played in "Germinal" at the Bouffes du Nord. When "L'Assommoir" shall have run its course, there will be brought forward an arrangement, by Guy de Maupassant and Busnach, of the novel of the first-named writer, called *Bel-Ami*. It remains to be seen how far the hard and unsympathetic, if assured and sustained, talent of M. de Maupassant is translatable upon the boards. For the first time at the Odéon, they have—in recognition presumably of the subsidy accorded to the second literary theatre—produced a one-act piece of Marivaux's called "Les Sincères." It is of course not so well known even to the reader as is "Le Legs." Of "Le Secret de Gilberte"—a larger and a wholly new piece at the Odéon—we shall shortly be able to give some further particulars. Suffice it to say, for the moment, that it is the work of a quite unknown young man.

### MUSIC.

#### MUSICAL PUBLICATIONS.

WE have received from Hutchings & Romer:

*Beauty and the Beast*. Cantata. By King Hall. The words are humorous and the music is clever. The chorus No. 4, "Away and Away," with its points of imitation and its "howling wolves" section, is effective. Chorus No. 9 is likewise a good number. The composer is, however, apt to fall back occasionally on somewhat commonplace melodies and rhythms, as, for example, in the opening chorus.

*Funny Folks Concert Cantata for Children*. By James Greenhill. This is a short and amusing little work. The music is not pretentious, and on the whole pleasing. It is written for pianoforte with "toy instruments *ad lib.*"; but, so far as we can judge from reading the pianoforte score, the latter would add considerably to the effect.

*Mozart's Ave Verum* and *Andante by Beethoven*. Transcribed for violin and piano by Tivadar Nachéz. Mozart's "celestial prayer," as it has been styled by a great French composer, is so admirably written for voices that the present arrangement seems almost a desecration. Moreover, the transcriber has made some unwarrantable alterations in the values of the bass notes, putting, for example, in one place, two tied semibreves instead of four minims. The Beethoven *Andante* is taken from No. 3 of the *Sechs Bagatellen* (Op. 126). Here again, Mr. Nachéz has taken liberties with the text, and has altogether altered the original effects by doubling notes in chords.

*Feldblumen*, No. 1 in C, No. 2 in D flat, by R. W. Oberhoffer, are two light pieces for the pianoforte. The music is somewhat rambling. Of the two we prefer the second.

*Life's Thorny Cross*, by C. Locknane, is a poor ballad with a monotonous accompaniment.

*L'Española*, by the same composer, is a light and much more attractive song.

From C. Woolhouse:

*A Reconciliation*. Song, written and composed by Gerard F. Cobb, is a graceful and

flowing composition. Mr. Cobb, in the accompaniment, shows his harmonic skill. It almost seems as if he had the organ in mind while writing, for some of his chords are quite beyond the reach of ordinary hands. Any attempt to play what is written would cause jerkiness, and thereby spoil the *legato* phrases.

*Lurline*, by Gustav Ernest, is a not very original pianoforte piece, but is good practice for a melody divided between both hands.

*Second Gondoliera*, Op. 17, No. 2, is a pleasant piece. We like it better than the preceding, though it is not particularly striking.

From Paterson & Sons—

*A Heart in Armour*, by Hamish MacCunn. This is a bold, well-written song; and the accompaniment, with its varied rhythm and well-chosen harmonies, adds to the interest. Nevertheless, we shall hope for still better things from the composer. The words are from Mr. George Barlow's "Pageant of Life. *Flowers Ungathered*, by A. Hervey. This is an unpretentious song, and somewhat quaint. The accompaniment is good. *Bygone Times*, by A. E. Armstrong, is a song of ordinary type. *Sacred Series of Songs*. These form part of the Strathearn collection. They consist of well-known hymns. The arrangements for four voices are by A. Stella, but we cannot praise them.

J. S. SHEDLOCK.

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thought would have been approved of by the Romans of the Augustan Age—if they could have known of them.

Yet this epical feeling of the Middle Ages was for the most part somewhat marred by memories, however vague, of the departed glories of classical Rome. Even in Chaucer's works, *e.g.*, master of epic as he was, there are tokens of the working of the poison of rhetoric which drove the energies of the Elizabethan period into the production of extravagant and meaningless verbiage, which made it almost impossible for the writers of the eighteenth century to rise above polished platitude, and which still sickens our literature to-day, in spite of the revolution begun by Blake and Coleridge.

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THE "great Lord Cochrane" is little more than a name to Englishmen of the present time. He is not associated, like Howe and Nelson, with days of the Fourth of June and the Nile; he never even commanded a British fleet, except in years of peace, and when in old age. Yet he was a real genius in naval warfare; his exploits were, of their kind, wonderful; his scientific acquirements are still of value in an age of change of tactics at sea; and though there were marked defects in his character, he did the State good service by his bold exposure of the abuses in the navy of eighty years ago. But for persecution, too, that was a public scandal, he would have been in the first rank of our admirals; and if he was long a victim of the arts of faction, his memory should now be a precious possession. The volume before us is a republication of the autobiography of this distinguished man, first given to the world about thirty years ago; and it contains a chapter on his career in exile, when under the ban of an unjust sentence, from the pen of his grandson, Lord Dundonald, which cannot fail to attract attention. The book is extremely well got up, and ought to be read with much interest. The life of Lord Cochrane is a drama as heroic as that of Drake and Raleigh; and his genius in invention may even now inspire administrators and chiefs of the British navy.

Lord Cochrane was born in 1775—a scion of a noble Scottish house, said to have descended from Norse sources, and not without distinction in our naval annals. The family, however, had dwindled away; and the father of the future warrior had been reduced to poverty, through his speculative taste for all kinds of inventions—a tendency inherited by his famous son, whose inventive faculties were of the highest order. An accident sent the lad to sea; and Cochrane, as has been the case with all who have gained renown in this noble service, worked hard when in a subordinate grade, and became a thoroughly skilful and practical seaman. These were the days of the great war with France, an era of splendid success for our fleets, which, probably, will not again occur; but Cochrane was for some time on Atlantic stations, and took no part in our first victories. He was in the Mediterranean in 1798, a junior lieutenant to Lord Keith; and he had an opportunity to exchange a few words with Nelson, then radiant with the fresh laurels of the Nile, and

the rising star of our triumphant navy. The conversation made a strong impression on him; Nelson, too, appears to have been struck with the promise and the parts of the young officer; and Cochrane's remarks on our great naval hero, and on the audacious tactics that won Trafalgar—their audacity was the best proof of his genius—are striking, and of enduring interest. Lord Keith, a really good judge of men, gave Cochrane his first professional chance. He placed him in command of a tiny craft, with orders to prey on the enemy's commerce; and the exploits of the *Speedy* soon became the talk of Marseilles and even of Toulon. Cochrane swept from the sea the numerous coasters of the southern seaboard of France and Spain; and his skill and seamanship were such that, with a petty sloop of 158 tons and fourteen 4-pounders, he boarded and carried a Spanish frigate of thirty-two guns—a deed not surpassed by the Hawkins and the Frobishers, and a real exhibition of daring and genius. The achievements of the *Speedy* caused such terror that a French squadron was despatched against her. Cochrane was compelled to yield to irresistible force; and he saw the fight of Algeiras from the deck of the *Desaix*—his account differing in many respects from those of most English and French historians. His extraordinary success in this youthful cruise made evidently a lasting impression on his mind; and it led him to form a theory of naval warfare, not in accordance with the ideas of his time, but to which he clung through a long life, and which he illustrated with extreme brilliancy. The best way to cripple the power of France at sea was, he thought, not to fight great battles, nor even to operate in large squadrons, but to molest her coasts and seaboard with active cruisers, and so to paralyse and destroy her commerce, while a strict blockade was kept on her harbours. To annihilate her fleets, imprisoned in this way, he largely relied on means of destruction invented, for the most part, by himself; and these, on one signal occasion at least, proved to be efficacious in the highest degree.

These views were not favoured by a generation that had witnessed St. Vincent, the Nile, and Trafalgar; but, whatever may have been their intrinsic value, they gave effect to the power of British seamanship, and to the mechanical skill of Englishmen—two elements of strength in which we excelled. It should be observed, too, that, if the French coasts had been constantly watched by small quick vessels, the flotilla of Boulogne could have hardly assembled; and, in that event, England would not have been placed in a position of grave, nay of extreme, danger. Cochrane has left it on record that the descent was possible; and the glory of Trafalgar should not make us forget that Napoleon's design deceived Nelson and the Admiralty, and was well-nigh successful. Cochrane was in command of the *Pallas* when the war was renewed, and he carried out his ideas of naval warfare with extraordinary success and fertility of resource. Whether scouring the French coast, preying on French commerce, or making hairbreadth escapes from

French cruisers, he displayed wonderful daring and skill; the injury he inflicted on the enemy was immense; and two of his actions, against a greatly superior force, were among the most brilliant of that age of glory. His most remarkable achievements in this kind of warfare were, however, seen when he was captain of the *Impérieuse*, and his exploits may be pronounced to be wonderful. With a single frigate he ravaged the French seaboard, and so disorganised the telegraphic service that whole squadrons were kept paralysed; and he checked the invading army along the Catalan coast, and inflicted enormous loss on the enemy, with unrivalled skill, and the most heroic daring. He was soon to assume a greater command, and to put to the test the plans he had formed for destroying the fleets of France in her harbours. His account of the attack on Allemand's squadron, in the roads of Aix, is of the highest interest, and widely different from those of most historians. There can be little doubt that his "explosive vessels"—akin to the torpedoes of the present day—and not the ordinary fireships, which did little mischief, broke the enemy's boom, and spread such terror through the French fleet that it went aground; and it is tolerably certain that had Lord Gambier attacked boldly at the proper moment he would have gained a victory as decisive as any of Nelson's. It may be said truly, therefore, that Cochrane's project and engineering of destruction had prodigious results—this was the judgment of Napoleon and of the French admiral—and, even as it was, the French squadron was completely crippled. The heroism of the *Impérieuse* in standing in, in order to force Gambier to make an attack, and in singly engaging three ships of the line, is another most striking feature of the day.

Cochrane proposed to destroy the French fleets in the Scheldt by means probably of the same kind; but the Admiralty did not entertain his project, and the Walcheren expedition proved a signal failure. The most brilliant of seamen had become involved in controversies and disputes which made him an object of the bitter dislike of the Government of the day, and had a disastrous result on his future career. Cochrane had an overbearing and impatient temper; he seldom got on well with superiors in command; in politics he was a decided Radical; and he was somewhat of a Don Quixote in his views and his conduct. He was no favourite with the Admiralty as he became famous; and when he entered the House of Commons as M.P. for Westminster he was known as a reformer of the extreme type, and a violent censor of naval abuses. Undoubtedly he had often right on his side. The administration of our navy in that age of privilege and Toryism was, in many respects, faulty; and Cochrane did good service in denouncing the jobbery and favouritism which was but too prevalent. But he certainly exaggerated the evils he condemned. He describes the state of the navy as bad and corrupt, and this could not have been the case; and his attacks made him a host of enemies in the Government and in his own profession. Abstractedly,

he was perhaps right in charging Lord Gambier with neglect of duty—this has been the impartial judgment of history—but his attitude was ungenerous, and even vindictive. He was henceforth considered a dangerous man. Opportunities of distinguishing himself were withheld; and he was almost tabooed by his official superiors. There is no proof that the Government plotted against him; and, in fact, the charge on which he was arraigned—a fraudulent conspiracy against the Stock Exchange—was sustained by at least plausible evidence. But the Tories in power wished to run him down. Lord Ellenborough certainly strained the case against him beyond what was fair and just; and the persecution to which he was subjected was not creditable. The charge, it is now acknowledged, was a mistake all through; a grave miscarriage of justice took place, and one of England's greatest naval heroes was falsely convicted of a base crime abhorrent to his noble and manly nature.

An iniquitous sentence deprived England of the services of one of her greatest seamen. We shall not follow the career of Cochrane in exile. He organised and led the rude navies of the revolted Spanish and Portuguese colonies; and his exploits, especially with single ships, were as brilliant as those of the *Impérieuse* and the *Pallas*. As time rolled on, the wrong he had suffered began to be generally felt in England; and when the Whigs came into power, in 1831-2, he was restored to the place he had held in the navy. Yet complete reparation was long delayed; he did not regain the insignia of the Bath until he was far advanced in age; and the arrears of pay, of which he had been deprived, were not discharged until after his death. The title of Dundonald devolved on him as early as 1832; and in 1848 he obtained the command of a British fleet for the first time, when England was in profound peace. He had thus no opportunity to display his powers as chief of a large squadron in war; but his counsels and services were not the less of permanent value to the British navy. Dundonald was a man of true genius. He realised the change in naval affairs which had taken place since the great war, and he warned Englishmen that the armed marine of France was very different from what it had been in the days of the Ganteaumes and the Villeneuves. He perceived, too, that steam and iron were transforming ships, and were causing a revolution in naval tactics; and though he did not live to witness the age of ironclads—he survived until after the launch of the *Gloire*—the remarks he made on the future of war at sea are even now of no little value. In this respect, his inventive powers placed him in advance of the ideas of his time; and no doubt can exist that, had he lived in our day, he would have been the first of our naval tacticians. He insisted to the last on his favourite theory that England should aim, in a contest at sea, at crippling her enemy by means of cruisers, and destroying his fleets by mechanical means, these being kept blockaded in port; and he proposed a scheme of the kind in the Crimean War, which the Admiralty, however, did not accept. He passed away

quietly in 1860; and history will record that he was a great man who did not wholly fulfil his mission. Cochrane was one of the most illustrious of British seamen; he was unsurpassed when commanding ships; and his theories of naval war bear the mark of genius. But he had never an opportunity to give complete proof of powers which good judges have declared place him in the very first rank of our naval worthies.

WILLIAM O'CONNOR MORRIS.

*English Lyrics.* By Alfred Austin. Edited by William Watson. (Macmillan.)

THE modern custom of putting together some of the best writings of a poet, and publishing them as selections, has much to recommend it. Its chief advantage is that it makes the poet known to many readers who might not otherwise have become familiar with his works. Readers, as a rule, have neither the good taste nor the patience to enjoy poetry. They take certain names on trust; and if any particular writer of verse is pronounced to be the vogue, they get up his poems, as they would rush round an exhibition of pictures, so as to be able to talk about them. If, however, they find ready to their hand some of the best of a man's work, which they cannot pass by without confessing their own dulness, they will read it and be the better for it.

Another excellent use of selections is the classification they admit of. They serve the purpose of showing a particular phase of a poet. Each of these advantages belongs to this volume of selections from the writings of Mr. Alfred Austin. It may be said, without the smallest reflection upon his merits, that Mr. Austin is not a popular poet. He has never been blown into fame by the praises of an eloquent statesman, nor has he condescended to the art of self-advertisement. Lasting fame does not come by these means; but there can be no objection to its being hastened—in the interest of the public it is well that it should be hastened—by such samples and foretastes of good things as Mr. Watson has collected in this volume.

If the chief value of Mr. Watson's good offices consists in the wider knowledge of Mr. Austin as a poet which may result from them, scarcely less important is the service he renders in pointing out the distinguishing aims and character of Mr. Austin's poems. They are essentially English. They breathe the air of English rural life, and they breathe also the fine vigorous air of English patriotism. In each respect Mr. Austin strikes a note which is peculiarly his own, though his love of "country" in the two-fold sense is the same love that Shakspeare had, and is again the same love that Tennyson has expressed in some of the noblest passages of English verse. Tennyson, however, has not put it into lyric form with as much frequency or freedom as Mr. Austin. The latter revels in rural things. He is the veritable poet of the seasons, and especially is he the laureate of the spring. But English springs and English soil are significant to him of the national life:

"Yes, this is England, frank and fair:  
I tread its turf, I breathe its air,  
And catch from every stalwart lung  
The music of my mother tongue."

The selection Mr. Watson has made represents Mr. Austin in his characteristic dual phase. We have the praises of primroses and the praises of freedom, sung with the same heartiness, in the same exultant key; and one does not know which are best. This, in celebration of the early primroses, is certainly very lovely. It compares with nothing so well as with the exquisitely simple beauty of the flowers themselves:

"This, too, be your glory great,  
Primroses, you do not wait,  
As the other flowers do,  
For the Spring to smile on you,  
But with coming are content,  
Asking no encouragement.  
Ere the hardy crocus cleaves  
Sunny borders 'neath the eaves,  
Ere the thrush his song rehearse  
Sweeter than all poets' verse,  
Ere the early bleating lambs  
Cling like shadows to their dams,  
Ere the blackthorn breaks to white,  
Snowy-hooded anchorite;  
Out from every hedge you look,  
You are bright by every brook,  
Wearing for your sole defence  
Fearlessness of innocence.  
While the daffodils still waver,  
Ere the jonquil gets its savour,  
While the linnets yet but pair,  
You are fledged, and everywhere.  
Nought can daunt you, nought distress,  
Neither cold nor sunlessness.  
You, when Lent sleet flies apace,  
Look the tempest in the face;  
As descend the flakes more slow,  
From your eyelids shake the snow,  
And when all the clouds have flown,  
Meet the sun's smile with your own.  
Nothing ever makes you less  
Gracious to ungraciousness.  
March may bluster up and down,  
Pettish April sulk and frown;  
Closer to their skirts you cling,  
Coaxing Winter to be Spring."

Not since Shakspeare's

"Daffodils  
That come before the swallow dares, and take  
The winds of March with beauty"

has any poet given us a more charming bit of rustic verse than this.

GEORGE COTTERELL.

*Speeches Delivered in India, 1884-8.* By the Marquis of Dufferin and Ava. (John Murray.)

TAKE heed, says the Arabic proverb, lest thy tongue slit thy windpipe. For many months after his arrival in India, Lord Dufferin would seem to have laid this sage counsel to heart. Describing a visit to Poona, in November, 1886, when the Viceroy had been in office for nearly two years, Lady Dufferin naively observes in her Journal: "It is almost the first time since he came to India that D. has let himself speak out." Her ladyship was referring to a speech incorrectly headed in the present collection, "reply to an address from the Poona municipality." As a matter of fact, the reply to the municipality is not here printed, though it contained at least one notable observation. Among other things, his Excellency said:

"I believe one of the greatest needs at the present moment is in some measure to relieve the pressure upon the land, which is created by the rapidity with which the agricultural population is trenching on the means of its subsist-

ence, by finding employment for its redundant members in manufacturing, mechanical, and other cognate employments."

In a speech delivered two years later at Calcutta, the Viceroy referred at greater length to this most important question. While scouting the theory sometimes propounded, that the poorer classes in India live everywhere in a chronic state of semi-starvation, His Excellency did not hesitate to admit that in certain districts, inhabited by millions of people, "the means of sustenance provided by the soil are inadequate for the support of those who live upon it." The only remedies for this state of things, the speaker pointed out, are the expansion of manufacturing industries and emigration; and these are remedies which it is beyond the power of Government, by itself, to apply. Here we have an Indian grievance which the friends of India might espouse to some purpose, instead of preaching that democratic government is the one thing needful for the salvation of the country.

As a practical commentary on questions of the day in India, the Ex-Viceroy's public utterances are worthy of most careful study by all who are concerned in Indian politics, more especially by those who, while depending for their knowledge of the country on the testimony of others, nevertheless are often called upon to interfere in its destinies. There is hardly a single detail of Indian administration, domestic or foreign, on which Lord Dufferin has not spoken at one time or another, in spite of his conviction that as a rule it is undesirable for an Indian Viceroy to make speeches. And although on one occasion his Excellency pretended to speak, not as a viceroy, but rather as some intelligent traveller who had come to India for three months with the ingenious design of writing an encyclopædia about the government and people, the reader may detect everywhere, not only the statecraft acquired during a long and arduous service in almost every quarter of the world where British interests are implicated, but also abundant evidence of that intimate knowledge of Indian affairs which a viceroy must always possess even if he does not know how to use it. At the time of his resignation, as he reminded the *talukdars* of Oudh, Lord Dufferin was the oldest viceroy that had ever ruled in India; and certainly none before him could boast such a varied experience.

Besides speeches in India, the volume contains four delivered in England, including a remarkably outspoken one last year at the Mansion House. Never had Lord Dufferin allowed himself to speak more gravely on the Central Asian question:

"Any approach," he said, "of a great foreign military power towards the confines of India would entail on that country such an intolerable amount of expense, in the shape of additional fortifications and other measures of defence, as would become absolutely intolerable, and would be less preferable than any other alternative, however serious."

These are words which, though not marked by the speaker's usual felicity of diction, should never be forgotten.

STEPHEN WHEELER.

*Barnstaple and the Northern Part of Devonshire during the Great Civil War, 1642-1646.* By Richard W. Cotton. (Privately Printed.)

No feature of our great Civil War is more remarkable than the readiness with which the provinces and outlying districts of England responded to the pulsations or nervous discharges of the great centres of the contest. Until the present century no systematic attempt was made to illustrate the local phases of the conflict, and to show how dependent its great determining issues were on the minor events—the battles, sieges, &c., that took place in remote parts of the country. But the various societies and associations for the advance of antiquarian research now at work in almost every county in England have drawn attention to these less-known episodes in our history. Besides papers in the different Transactions, &c., independent monographs on the history of the Civil War in various localities have also been published. With all these antiquarian energies in full blast, it cannot now be argued, as it was by Mr. Merivale in his article on the "Memorials of the Civil War in the County of Devon," in the *Retrospective Review* (vol. xii.), that "the attempt at confining the attention to the limits of a particular district may claim the merit of originality."

Of the larger monographs dealing with the history of the Civil War in a particular district, Mr. Cotton's work on the progress of the conflict in Barnstaple and North Devon must be considered as holding a foremost place both for antiquarian research and for literary ability. The author tells us that he started with the intention of limiting its scope to Barnstaple, but was led eventually to extend it more or less to the whole of North Devon. His work proves sufficiently not only the need of the extension, but the author's ability to grapple with this larger aspect of the subject. Westward of a line drawn from Bristol through Taunton and Exeter to Plymouth, Barnstaple was in the seventeenth century, as it still continues to be, the most important centre in the West of England, both as a corporate town and as a seaport; and the record of its vicissitudes in the Civil War forms a narrative of considerable importance, not only to Devonians, but to all who are interested in the conflict. Nor are the incidents of the struggle in North Devon generally of less importance in their bearing on the final result. As Mr. Cotton observes in his preface (p. ix.):

"Two of the most graphically interesting and politically not least important battles of the whole war were fought within twenty-five miles of Barnstaple. The battle of Stratton, in which Cornishmen and Devonians were pitted against each other, resulted in the defeat of the parliamentary forces raised in Devonshire, and, by freeing Hopton's Cornish army, enabled him to combine with the Royalist main body, and thus conduced to the ascendancy which the king's cause attained in the second year of the war. The battle of Torrington, fought in this corner of Devonshire, and so lightly passed over by Clarendon, was practically fatal to the royal cause in the West—the only ground whereon at that late period of the struggle it had any chance of recovery."

No doubt all these subordinate incidents and features of the war find their due record in Mr. Gardiner's exhaustive work; but considerations of proportion and of space in a general history will always leave a margin for local antiquaries to bring together those details of the struggle which concern especially their own neighbourhood.

The narrative presented to us by Mr. Cotton is full of varied interest, which is further enhanced by a lucid arrangement of his materials, as well as by a graphic and attractive style. It not only gives a stirring account of the progress of the contest and of its vicissitudes (Barnstaple changed hands no less than four times during the struggle), but incidentally it throws no small light on the religious opinions and social usages of the people of North Devon in the seventeenth century. We are thus made aware that, excepting in cases where the rural population gravitated to the great Romanist or Royalist houses, the bulk of the people were on the side of the Parliament. This was still more the case with the small towns, which were centres of Puritan energy, both religious and political. An interesting illustration of this animus, and consequently of the prospects of the King's cause in the West of England, is furnished by the reception at South Molton of the Earl of Bath and his party to enforce the Commission of Array, September 15, 1642:

"The common sort of the towne fell in a great rage with the Maior and his company for giving licence that they should enter and swor that if they did attempt anything there or read their commission of Array, they would beate them all downe and kill them if they were all hanged for it: and thereupon betooke themselves to armes, both men, women and children, about the Crosse in the market place. I doe verily beleieve they were in number at least 1,000, some with musquets loaden, some with halberts and blacke Bills, some with clubs, some with pikes, some with dunge Evells, some with great poles; one I saw which had beat the calke (iron frame?) of a sive, and beat him outright and set him into a long staffe, the women had filled all the steps of the crosse with great stones and got up and sate on them, swearing if they did come there they would braine them. One thing which is worth the noting, a woman which is a butcher's wife came running with her lap-full of Rams hornes for to throw at them" (p. 68).

Mr. Cotton helps to explain what seems to have been even in those disturbed times an unusual exhibition of truculence by telling us that the population of the district round South Molton was "reputedly rough in character"; but with due abatement on this ground the spirit thus exemplified was manifested with less ferocity in other parts of Devon.

The above extract, which might easily be paralleled with other excerpts just as interesting, will serve to show that Mr. Cotton's work is as full of stirring incidents as it is of information. I can only regret that my space is too scanty to adduce further proofs of that fact, which those who read the book will easily verify for themselves.

His readers will also, I am certain, confirm my judgment that Mr. Cotton's book is a permanent and valuable addition to the history of his native county, by means of which he has, moreover, helped to elucidate

some of the minor aspects of our great national contest. His generous enterprise in undertaking the task cannot be sufficiently commended. Nor is this by any means the whole of the debt which those who are interested in English history and antiquarian research owe to his well-directed enthusiasm. He has gathered his facts with unsparing industry from every available source. Setting aside lesser centres of information, he has examined more than 3,000 articles, tracts, MSS. in the British Museum alone, and has himself explored the scene of every battle and skirmish recorded in his narrative. In short, he has treated his subject with the minute conscientiousness becoming a historian who is also a trained antiquary. It may perhaps seem a little ungrateful, but I cannot help the wish that with these rare qualities and aptitudes Mr. Cotton may find a still larger and more important field for their exercise. More than one department of historical and antiquarian research would be immeasurably benefited by the care and industry which he has now proved that he abundantly possesses. As he has expanded his purview from the town of Barnstaple so as to include all North Devon, so it may be hoped he may see fit to extend still further his historical scope both in space and time, so as to embrace a wider area of our country and history.

JOHN OWEN.

*Ancient Cures, Charms, and Usages of Ireland: Contributions to Irish Lore.*  
By Lady Wilde. (Ward & Downey.)

ANY book written by Lady Wilde is sure to be marked by graceful fancy, fervid eloquence, and intense love of her country. In the present work we find all these characteristics; but when one has said that, one has said most that is possible to say in its favour. It is to some extent a sequel to her former book, *Ancient Legends of Ireland*, and it is marked by just the same faults which deprived that publication of almost all value as a trustworthy treatise on folklore. Everything which real students most desire—mention of authorities, local touches, chronological and topographical details; anything that would render it possible to separate genuine ancient legend from modern invention or artistic embellishment—all these are either carelessly omitted or carefully suppressed.

It is most unfortunate that everyone of the writers who have dealt with Irish folk-lore should have treated it much in the same fashion. Lady Wilde only follows the example set by Crofton Croker, Lover, and the far greater Carleton. But for most of the others an excuse can be made which is not available in her case. From the novelists, pure and simple, we cannot expect scientific accuracy in dealing with legendary tales. It is quite in accordance with the fitness of things that the writer of fiction should alter and adapt to his purpose the traditions he uses; but with a professed collector of folk-lore such imaginative treatment of the old stories becomes almost a literary crime. And yet this mode of treatment seems now to be deliberately adopted and advocated by some writers. So much is

this the case that in a little collection of *Irish Fairy and Folk Tales*, published not long ago in the Camelot Classics (a charming little book, by the way, from the purely literary point of view), the editor goes out of his way to gibe at the honest folk-lorist who tells what he has actually heard, not what he thinks he might have heard, or what he thinks his audience would like to hear. The folk-lorists are treated as mere dull, prosaic people of no account, who "tabulate their tales in forms like grocers' bills." How much better it would be, we are led to suppose, to make the rude folk-lore the foundation of a pleasant literary sketch which will interest the reader, to do like Samuel Lover and Crofton Croker, who have, forsooth, "caught the very voice of the people, the very pulse of life"! Do not the advocates of the essentially vicious method thus defended see that the result of it will be to deprive us of any real folk-lore at all? We shall have a mass of pretty tales, of weird ghost stories, of quaintly humorous anecdotes more or less based upon ancient tradition; but it will be impossible to distinguish between the various ingredients of which they are composed—to say: This represents the actual legendary lore of the Irish folk; that is the product of the literary fancy of Croker, or Lover, or Lady Wilde. That the country whose folk-lore, if honestly transcribed, might be the most valuable as well as the most beautiful of any in Europe should thus be represented by a literary sham instead of a scientific reality is a very distinct misfortune. And the pity of it is that it is now almost too late to gather up the precious treasures which the imaginative writers have despised. The old legends are dying out, or are becoming adulterated with modern invention by the country people themselves. The time for securing them in their original purity is fast slipping away; many have been already lost beyond recovery. All the more reason to make an earnest appeal for the reverent handling of those that remain. There are, I believe, at present at least three workers engaged in the task of collecting the folk tales of Ireland—Mr. Douglas Hyde, Mr. David Fitzgerald, and Mr. W. Larminie. It is to be hoped that these writers will have the courage to avoid the evil example of their predecessors in the same field; and that as a result of their labours we shall at last have a *corpus* of genuine and unadulterated Irish folk-lore.

The most important part of Lady Wilde's book is not, however, the section which deals with folk-lore, but that which consists of essays on Irish history and literature. It is true that, if these essays were the production of some unknown author, one would feel inclined, having noticed the intense enthusiasm and powerful rhetorical style, to dismiss the opinions advanced therein as not fit for serious consideration. But Lady Wilde is well known in England as a representative of Irish literature, and she holds a high place in the estimation of her own countrymen. It is, therefore, a matter to be deplored that she should in the present volume give us teaching on Irish matters which, when it deals with facts, is generally inaccurate; when it deals with

principles, is mostly misleading. Her archaeology is crude beyond belief. The most ancient inhabitants of Ireland, she tells us, for example, were a race of pre-Adamic half-souled creatures, while the "Adamic" Kelts who succeeded them "belonged to a new creation, a higher humanity." One cannot help recommending to Lady Wilde a perusal of the valuable work on Celtic Ireland by her countrywoman, Mrs. Bryant.

Lady Wilde's references to history, even the history of her own time, are absolutely startling in their inaccuracy. She was a contemporary of the Young Ireland Party, and a valued contributor to the *Nation*; but it is almost inconceivable that anyone who knew the men who made that movement should describe Gavan Duffy as its Vergniaud, Meagher as its St. Just. To make any comparison between the French and Irish leaders more contrary to fact than these may seem difficult; but Lady Wilde is quite equal to the feat. It is actually enough to take away one's breath to find Isaac Butt—Butt at that time the Tory newspaper editor, the formal leader of the anti-national party in the Dublin corporation—described as the "Mirabeau of the Young Ireland Party."

The archaeology, history, and literary criticism in this volume are subordinate to a theory of nationality which is the keynote of the whole book. We find it in the studied antithesis between the Celt and the Saxon, the contrast between the Irish and English peoples, which is repeated in various forms in almost every page. An honest contrast of the characteristics of two nations in which justice is done to the merits and defects of both may be of great value. Sir Mountstuart Grant-Duff has well said that the publication of Mr. Hamerton's *French and English* amounted to a real political good action. But there is another kind of contrast which is the opposite of a good action, whether political or otherwise. How familiar are Irishmen with the young orator who treats us to endless variations on the theme of "Erin and Virtue"—Erin and courage, intellect, art, religion, and everything else that is good; "the Saxon and Guilt"—greed, stupidity, mammon-worship, and every other imaginable form of vice. The "anti-Irish Irishman" is bad enough, but surely he is not so entirely irritating as this foolish creature! And the countenance which Lady Wilde gives to such rhodomontade is not likely to abate the nuisance. The "stolid Saxons" (the collocation is almost as familiar as the "well-greaved Achaeans"), with their "plethoric prosperity and self-centered egotism" are "apathetic and dull-brained." "It is evident that nature made them for a destiny of inferiority—for a servile race." Their religion is "without art or beauty, or ritual, or symbol, or reverence"; but for that very reason it is, of course, all the more "suited to the dogged self-asserting egotism of the English." With them "self is the only motive power; greed of land, greed of wealth, the only aim; the lust of gold everywhere, the love of God nowhere." The Celts, on the other hand, are "made for warriors and orators"; they are "made for religion and art." "Nationality, this dream



of an ideal future, illumines their poetry and oratory, their music and song, with a vague splendour of passion and pathos." "They live on dreams and prayers." "The Celt is the artist and poet of the world."

Lady Wilde has certainly a great gift of rhetoric, and "the number of adjectives she knows" is almost appalling to the ordinary person; but what on earth does all this eloquence mean? To say that the average Irish peasant has a more poetic nature than the ordinary English yokel is an absolute truism to any who have known both Pat and Hodge. To say that a nation which has produced the greatest poets of the world is essentially unpoetic, while a country which has had in historic times hardly any poet who stands high even in the second rank is pre-eminently a nation of poets—such judgment as this is so obvious a contradiction of truth that it does not even assume the merits of a paradox. If the comparison of the whole body of English literature with that of Ireland be thought unfair, take the writers of both countries at the present time. Perhaps the Irish man of letters best known in England nowadays is Mr. Justin McCarthy. He is not remarkable for any prejudice against his own country. What does he say on this matter? He tells us in a recent article that among Celtic Irishmen there is at the present time no one who is in the first class as poet, novelist, dramatist, or musician. But it is very easy on this point to refute Lady Wilde out of her mouth. When making such very strong statements as those mentioned above, she would have been wiser if she had contented herself with these glowing but vague generalisations and avoided particular instances. Unfortunately for her own position, she does give specific examples of the height to which Celtic genius soars at the present day. Dr. J. F. Waller, she tell us, is "the sweetest living lyrist of Ireland"; Mr. T. D. Sullivan is "the most ardent and powerful of living Irish poets." To one who looks at such matters as an ordinary critic, dispensing with the aid of patriotic green spectacles, Dr. Waller appears as a melodious versifier of something more than average ability, Mr. T. D. Sullivan as a spirited singer of rattling ballads, humorous and effective political squibs. To describe these two gentlemen as the greatest of Irish poets is to make a plain confession that the nation of poets is in poetry infinitely inferior to the dull-brained, prosaic, "stolid Saxon." It is to be hoped, however, that very few critics would accept this singular selection of the representative poets of a country which has but recently lost Ferguson and Allingham, and which still can show (not to speak of others) Aubrey de Vere. Indeed, one "Speranza," of whom Lady Wilde possibly has heard, would be considered by many to rank distinctly higher among contemporary Irish writers of verse than either of those whom she has singled out for admiration. Not only is the relative position which Lady Wilde ascribes to the two races incorrect, if tried by the test of present writers, but it is in some ways curiously the reverse of true. Among Irish writers it is the Protestant Anglo-Irishmen, not the Catholic

Celts, who take the first place in intellect, as Mr. McCarthy—himself a Catholic and a Celt—with admirable candour points out. And it is not in the domains in which the imagination is supreme—in fiction, music, and song—that Irishmen just now excel; but in the more prosaic fields of history and criticism. Mr. Lecky stands in the first rank of historians; Mr. Stopford Brooke and Prof. Dowden are the first among those who write the history of English literature. Some sayings of the latter of these on the subject under discussion seem to me full of wise teaching for many impulsive young Irishmen, who do not need to imitate the petition of their Scotch brother that Providence would send him a good conceit of himself. Prof. Dowden quotes from a popular Irish biography a passage (much in the style of Lady Wilde, by the way) which concludes, "Not even Greece, prolific as she was in sages and heroes, can boast such a lengthy bead-roll as Ireland can of names worthy of the immortality of history," and comments upon it thus:—

"We should be far better patriots if, instead of singing paeans about Irish genius, we were to set ourselves to correct some of the defects of Irish intellect. Let an Irish poet teach his countrymen to write a song free from rhetoric, free from false imagery, free from tinsel, and with thoroughly sound workmanship in the matter of verse, and he will have done a good and a needful thing. . . . We cannot create a school of Irish men of genius—poets are born, not made—but what we can do is this: we can try to secure for Ireland the advantage of possessing a school of honest and skilled craftsmen in literature. But of this school of craftsmen now and again a man of genius may arise strong and sane because he has sprung from a race of intelligent and patient workmen and because he feels their influence surrounding him."

The bane of criticism in things Irish has mostly been that it has been founded not on intrinsic merit but on racial, religious, or political considerations. Irish critics have been apt to ask concerning a writer "Is he English or Irish? Is he Celtic or Saxon? Is he Catholic or Protestant? Is he Nationalist or West Briton," not "Is he an honest, good, and true workman?" Sir C. Gavan Duffy tells somewhere of an Irish reporter who was asked how it was he always managed to give the exact numbers of the persons present at large meetings. His method was the simplest thing in the world: he used to give a rough guess at the number round him; if they were his opponents he divided his estimate by four; if friends, he multiplied it by ten. A somewhat similar manner of computation has not been unfrequent with Irish critics in estimating the merits of friends and foes. The mention of Sir C. Gavan Duffy, however, reminds one that the charge of unfaithful criticism could not have been made against the brilliant band of Young Irelanders, of which he is the most distinguished survivor. To take one instance out of many, that John Mitchel should have reviewed Carlyle's "Cromwell" in the *Nation* in such a manner as to draw praises from the author, who was of all men most difficult to please, is a fact which speaks volumes for the absolute fairness of the Young Ireland Party. They were said

to have "brought back a soul into Ireland." They certainly did produce not only a revival of Irish patriotic feeling but a renaissance of Irish literature. They were rigidly just, if not unduly severe, in criticising the literary shortcomings of their own party, and they set an example of candour and courtesy in their estimates of opponents. It is a saddening thing that we seem to have fallen far below their standard. To restore it should be the aim of any Irishman who wishes that his opinion on Irish literature should be worth the paper it is written on.

PERCY MYLES.

#### NEW NOVELS.

*The Criton Hunt Mystery.* By Mrs. Robert Jocelyn. In 3 vols. (Hurst & Blackett.)

*Sapphira.* By Sarah Tytler. In 2 vols. (Ward & Downey.)

*Jabez Easterbrook.* By Joseph Hocking. (Ward, Lock & Co.)

*Perfervid.* By John Davidson. (Ward & Downey.)

*The Gentleman who Vanished.* By Fergus Hume. (White.)

*In Crime's Disguise.* By F. C. Milford. (Trischler.)

*Dr. Rollison's Dilemma.* By L. E. Tideman. (Simpkin, Marshall & Co.)

*The Witness Box.* By Veva and Collis Karsland. (Trischler.)

THERE is a good deal of hunt and but little mystery in Mrs. Jocelyn's new story. But the mystery is on the whole the more enjoyable element in it. Two spirited young girls, Lady Helen and Lady Marcia Criton, have each a fortune of £700,000, and have the conventional prettiness to be found in novels; thus the younger has "a soft peachy skin, very fair, fluffy hair, large blue eyes, *nez retroussé*, and a mouth that was perfect in repose, and still more perfect when smiling, and surrounded by curving little dimples." Partly owing to family troubles and quarrels, and partly in a spirit of fun and a desire for adventure, the girls, on the initiative of Helen, the elder, transform themselves into the Misses Jones, and adopt, as their step-mother their maid, Mrs. Jones, who has a weakness for dropping both her "h's" and "my lady" at the most inconvenient moments. They have much difficulty, but also get much amusement, in coaching Mrs. Jones in her part. To make matters worse, they set up their establishment, which is one of a very "sporting" and comfortable sort, in the neighbourhood of their cousins, Lord Clarenby, and his brother Robert Criton. It is quite unnecessary to say that the two young men fall in love with the two young women, although it may be necessary to add that they do not prosper equally well in courtship. Helen and Marcia hide a good number of things, but they cannot conceal from their cousins' mother the resemblance of their voices to that of her daughter. So the games of cross-purposes in this book are practically innumerable, but they are played out carefully to the end. It almost goes without saying

that horses—and one wild horse in particular—occupy prominent positions in *The Criton Hunt Mystery*. Ordinary readers who think that ample justice has already been done to hunting and its accompaniments in fiction will perhaps wish that there had been less about them in Mrs. Jocelyn's new story. In that case, it might easily have been kept to two-thirds of its present dimensions. But it is a wholesome, enjoyable, well-written novel all the same.

*Sapphira* is one of the weakest novels its author has written; and the leading incident in it, the flight of a family to France, owing to the misdeeds of one of the parents, recalls Mrs. Oliphant's short story, *The Fugitives*. After all, there is no sufficient reason why poor Mrs. Baldwin should be nicknamed Sapphira, since, though she does conceal the manner in which her husband died, she gains nothing by her deceit. The characters of the young Baldwins—Agnes, with her over intense feelings and her literary ambitions, the more practical and girlish Georgie, and their brother Pat, the doctor—are sufficiently well sketched and act admirably as foils to each other. Yet the marriages which are dashed off at the end, especially that of Agnes, spoil the effect of the story, which seems to have been far too hurriedly written.

There is a superabundance of Meredithian cleverness—of the cleverness of Mr. Meredith when in his *Shaving of Shagpat* mood—in Mr. Davidson's extravaganza of *Perfervid*; but it gives no evidence of its author's capacity to write such a book as *Richard Fevrel* or even *Evan Harrington*. There is a method, and even a little philosophy, in the fooling of Ninian Jamieson and his clown and tool Cosmo Mortimer; and some of the scenes are high-class farce. There is besides something more than a touch of pathos in the action of Marjorie Morton, who unites her fortunes to those of Ninian when he has lost his provostship, is bankrupt, and is reduced from his dreams of royalty to keeping a grocer's shop. The second story in Mr. Davidson's volume, *The Pilgrimage of Strong soul and Sauders Elshander*, is the better, more natural, and more intelligible of the two. The playing of the two boys at "The Pilgrim's Progress" reminds one not a little of Mr. George MacDonald. But Mr. Davidson's humour is far richer and more refined than Mr. MacDonald's, and he has indisputably the gift of style. It is plain that the author of *Perfervid* is a man of great and varied capacity, and that he has read and reflected infinitely more than the majority of writers of fiction, even of fiction that is a good deal better than the common. But he must beware lest he cultivate the fantastic to the prejudice of the real.

Undoubtedly *Jabez Easterbrook* is what it professes to be, "a religious novel." But it is much more; it is a story of a wide human interest and strong human passion. Jabez Easterbrook settles in the village of Heathertown as Wesleyan minister. He "was intelligent yet bigoted, sympathetic yet narrow; while the people among whom he had come to labour were rugged yet honest, settled in their opinions, but at the same time possessed of a large amount of common

sense." He is introduced to Margaret Ashton, the daughter of the leading member of his congregation—a girl who, although only nineteen, has read Darwin, Comte, Emerson, and Spinoza, and whose creed is, therefore, very unlike Easterbrook's. The two influence each other's faith, and are, of course, ultimately married. Easterbrook has difficulties of various kinds to contend with. He has to vindicate his physical no less than his intellectual superiority over the rough natures he is thrown among. He outgrows his faith, and has to resign his pastorate in consequence; finally he starts a Free Church of his own. Although it is not based on *Robert Elsmere*, and can hardly be said even to suggest that work, *Jabez Easterbrook* is well and earnestly written, and is far above the average of the class of fiction to which it ostensibly belongs.

It is evident from *The Gentleman who Vanished* that Mr. Fergus Hume ought, as a novelist in search of characters, to leave this country and return to Australia. There is nothing specially original or very attractive about the plot of this story. Young men who have got into trouble have ere now sold themselves to the Devil; and this is in effect what Adrian Lancaster does when, having apparently murdered Philip Trevanna with a decanter containing such brandy as he has not himself consumed, he exchanges bodies with that wicked old scoundrel Dr. Michael Roversmire. It was a very foolish and quite unnecessary step for Lancaster to take, since, of course, Trevanna is not murdered. It seems strange, too, that he did not at a much earlier period in the story think of his final escape from his quandary, by committing suicide as Roversmire, and coming back to life and Olive Maunders. Altogether, the farcical bulks much more largely than the true supernatural in *The Gentleman who Vanished*; and the improbability of the story is not sufficiently relieved even by the man-of-the-worldly sagacity of Teddy Rudall, and the treachery and bad spelling of Roversmire's servant, Dentham.

In *Crime's Disguise* is well stocked with Irish crime, murder, personal revenge, dramatic success, and exciting passages of all kinds; and yet at the last we find ourselves, "on a glorious Italian morning, in that smartest of schooners, the *Almira*, ramping along through the clear waters of the Mediterranean," while

"William Escott, leaning on the weather-rail, is greedily drinking in the glorious, invigorating, ozone-laden air, and feasting his eyes on the ever-changing beauties of the scene around, while beside him stands Cecil Ravenscourt, eyeing him with the sort of gratification you may see on the features of a hospitable host as he notes his favoured guest's appreciation of '74 Perrier Jouet.'"

There is a melodramatic full-bloodedness about both the crime and the love of *In Crime's Disguise*—it takes a page to describe one or two of the charms of Lucy Escott—which will no doubt secure for it a reading constituency. The plot by which Wilfrid Sullivan is converted first into William Ffrench and then into William Escott is well constructed; and there could hardly be two more thorough-paced scoundrels, even of the Irish-American breed, than Thomas

Atherton and John Washington Simmonds. Yet one sighs for a little open air, and sunshine, and rest, after so much blood, blue fire, and strain. This, however, the author does not even attempt to supply.

The heroine of Mr. Tiddemann's more than sufficiently sensational story looks like an old acquaintance. Surely this is not the first time that one has come across a charming and loveable wife, who is used as a decoy by an unscrupulous scoundrel of a husband. Lois, the victim of Carlo Almieri, is certainly neither prettier, nor better, than most of her class. She is undoubtedly, however, placed in specially difficult and compromising situations. She is perpetually thrown into the company of a man who is her all too chivalrous lover, and with whom her husband would be only too glad if she would hopelessly entangle herself. It is rather singular, however, that such an accomplished and wideawake villain as Almieri does not make an earlier discovery of and swoop down upon his wife's second, more passionate, and perhaps, therefore, more successful lover, who has the great advantage of being, against his will, her medical attendant. All turns out well, indeed; for Henderson, the more pure minded of Lois's admirers, conveniently pistols her husband and then dies himself. The plot, though in some respects conventional, is yet coherent throughout. Old Mrs. Askew, who looks after the household and the virtue of her medical master—and seems to have enough to do—is a very good and consistent sketch. *The Traitor Doubt*, which is included in the same volume as *Dr. Rollison's Dilemma*, is rather weak, confused, and unsatisfactory.

*The Witness Box* is, as its name and the sensational picture on the title-page sufficiently indicate, a detective story, written in the style, and with a good deal of the special power, of Mr. Fergus Hume. The central incident, however, has the merit (?) of originality. The murder of Mr. A. B. C. in the railway carriage is committed not by any of the reasonably "likely" persons who are arrested or shadowed in connexion with it, but by the detective who is afterwards engaged in tracing the crime home to its perpetrator. It will be hardly possible to improve on this idea, unless, indeed, by causing a particular murder to be committed by the judge or the foreman of the jury engaged in a trial of an innocent man overwhelmed by circumstantial evidence. Even Duncan Knabb is only exposed through the practically supernatural agency of the phonograph. There is an abundance of stir in the book, for every one in it, from the detective upwards, has at least one love affair on hand. All, however, ends in match-making and babies. Apart from the detective business, *The Witness Box* is a decidedly commonplace story of the "bread-and-cheese-and-kisses" order, in spite of the romance of Hugh Merton and Nita Beringer. But the commonplace is good.

WILLIAM WALLACE.

## SOME VOLUMES OF GERMAN NEW TESTAMENT CRITICISM.

*Der erste Brief Paulian Timotheus.* Auf's Neue untersucht und ausgelegt von Heinrich Koelling. Zwei Theile. (Berlin: Rother. London: Kegan Paul & Co.) The authenticity of the Epistles to Timothy and Titus was first impugned by Schleiermacher in his *Kritisches Sendschreiben* (1807). Critical scholars like Baur, Hilgenfeld, and Credner followed the line of argument laid down in that work and accepted the conclusions at which its author had arrived. The two chief objections to the Pauline origin of these Epistles—that their diction is different from that of the undoubtedly authentic books of the Apostle; and that there is no time in the life of St. Paul, as recorded in the Acts, into which the Epistles seem to fit—have been brought forward with great learning and ability in the latest commentary (1880) by Prof. Holtzmann. The author has in the book before us, the second part of which has recently appeared, examined these objections with equal industry and acumen, and, while admitting their partial truth, he has drawn from them just the opposite conclusion—in favour of the authenticity of the Pastoral Epistles. The student who peruses both works will be fully acquainted with all the arguments urged on either side in this controversy. In a very instructive table (p. 59), the author shows that, of the 1959 *ἄρτι λεγόμενα* found in the New Testament, the largest percentage belongs to the 2 Epistle of St. Peter, the Pastoral Epistles, and St. Jude; that Philippians and Colossians are richer in terms occurring only once than 1 Corinthians and Romans; and these again richer than Thessalonians and Galatians. Pastor Koelling agrees with Dr. Holtzmann that 1 Timothy has about seventy-four words peculiar to itself. It is not the number, however—as he justly remarks—but the quality of the terms which must be taken into account. The use of words common among profane authors like *αἰδώς*, *καταλέγω*, *ἀνδροφόνος*, *διατροφή*, &c., in this Epistle may be merely accidental (pp. 66-78). Of the others, a considerable number are general, technical, and scientific terms, like *ἀντίδοσις*, *ἀπείραντος*, *ἐντρέφω*, *μετάληψις*, *πρόκριμα*, all but twelve occurring in Plato. Among these latter we find words characteristic of the Apostle, like *ἀντιλutron* ii. 6—*διαλογος* iii. 8—*ἐδραϊώμα* v. 10—*ὑπερπελεονδίζω* i. 14. The language which men of culture and learning employ among each other has many terms and idioms of its own, as the author aptly remarks (pp. 44 *sq.*); and Schleiermacher himself used quite a different style when he addressed de Wette or Friedrich von Raumer than when he wrote to his wife or Eleonore G. In the same way the Apostle made use more frequently of scientific expressions in the Epistles to Timothy and Titus than in those sent to the large congregations of Corinth and Rome. It would not, however, be possible to infer from the latter Epistles that their author was ignorant of the use of such terms. In Romans we find *χρησις*—*πλάσμα*—*χηματισμός*; in Corinthians *σύμφωνος* and *διαίρεσις*. Nor can there be any doubt that St. Paul obtained that learning, when a youth, at Tarsus, which was at his time (*cf.* Strabo, 14, 672 *sq.*), together with Athens and Alexandria, one of the great seats of letters and philosophy, and from which went forth grammarians like Protagoras, who is mentioned in Plutarch's table-talk, and rhetoricians like Apollonius of Tyana. As to the time at which the Epistles were written, the author maintains (p. 226 *sq.*) that they must have been despatched in the spring of the year 57 A.D. The Apostle, after his long stay at Ephesus, purposed, on his third journey, to travel through Macedonia and Achaia (Acts xix. 21, 22), and he sent Timotheus

and Erastus in advance (*cf.* 1 Cor. iv. 17 and 19): "I sent Timothy, my beloved child," and "I will come soon myself." The news, however, which St. Paul received of the dissensions at Corinth induced him to change his plans and to visit that city sooner than he had intended. This change of plans accounts for the length of the instructions given in the Epistles, which seems excessive, considering the short time that Timothy was absent. The main objection to this theory is that offered by 1 Tim. i. 3; and Otto's interpretation of this passage, which is adopted by the author—according to which Paul remained at Ephesus, and Timothy journeyed to Macedonia—does not appear to us convincing. The third part of Volume I., which deals with the traditions of the Pastoral Epistles found in the documents of the Early Church, is not equal to the first two parts. It would have been of great interest to compare the language of the Epistles to Timothy with that of the early Fathers, with Clement and Barnabas, and the Apostles' Teaching. As regards i. 9, "the law is not made for the righteous," we do not agree with the author (vol. ii. p. 36), that St. Paul referred to the Decalogue; he evidently used the term "law" in the universal and generic sense. On the whole, Pastor Koelling's commentary is a thoroughly able and exhaustive reply on behalf of the conservative school to the attack which has been made from the liberal side on the authenticity of the Pastoral Epistles.

*Der Galaterbrief nach seiner Echtheit.* Untersucht von Rudolf Steck. (Berlin: Reimer; London: Kegan Paul & Co.) All schools of theological thought have agreed in regarding as almost an offence any attempt at impugning the authenticity of the first four Pauline Epistles. And the author, as appears from the introduction to his work, is conscious that he will not altogether escape that censure which Bruno Bauer and lately A. Loman have incurred when arguing that the Epistles to the Romans, Corinthians, and Galatians are spurious documents, dating from the second century. It is with evident reluctance that Prof. Steck publishes the results to which his investigations have led him; and, considerable as is the learning which he exhibits, few scholars will, we believe, be reconciled to a book which to them must appear to run counter to the ordinarily received laws of historical criticism. It cannot be said that the work, thorough as it is, contains anything new, or that its statements derive especial force from the manner in which they are brought forward. The arguments by which the author endeavours to show that the earliest writing which quotes Pauline Epistles, the first Epistle of Clement—a letter sent by the Church of Rome to the Church of Corinth during the reign of Domitian—was composed as late as 140 A.D. (pp. 294-308) will hardly appear convincing; still less his assertion (pp. 308 *sq.*) that the Epistle of Clement must have followed the Epistles to the Corinthians within a few years, because they both deal with exactly the same questions, and show that the state of affairs had not changed in the Greek city during the time that these various letters were written. But the Pauline Epistles evidently refer to factions which arose immediately after the founding of the Church at Corinth; *cf.* 1 Cor. iii. 6: "I planted, Apollos watered; but God gave the increase." Again, verse 10: "As a wise master builder I laid a foundation." Further, iii. 1: "As babes in Christ I fed you with milk." Clement, on the other hand, rebukes the younger members of the congregation for their want of obedience to their elders (chap. xlvii.).

"Formerly," he says, "ye were subject to those that presided over you (i.); now the foolish have risen against the wise, and the young men against the elders (iii.). The apostles ordained throughout

the cities in which they preached bishops and deacons (xlii.), and happy are the elders (bishops) who have completed their life's journey; for they need fear no more, being removed from their rightful place by young men (xlv.)."

It is certain that those who had heard the "Epistle of the blessed Saul" (xlvii.) had passed away; and that the lifetime of one generation intervened between the Epistles of Paul and the Epistle of Clement to the Corinthians. Equally unsatisfactory is the manner in which the questions connected with the canon of Marcion are treated. The ingenious heretic who first conceived the idea of forming a New Testament by collecting the writings of the Apostles admitted into his volume the Gospel according to St. Luke and ten Epistles of St. Paul. First among these he placed Galatians; and he rejected Timothy and Titus. Marcion arrived at Rome about 140 A.D. Having assigned Galatians to that date, Prof. Steck is obliged to place Timothy and Titus at a time after Marcion; and according to him, Tertullian made the ludicrous mistake of taunting the heretic (*adv. Marc.* v. 21) with the rejection of two Epistles which had not been written when he lived! The further questions—as to how Marcion could possibly mistake for genuine Ephesians, composed according to the author's theory during the very year that he was making his canon; and, again, whether he did not receive the writings of which it consisted, at least some of them, from his teacher Cerdon, who flourished 130-140—are not even touched upon. That St. Paul refers to the words of Jesus, and sometimes repeats the expressions which his Lord had used, is evident from passages like Rom. xiii. 8-10; 1 Cor. vii. 10; xiii. 2 ("removing of mountains"). But the whole problem whether he obtained his information from oral tradition, or from memoirs other than our canonical Gospels, is settled by the remark (p. 168) that Corinthians drew upon Matthew and Luke, and is consequently later than the Synoptists, which themselves date from the commencement of the second century. Altogether the work of Prof. Steck will not, we believe, alter the opinion which the various schools of theological thought have formed on the origin of the four chief Epistles of the New Testament.

*Die Geschichte der Auferweckung des Lazarus.* Von F. L. Steimmeyer. (Berlin: Wiegandt und Grieben; London: Kegan Paul & Co.) This is the third of a series of contributions which the author is making to the elucidation of the most important chapters of the Gospel according to St. John. The first two books on the high-priestly prayer (chap. xvii.) and on the conversation with the Samaritan woman were noticed in the ACADEMY, May 19 and August 5, 1888; and the next number of the series will treat of the interview with Nicodemus. The present book possesses all the merits which we noticed in the earlier parts—grace and clearness of style, as well as great dexterity in the treatment of the details of the story. All the various points which are brought out in the course of the investigation are summarised under one leading thought. The purpose which St. John had before his mind when he narrated the resurrection of Lazarus, and which, "like a beacon-light, shines through darkness"—as the author puts it (p. 24)—"was to record an event in which, through the sickness and death of man, the glory of God was revealed by Him who is the resurrection and the life to them that believe." The greatest miracle which Jesus performed must be regarded under a threefold aspect—as the work of a friend, as the deed of the Son, and as an heritage left to all the faithful. As at Nain, sympathy with the widow whose only son was carried to the grave, so here at Bethany, "human love" to the brother of Martha and Mary was the motive of

the act. The difficulty of bringing the account of these acts, or of the whole course of events previous to the Passion Week given by the Synoptists, into agreement with that offered by St. John is by no means underrated by the author. He justly discards the explanations offered by apologetic writers, who endeavour to harmonise the two accounts by saying that St. Matthew and St. Luke restricted themselves in their biographies of Jesus to the north country of Galilee, and that they omitted a miracle which was wrought in the immediate vicinity of Jerusalem; or else—as Hengstenberg maintained—that they agreed to leave the record of a deed which revealed the very depths of divine love and power to the disciple who had reclined on Jesus's bosom. He points out all the bearings which, according to St. John, the events of Bethany had on those at Jerusalem; the deliberations of "the chief priests and Pharisees in council," as well as the rejoicings of the crowd on "Palm Sunday," were the immediate consequences of the former; and the death of Jesus seems to follow in a natural manner the resurrection of Lazarus. Quite different, according to St. Matthew xvii. 6 sq. and St. Mark xiv. 3 sq., is the connexion between the supper in the house of Simon the leper in Bethany and the council of the chief priests at Jerusalem. It was the aim of St. John, so the author states, to show in his Gospel the dual action of the principles of light and darkness; as in chaps. v. and ix., so here, a work of love, a revelation of light, is immediately followed by an ebullition of hatred, a manifestation of darkness. Dr. Steinmeyer goes, however, too far, when, in his endeavour to display the greatness of that work, he compares the motive on the part of the Father in raising the Son to the motive of the Son in raising Lazarus. Again, the small family consisting of a brother and two sisters, whose hospitable roof had so often given shelter to Jesus, can hardly be called a "type of the brotherhood of the Church" here on earth.

#### NOTES AND NEWS.

MESSRS. ISBISTER & Co. will publish in November a volume containing the series of Old Testament studies which Mr. Gladstone has been contributing to *Good Words* under the title "The Impregnable Rock of Holy Scripture."

ONE of the events of the publishing season will be a new drama by Henrik Ibsen, who has given to Mr. Edmund Gosse his entire English and American rights. Mr. William Heinemann has made arrangements with Mr. Gosse to issue an English version in London on the day that the original appears in Copenhagen.

MR. WILLIAM HEINEMANN will publish in November a short story by Count Tolstoi, dealing with the early Christians and drawing a parallel between Pagan and Christian marriages. The English title will be "Work while ye have the Light," and the Russian original is said to have been suppressed by the censor prior to publication.

MESSRS. EYRE & SPOTTISWOODE will shortly publish a Glossary of Bible Words, by the Rev. A. L. Mayhew, with illustrative passages, selected as far as possible from the earlier English Versions of the Bible, with the purpose of indicating the source of the Biblical expressions found in the Authorised Version.

*Five Years with the Congo Cannibals*, the publication of which, by special arrangement with Mr. H. M. Stanley is delayed until October 15, is the first attempt at describing the domestic and daily life of the savages of the far interior of Western Equatorial Africa. The work is the result of five years spent in their

midst by Mr. Herbert Ward, one of the survivors of Stanley's ill-fated rear guard, who had previously been in the service of the Congo State from 1884 to 1887. The numerous illustrations are reproduced from Mr. Ward's own drawings and photographs. The book will be published by Messrs. Chatto & Windus.

WE hear that Mr. H. B. Wheatley's new edition of Cunningham's *Handbook of London* will be published by Mr. John Murray in October. The late Thomas Thorne did a good deal of work at the book, but left it unfinished at his death. The index will contain nearly ten thousand entries.

MR. T. FISHER UNWIN will shortly publish in the Cameo Series a volume of *Lyrics*, by Mme. Darmesteter (Mary Robinson), containing selections from her previous works, as well as some new poems.

THE *Collectanea Cornubiensia*, by George Clement Boase, one of the joint-authors of the *Bibliotheca Cornubiensis*, is now in the hands of the binder. This work contains biographical and topographical notes relating to Cornwall, the biographical notes referring to many families, forming complete pedigrees. In the volume are also given copies of two MSS., with illustrative notes: 1. "The Journal of the Mayor of Penzance, 1816-1817," a curious document, illustrating the state of society at that period; 2. "The Journal of Mr. Richard Edmond's when taking his Sons to the College of St. Pol de Léon," an account of a place where many Cornish boys were educated. The impression of the *Collectanea* is limited to one hundred and thirty copies, being chiefly intended for persons interested in the western county.

MESSRS. SWAN SONNENSCHN & Co. will publish shortly, in their "Social Science Series," a description of the New York State Reformatory at Elmira, by Mr. Alexander Winter. The book will describe the life at the reformatory, and the methods employed in this interesting sociological experiment, which endeavours to translate into practice the most advanced penological theories of the day. Mr. Havelock Ellis is writing a preface to the book.

THE publication of *London City* will be slightly delayed, owing to the artist, Mr. William Luker, having increased the number of illustrations from the 250 promised in the prospectus to nearly 300. Among them will be a drawing of the old garden at the back of No. 4, Crosby-square, notable for its fine trees and fountain.

*Through Magic Glasses* is the title of a new work from the pen of Arabella B. Buckley (Mrs. Fisher), which Mr. Stanford has nearly ready for publication. It will be a sequel to the same author's "Fairland of Science," now in its twenty-third thousand, and will have numerous illustrations.

A NEW edition of *A Mariage de Convenance* will appear immediately in Mr. T. Fisher Unwin's "Novel Series." The same publisher will produce shortly *Everyday Miracles*, by Bedford Pollard. The common objects of the world are glorified in this book by the light of science, but without technical phraseology.

ANOTHER reply to Prof. Drummond's *Spiritual Law in the Natural World*, by Mr. Edmund Swift, is announced for immediate publication by Mr. Elliot Stock.

MESSRS. BICKERS & SON will publish shortly: *True Catholicity, or, Cramped Conformity?* a few Thoughts and Suggestions for Members of the Anglican Communion, by the Rev. Georges Venables; *The Autocrat in the Green Room*: with a Play after "Othello," by William Spink; *A Play and XV. Sonnets*, by Geo. Herbert

Kersley; *Sacred and Shaksperian Affinities*: being Analogies between the Writings of the Psalmist and of Shakspeare, by Charles Alfred Swinburne.

THE Rev. A. R. Maddison, one of the Priest-Vicars of Lincoln Minster, is just going to print the second volume of his *Calendar of Wills in the Lincoln District Probate Registry*. It will run from 1600 to 1617 A.D.

A TABLET with the following inscription has been placed on the wall of the little church of Llantysilio, near Llangollen:—"In memory of Robert Browning, poet, born 1812, died 1889, who worshipped in this church ten weeks in autumn, 1886; by his friend, Helen Faucit Martin."

IN the Saturday and Sunday issues of the *Journal des Débats* are appearing a series of essays by M. Paul Desjardins, entitled "Les Campagnons de la Vie Nouvelle." The first and second of these dealt with Mme. James Darmesteter (Mary Robinson). The collections of her poems entitled "An Italian Garden" and "The New Arcadia" are criticised with enthusiasm. The writer concludes:

"Son rêve est donc un rêve de pleine santé de personne parfaitement lucide. Là, au fond d'elle-même, où nous avons enfin pénétré, règne en effet, l'harmonie, l'assurance, prête à agir, et le courage. Nous avons retrouvé la vaillante petite abeille d'Attique ou de Florence."

M. Desjardins's last critique was on the poetry and personality of Mr. and Mrs. Robert Browning.

IN the *Theologische Jahresbericht* for 1889 there is an analysis of Prof. Max Müller's first volume of Gifford Lectures. It is said to be the object of these lectures to show how the deities of the "shadow" and the storm-wind are gradually developed into supreme deities. Can "shadow" be meant as a translation of "sky," and can "sky" have been derived from *skai*?

#### FORTHCOMING MAGAZINES.

AMONG the contents of the forthcoming number of *Mind* (completing its fifteenth year) will be articles by Mr. Herbert Spencer on the "Origin of Music," in reply to Darwin and the late Edmund Gurney; and by Mr. James Sully on "Mental Elaboration."

THE forthcoming number of the *Asiatic Quarterly Review* will contain—in addition to the articles mentioned in the ACADEMY of last week—an examination of "The Conception of a Future Life among the Semitic Races," by Prof. E. Montet, of Geneva, in which he concludes in favour of a Greek origin for this belief; also "China: Its Social Organisation and State Economy," by General Tsheng-ki-tong; "The Rise and Fall of the Arab Dominion," by Prof. H. A. Salmoné; "The Non-Christian View of Missionary Failure," by a veteran missionary, who speaks in turn through the mouths of a Muhammadan, a Hindu, and a Buddhist; and "Child Marriage and Enforced Widowhood in India," by a Brahman official, protesting against the recent agitation

"to remove the Himalaya of Hindu society into the British channel by such legislation as raising the age for the legal protection of women by one year, or presuming that husbands who leave property by will to their widows do so on the understanding that they will re-marry."

THE October number of the *English Illustrated Magazine*, commencing the eighth volume, opens with a long poem by Mr. Swinburne, entitled "An Autumn Vision." The frontispiece is a wood-engraving, by H. Gedon, of Bellini's portrait of the Doge Loredano in the National Gallery. Among the other contents



are—"The Vicar of Wakefield and its Illustrators," by Mr. Austin Dobson; "Edinburgh," by Mrs. Oliphant, illustrated by Mr. George Reid; "In New Guinea," by Mr. Hume Nisbet, with illustrations by the author; and a series of portraits of trade-union leaders.

THE October number of *Atalanta* (Trischler)—which begins the fourth year of that magazine—will contain the first chapters of a serial by Mrs. Molesworth, entitled "Imogen"; a complete short story by Mrs. Frances Hodgson Burnett; and the first of two illustrated papers on "The Work of Burne Jones," by Miss Julia Cartwright. The special subject of the Scholarship and Reading Union for the year is "Shakespeare," for which Prof. Edward Dowden has drawn up a programme.

AMONG the contents of the October number of *Igdrasil*, which begins a second volume, will be "The Last Laird of Monkbarrow," being an account of the life and work of the late Patrick Allan-Fraser, of Hospitalfield, Arbroath, contributed by Mr. George Hay; an illustrated article on "The Studio of Marie Bashkirtseff," by Mr. William Markwick, one of the editors of the magazine; a long poem by the Hon. Roden Noel, dealing with the social question, entitled "Poor People's Christmas;" a study of the poetry of Miss Emily Hickey; "The Real and the Ideal in Literature," by Mr. Kineton Parkes; and letters dealing with politics and the Irish question from the Ruskinian point of view.

THE *Sun*, which is now published by Mr. Alexander Gardner, will begin its new volume in October with a serial story by Mrs. Oliphant, entitled "The Railway Man and his Children."

THE Open Court Publishing Company, of Chicago, announce the publication of a new quarterly magazine, called the *Monist*, to be devoted to the establishment and illustration of the principles of monism in philosophy, exact science, religion, and philosophy. But, "so far as the fulfilment of this aim will allow, it will bear a popular character." The first number, to appear on October 1, will contain articles by Prof. G. J. Romanes, of the Royal Institution, and by Prof. E. D. Cope, of Philadelphia.

THE October number of the *Leisure Hour* contains a paper by the Rev. Harry Jones, describing the National Home Reading Union, which has met in the last two summers at Blackpool; and an illustrated article on "Irish Fairies," by Mr. W. B. Yeats.

#### UNIVERSITY JOTTINGS.

AT a meeting held in the chapter-house of St. Paul's, on Tuesday of last week, immediately after the funeral, it was resolved to invite subscriptions for a memorial to Dr. Liddon. After placing a personal memorial in St. Paul's, the fund will be devoted to promoting the more thorough study of theology, under the control of the authorities of Keble College, Oxford. Subscriptions were promised on the spot to the total amount of nearly £2500.

AT a meeting held in Glasgow last Tuesday, under the presidency of the Lord Provost, a resolution was adopted declaring it to be expedient that a chair for the teaching of political economy be founded and endowed in the university of Glasgow as a fitting memorial to Adam Smith and of his connexion with the university, and as supplying an important requirement in a commercial and industrial community.

THE university of Durham proposes to confer the honorary degree of D.C.L. upon Dr. Parke, of the Emin Pasha relief expedition, on October 21.

THE medical session at the three colleges which constitute the Victoria university will be opened next week—at Owens College, Manchester, by Sir Spencer Wells; at the Yorkshire College, Leeds, by Dr. Broadbent; and at the University College, Liverpool, by Sir James Paget.

PROF. R. K. DOUGLAS is to deliver the inaugural address of the autumn term of the School for Modern Oriental Studies, at University College, London, on Tuesday, October 14, at 5 p.m.

THE programme is now ready of the lectures to be delivered during the first session at University Hall, Gordon Square, under the auspices of the committee, of which Mrs. Humphry Ward is the hon. secretary. On October 8, Prof. J. Estlin Carpenter, of Manchester New College, will give his opening lecture on "The First Three Gospels and the Early Church"; and, on November 4, the Rev. Stopford Brooke will begin a course of six lectures on "English Poetry in the Nineteenth Century." The undertaking has received the support of Prof. Pfeiderer, of Berlin, and of Profs. Kuenen and Tiele, of Leiden.

DR. ANDREW, of St. Bartholomew's Hospital, will deliver the annual Harveian oration at the Royal College of Physicians on Saturday, October 18, at 4 p.m.

SIR FREDERICK POLLOCK will deliver the prizes at the medical school of St. Thomas's Hospital on Wednesday next, October 1, at 3 p.m., after which the various departments of the hospital and school will be open for the inspection of invited visitors.

THE Working Men's College, in Great Ormond-street, will open for its thirty-seventh session on Thursday next, October 2, when Sir John Lubbock will deliver an address as principal. Among those who have promised to give free popular lectures on Saturday evenings are Prof. Bonney, Miss Jane Harrison, Mr. J. Churton Collins, Mr. Sedley Taylor, and Mr. D. F. Schloss.

THE sixty-eighth session of the Birkbeck Literary and Scientific Institution will open on Wednesday next, October 1. The list of the Wednesday evening lecturers includes the names of Sir Robert S. Ball, Dr. Dallinger, Mr. Samuel Brandram, and Mr. J. T. Carrodus.

#### TRANSLATION.

FROM THE ITALIAN OF GIOVANNI MARRADI.

HOMEWARD from Fiesole—O sweet heart mine  
Dost thou remember?—in that tranced hour  
We turned our tired steps: Of a divine  
Sadness our souls felt the subduing power.

Like an aerial gigantic pine  
Star-cinctured, rose one solitary tower;  
Alone emergent from the argentine  
Serenity—Saint Mary of the Flower.

All the rest vanished in the peace profound  
Of that far distance where the trembling light  
Seemed a transparent sea which had no bound;  
While of thy voice the ripple, pure and bright,  
Musically commingled with the sound  
Of all the secret murmurs of the night.

EVELYN MARTINENGO-CESARESCO.

#### MAGAZINES AND REVIEWS.

THE new quarterly number of *Folk-Lore* (David Nutt) prints a charming paper read at the last meeting of the Folk-Lore Society by Miss Charlotte S. Burne, on "The Collection of English Folk-Lore." She here shows from her own experience in Shropshire the right method to go to work, and incidentally illustrates the connexion between folk-lore and history. Among the other contents are: a

report, by Mr. Alfred Nutt, of his examination of the MSS. of the late J. F. Campbell, of Islay, preserved in the Advocates' Library at Edinburgh; "Notes on Chinese Folk-Lore," translated from a Hongkong daily paper, by Mr. J. H. Stewart Lockhart; a continuation of "Magic Songs of the Finns," translated by the Hon. John Abercromby; a hitherto inedited Hebrew text of the Riddles of Solomon, with translation and notes by Dr. S. Schechter; and a number of English and Scotch fairy tales, collected at various times by Mr. Andrew Lang. We may also mention a review, by Mr. Joseph Jacobs, the editor of the magazine, of some recent works on comparative religion, including Prof. Robertson Smith's "Religion of the Semites" and Mr. J. G. Frazer's "The Golden Bough," in which he re-states his arguments in favour of the borrowing hypothesis. The folk-lore bibliography, with which the magazine concludes, would be more valuable if fuller indication were given of the contents of the works mentioned.

#### THE COMING PUBLISHING SEASON.

CAMBRIDGE UNIVERSITY PRESS  
ANNOUNCEMENTS.

*Theology*.—"The Old Testament in Greek according to the Septuagint," edited by Prof. Swete, Vol. ii., containing 1 Chronicles—Ecclesiasticus; "The Philocalia of Origen," the Greek Text edited from the Manuscripts, with Critical Apparatus and Indexes, and an Introduction on the Sources of the Text, by J. Armitage Robinson; "Psalms of the Pharisees, commonly known as the Psalms of Solomon," edited by Prof. Ryle and M. R. James. The Cambridge Bible for Schools and Colleges.—"The Book of Psalms," Part I., by Prof. Kirkpatrick; "The Epistle to the Galatians," by the Rev. Dr. E. H. Perowne; "The Epistles to the Thessalonians," by the Rev. G. G. Findlay; "The Epistles to Timothy and Titus," by the Rev. A. E. Humphreys; "The Book of Revelation," by the late W. H. Simcox. The Smaller Cambridge Bible for Schools.—"The Acts of the Apostles," by Prof. Lumby.

*Historical and Miscellaneous*.—"The Foreign Policy of England from 1725 to 1739," by Prof. Seeley; "Lectures on the Comparative Grammar of the Semitic Languages," from the papers of the late Dr. William Wright; "Erasmus," The Rede Lecture, delivered in the Senate-House, Cambridge, June 11, 1890, by Prof. Jebb; "Pronunciation of Ancient Greek," translated from the third German edition of Dr. Blass, by W. J. Purton; "An Apologie for Poetrie, by Sir Philip Sidney," edited, with illustrations and a glossarial index, by E. S. Shuckburgh—the text is a revision of that of the first edition of 1595; "Milton's Arcades and Comus," edited with introduction, notes and indexes, by A. W. Verity; "Makála-i-shakhá sayyáh ki dar kaziyya-i-Báb navishta-ast" ("A Traveller's Narrative written to illustrate the Episode of the Báb), Persian text, edited, translated and annotated, by Edward G. Browne, lecturer in Persian, in two volumes; "An Historical Sketch of the Equitable Jurisdiction of the Court of Chancery," being the Yorke Prize Essay for 1889, by D. M. Kerly; Prince Consort Dissertations, 1890—"Election by Lot at Athens," by J. W. Headlam; "The Destruction of the Somerset Religious Houses and its Effects," by W. A. J. Archbold; "The Early History of Frisia, with special relation to its Conversion," by W. E. Collins.

*Greek and Latin Classics*.—"Sophocles," the Plays and Fragments, with Critical Notes, Commentary, and Translation in English Prose, by Prof. Jebb, Part iii., *Antigone*; Part iv., *Philoctetes*; *Euripides: Ion*, the Greek

Text, with a Translation into English Verse, Introduction, and Notes, by Dr. A. W. Verrall; "Caesar: De Bello Civili Comment. I.," with Notes and Introduction by A. G. Peskett; "Homer: Iliad, Books xxii., xxiii.," with Notes and Introduction by G. M. Edwards; "Livy: Book v.," with Notes and Introduction by L. Whibley; "Livy: Book xxvii.," with Notes and Introduction by the Rev. Dr. H. M. Stephenson; "Lucian: Menippus and Timon," with Notes and Introduction by E. C. Mackie; "Thucydides: Book vii.," with Notes and Introduction by the Rev. Dr. Holden; "Vergil: The Complete Works," edited, with Notes, by A. Sidgwick, two vols., Vol. i., containing the Text and Introduction, Vol. ii., the Notes; "Xenophon: Cyropaedia, Books vi., vii., viii.," with Introduction and Notes, by the Rev. Dr. Holden.

*French and German.*—"Molière: Les Précieuses Ridicules," abridged edition, with Introduction and Notes by E. G. W. Braunscholtz; "Racine: Les Plaideurs," abridged edition, with Introduction and Notes by M. E. G. W. Braunscholtz; "Schiller: Wilhelm Tell," abridged edition, with Introduction and Notes by Dr. Karl Hermann Breul.

*Mathematical and Scientific.*—"The Scientific Papers of the late Prof. J. Clerk Maxwell," edited by Prof. Niven, in two vols: "The Collected Mathematical Papers of Arthur Cayley," Vol. iii. (to be completed in ten vols.); "Mathematical and Physical Papers," by Sir W. Thomson, collected from different scientific periodicals from May, 1841, to the present time, Vol. iii.; "A Treatise on Plane Trigonometry," by E. W. Hobson; "A Treatise on Analytical Statics," by Dr. E. J. Routh; "The Theory of Differential Equations," Part i., Exact Equations and Pfaff's Problem, by Dr. A. R. Forsyth; "A Treatise on Statics and Dynamics for Schools," by S. L. Loney; "The Elements of Geometry after Euclid," with Notes and Exercises, edited by H. M. Taylor, Books iii. and iv.; "Elementary Algebra (with Answers to the Examples)," edited by W. W. Rouse Ball.

MESSRS. KEGAN PAUL, TRENCH, TRÜBNER, & Co.'s ANNOUNCEMENTS.

*Religious and Philosophical.*—"The Historical Origin and Religious Ideas of the Psalter," being the Bampton Lecture, 1889, by Canon Cheyne; "Lectures and Papers on the History of the Reformation in England and on the Continent," by the late Aubrey Lackington Moore; "The Formation of the Gospels," by F. P. Redham; three new volumes in the "Pulpit Commentary," viz: "Romans," "Proverbs," and "Ezekiel"; "The Rise of Christendom," by Edwin Johnson; "Things Present and Things to Come," by the Rev. J. B. Johnson; "The True Grounds of Religious Faith," an essay on Dr. Martineau's recent book, "The Seat of Authority in Religion"; "The Hour of Prayer," by H. N. Grimby; "Puritanism in Power," by Clement Wise; "The Jewish Religion," and a "Text Book of Jewish Religion," by Dr. M. Friedländer; "The Idea of Rebirth," by Francesca Arundale, with a preface by A. P. Sinnett; "The Philosophy of Right," by Prof. Diodato Levy, translated from the Italian by W. Hastie, in two vols.; "Essays, Scientific and Philosophical," by the late Aubrey Lackington Moore; A new edition (the eighteenth) of "Enigmas of Life," by W. R. Greg, with a Memoir by his Wife; and "Black is White; or, Continuity Continued," by the Prig.

*Biographies.*—"The Life and Doctrines of Jacob Boehme," by Dr. Franz Hartmann; "Confucius the Great Teacher," by Major-General G. G. Alexander; "Bishop Rawle,"

by G. Mather and C. J. Blogg; "Philip Henry Gosse," by his son, Edmund Gosse; "Memoirs of My Mayoralty," by Sir Henry Isaacs; two new volumes of the "Eminent Actors Series"—viz., "Thomas Betterton," by Robert W. Lowe, and "Charles Macklin," by Edward Abbot Parry; "Disraeli and his Day," by Sir William Fraser; "Stafford House Letters," edited by Lord Ronald Gower; and "Journal of Emily Shore," edited by her Sister.

*Social and Scientific.*—"Turanian Stock," being a new division of "Social History of the Races of Mankind," by A. Featherman; "Free Exchange: Papers on Political and Economic Subjects," by the late Sir Louis Mallet; a new volume of the "International Scientific Series" on "Socialism, Old and New," by Prof. W. Graham; "The Modification of Organisms," by David Syme; "Theory of Physics," and "General Physiology, a Physiological Theory of Cosmos," by Dr. Camilo Calleja, and "Air Analysis," by J. A. Wanklyn and W. J. Cooper.

*Novels.*—"There and Back," by George Macdonald, in three vols.; "My Friends at Sant' Ampelio," by J. A. Goodchild; "A Sensitive Plant," by E. and D. Gerard, in three vols.; and "Scot Free," by C. G. Compton.

*Poetry.*—"A Vision of Saints," by Lewis Morris; "Aeschylus, the Seven Plays in English Verse," by Prof. Lewis Campbell; "Lyrics and other Poems," by Lady Lindsay; "Tintinnabula," by Charles Newton Robinson; "Cosmo Venucci Singer, and other Poems," by Mrs. Moss Cockle; "Idylls, Legends, and Lyrics," by A. Garland Mears; "Laurence: Scenes in a Life," by Croasdale Harris; "Man and the Deity: an Essay in Verse," by Lieut.-Col. Fife Cookson; a new and cheaper edition of "My Lyrical Life," by Gerald Massey, in two vols.; a new volume of the "Parchment Library," viz.—"Burns's Poems," selected and edited by Andrew Lang; and "Raymond: a Story in Verse of London and Monte Carlo," by A. L. Stevenson.

*Oriental.*—"A Khasi Grammar," by the Rev. H. Roberts; "Arabic Chrestomathy in Hebrew Characters," by Dr. Hartwig Hirschfeld; "Bihar Proverbs," by John Christian; "Hindu Grammar," by the Rev. Dr. S. H. Kellogg; "Telugu Grammar," by Henry Morris; and "Afghan Poetry of the Seventeenth Century, being Selections from the Poems of Khush Hal Khan Khatak," with translations and introduction by C. E. Biddulph.

*Miscellaneous.*—Facsimile reprints of "The Calendar of Shepherdes" and "The Countess of Pembroke's Arcadia," with Introduction by Dr. Oskar Sommer; "Forty Days in the Holy Land," by E. Harcourt Mitchell; "Travel Sketch," by Thomas Sinclair; "Wells Wills," arranged in parishes and annotated by F. W. Weaver; "A Practical French Grammar," by Prof. Mortimer de Larmoyer; "Soups and Stews and Choice Ragouts," practical cookery recipes prepared by Miss T. Cameron; "Practical Mercantile Correspondence," by W. Anderson; and "From Lyre to Muse: A History of the Aboriginal Union of Music and Poetry," by J. Donovan.

MESSRS. W. H. ALLEN & Co.'s ANNOUNCEMENTS.

"The National Churches," edited by Rev. P. H. Ditchfield:—The following volumes have been arranged:—"Germany," by the Rev. S. Baring-Gould; "Spain," by Canon Meyrick; "Ireland," by the Rev. T. Olden; "Russia," by Canon Rawlinson; "Scotland," by Canon Luckock; "Scandinavia," by the Rev. Dr. Maclear; "America," by the Bishop of Delaware; "Switzerland," by the Rev. A. Carr; "The Netherlands," by the editor; "Rosalba; a Story of the Apennines," by

F. G. Wallace-Goodbody; "Memoirs of Alexandre Dumas," translated from the French by A. F. Davidson, in two vols., with portrait; "In Troubadour Land," by the Rev. S. Baring-Gould, with illustrations by J. E. Rogers; "By Track and Trail in Canada," by Edward Roper, illustrated; "Holiday Papers," by the Rev. Harry Jones, popular edition; "Naval Warfare: its Principles and Practice Historically Treated," by Rear-Admiral P. H. Colomb; "Great Commanders of Modern Times," by His Honour Judge O'Connor Morris; "Epochs of the British Army," with coloured plates, by R. Simkin; "Dramatic Sketches," by J. A. Wheatley; The Statesman's Series, new volumes—"Grey," by Frank Hill, "Gortschakoff," by G. Dobson; "James Vraile: the Story of a Life," by Jeffery C. Jeffery, cheap edition; "Modern Tactics," by Captain H. R. Gall, second edition, revised, with new diagrams, &c.; "Theory of Chess Openings," by G. H. D. Gossip; "The Dairy Annual," by James Long; "The Poultry Annual," by James Long; "Ladies on Horseback," by Mrs. Power O'Donoghue, new edition, re-written, with illustrations.

*Oriental.*—"Old Records of the India Office," by Sir George Birdwood, with coloured illustrations by G. Griggs; "Three Persian Plays," with Persian Text and Literal English Translation, by A. Rogers, with Vocabulary; "The Bustan of Sadi" (Persian Text), photo-lithographed from a MS., with Notes in English by A. Rogers; "Japanese Plays Versified," by the late Thomas R. H. M'Clatchie, edited by his brother, with illustrations by Japanese artists; "A Chinese Delectus," by Prof. Douglas and Tung-Yee, late Secretary to the Chinese Legation; "The First Five Chapters of the Taubatu-N-Nasuh" (of M. Nazir Ahmed), a second edition, with marginal analysis, additional annotations, and index-vocabulary, by M. Kempson; "Key to the Translations Exercises of Kempson's Syntax and Idioms of Hindustani," by M. Kempson; "A Manual of Colloquial Arabic," by the Rev. Anton Tien, new and revised edition; "The Cultivated Mangoes of India," comprising descriptions and coloured figures, by Charles Maries; "The India Sailing Directory," Vol. ii., by Capt. A. D. Taylor; "Some aspects of the Hindu Religion," by James Kerr; "Fifty Years in Ceylon," by Major Thomas Skinner, edited by his Daughter; "The Life and Teachings of Mohammed, with a History of the Early Caliphate," by Syed Ameer Ali; "Calendar of the Royal Indian Engineering College, Cooper's Hill."

MESSRS. WHITTAKER & Co.'s ANNOUNCEMENTS.

"Kluge's Etymological Dictionary of the German Language," translated by Dr. J. F. Davis; "Balzac's Ursule Mirouët," edited by J. Bouille; "Scheffel's Ekkhard," edited by Dr. Herman Hager, of Owens College, Manchester; "French Papers for Preliminary Army Examinations," collected and edited by Dr. J. F. Davis; a new and revised edition of Kapp's "Electric Transmission of Energy"; "Electric Motors," by S. R. Bottone; "Metal Turning," by the author of "Practical Iron-founding"; a fourth and popular edition of Col. Findlay's "The Working and Management of an English Railway"; "Wood-Carving," by Charles G. Leland; "Colour in Woven Design," by Prof. Roberts Beaumont, of the Yorkshire College, Leeds, &c., &c.

MESSRS. BEMROSE AND SONS' ANNOUNCEMENTS.

"The Official Report of the Church Congress," held at Hull on Sept. 30 and Oct. 1, 2, 3, and 4, 1890; "County Records: or Three Centuries of Derbyshire Annals," by

the Rev. Dr. J. Charles Cox; "The Corporation Plate and Insignia of Office, &c., of the Cities and Corporate Towns of England and Wales," by W. H. St. John Hope; "Devonshire Wills": being a Collection of Abstracts of early Wills and Administrations proved and granted in the Diocese of Exeter, arranged and annotated, by Charles Worthy; "The New Code, 1890-91, of Minutes of the Education Department," by T. E. Heller, twenty-first edition, revised; "Scenes in the Life of a Nurse," by Sister Eva; "The Electric Light popularly explained," by T. Bromley Holmes, fourth edition, revised to date; "Brave Men of Old": Plain Readings on the Minor Prophets, by Robert Fisher; "The Scientific Angler," by the late David Foster, compiled by his sons, fourth edition, revised.

#### MESSRS. OLIPHANT, ANDERSON, & FERRIER'S ANNOUNCEMENTS.

"Maitland of Lauriston," a family history, by Annie S. Swan; a new edition, in one volume, of "The Luck of the House," by Adeline Sergeant; "An Old Chronicle of Leighton," by Sarah Selina Hamer; "Norman Reid, M.A.," a story by Jessie P. Findlay; "The Stronger Will," by Evelyn Everett Green; "Won by Love: The Story of Irene Kendal," by the author of "Boundbrook"; "Gerardine: A Story of Real Life," by Nora Butler; "Life's Phases," by the Rev. James Stark; a cheap edition of Adeline Sergeant's "Seventy Times Seven"; "Between the Ferries: A Story of Highland Life," by Margaret Moyes Black; "A Vexed Inheritance," by Annie S. Swan; "The Story of Stanley, the Hero of Africa, from his Boyhood to his Marriage in Westminster Abbey," by E. A. Macdonald; "The Red Thread of Honour: or, The Minster Schoolboys," by Marianne Kirlow; "Syd's New Pony," and "The Witch of the Quarry Hut," two stories for children by Evelyn Everett Green; "Our Father: Stories on the Lord's Prayer," by Sarah Gibson.

#### MESSRS. DIGBY AND LONG'S ANNOUNCEMENTS.

"A Transatlantic Voyage," illustrated, by William Hamilton; "Aline, and other Poems," by G. A. Powell; "A Child's Solar System," Planets, Comets, Meteors, and Falling Stars, with numerous explanatory diagrams, by A. B. Oakden; "The Authors' Manual," being an entirely new work on authorship, and a complete and practical guide to all departments of literature, by Percy Russell.

Novels: "A Modern Milkmaid," in 3 vols., by the author of "Commonplace Sinners"; "Paul Creighton," by G. C. Davison; "Mrs. Lincoln's Niece," by Anne Lupton; "The Kisses of an Enemy," by M. Smith; "Otho," by Mrs. Janatta Letitia Brown; "The Dream that Cheated," by Frederick Gales; "Wax," by A. Hope.

#### TWO OF LYEF TOLSTOI'S LETTERS.\*

THE first of these letters is of interest, as containing a criticism of Turgenev's *On the Eve* (*Na Kanunye*), by Tolstoi.

FROM LYEF TOLSTOI TO A. A. PHET.

February 23, 1890.

"... I have been reading *On the Eve*. Here is my opinion of it: It is useless to write novels; the more so for people who feel sad, and do not know what they want from life. But still *On the Eve* is far better than *The Nest of Nobles*†; and there are some excellent negative characters in it

\* From "The Memoirs of 'A. A. Phet' [A. A. Shenshin]," in the *Russian Review*.

† *Deoryanskoe Gnyezdo*.

—the artist and the father. The others are not only not types, but not even the conception of them, and their situations are not typical. Or they are completely vulgar; and, indeed, this is the perpetual mistake of Turgenev. The girl is a perfect failure. ... 'Oh how I do love you. ... She had long eyelashes'. ... In fact, the thing that always astonishes me in Turgenev is that, with all his cleverness and poetical instinct, he cannot give up triviality, even in style. The most of this triviality is to be found in the negative touches, which remind me of Gogol. There is no humanity or compassion for the characters: they are painted monsters, which he abuses, but does not pity. This contrasts painfully with the general tone and liberal tendency of the rest. This was all very well in the time of 'Tsar Gorok'\* and Gogol; and even now we must admit that if you have no pity for your most insignificant characters, you must either abuse them till the sky feels hot, or laugh to convulsions at them; and not in the way that Turgenev does—a prey to spleen and dyspepsia. One can say in general that there is no one now who could write such a novel, in spite of the fact that it would have no success. 'The Storm'† seems to me a deplorable composition, but it will have success. Of course, Ostrovski and Turgenev are not to blame, but the time. ...

"A man who will do in the poetical world what Bulgarin‡ did will not be born soon. ... But as to the lovers of antiquity, to whom I also belong, no one prevents them from reading serious poetry and novels, and seriously discussing them. Nowadays something else is wanted. We have not to acquire any more knowledge; but we have to teach Marfutka and Taraska§, at least to some extent, what we know ourselves. ...

"LYEF TOLSTOI."

In the second letter, Tolstoi describes the death of his brother, Nikolai, and the effect it produced on him. The death of Prince Andrei Bolkonski, in *Peace and War* (*Voyna i Mir*), and "The Death of Ivan Ilyitch," illustrate Tolstoi's artistic use of death, the one before and the other after 1860, when Nikolai Tolstoi died.

FROM LYEF TOLSTOI TO A. A. PHET.

October 17, 1890.

"... I think you already know what happened. On September 20 he died, literally in my arms. ... Nothing in my life made such an impression on me. He used to say truly, that there is nothing worse than death. But when you consider seriously that death is the end of everything, then life becomes an unmitigated evil. What profits it, to strive and cry, when of what was once Nikolai Tolstoi ... nothing is left. He never said he felt the approach of death; but it seems to me he watched its every step and knew for certain how much time was still left. A few minutes before his death he dosed, and, suddenly awaking, whispered with horror, 'What is it?' It was that he saw death, this consumption of his being in nothingness, and if he found nothing to grasp, what shall I find? ... Less than nothing. ... And of course, neither I nor anyone else will struggle with death as he did. To the last moment he did not give himself up to death: did everything for himself; tried to be occupied, wrote, asked about my writings, and advised me; but all this, it seemed to me, he was doing, not by an inner tendency, but on principle. Only one thing, nature, was left to the end. On the eve of his death, he went into his room, and, through weakness, fell on his bed, near the window. When I came in he said, with tears in his eyes, 'how happy I was for a whole hour.' From earth he came. ... To earth he will return. ... One thing only is left: a dim hope that, somewhere in nature, a part of which you will become in the earth, there will be something left and found. Everyone who saw his last moments said how wonderfully quietly and calmly he died. But I

\* In the mythological period—"Quand la Reine Berthe filait."  
† By Nikolai Alexandrovitch Ostrovski.  
‡ The purist and classicist opponent of Pushkin and Gogol.  
§ The Russian peasantry.

know with what frightful tortures, because not a single feeling escaped me; a thousand times I repeat to myself, 'Let the dead bury their dead,' but I must spend the strength I still have on something. It is impossible to persuade the stone to tumble up, and not down, whither it is attracted. You cannot laugh at a jest you are weary of; you cannot eat when you are not hungry: ... what is the use of everything? To-morrow will begin all the tortures of death, with the uncleanness of lies, and self-deceiving, and will end in nothingness: nullity for yourself. ... Strange! ... 'Be useful: be virtuous: be happy as long as you live' ... say people to each other, and you say—'the happiness, the virtue, and the usefulness consist in truth.' And the truth I have gathered in thirty-two years is, that the situation we are placed in is terrible. 'Take life as it is; you put yourself in that situation.' Yes, of course; I do take it as it is. As soon as the man reaches a certain point of development he will see clearly that everything is folly, deceit; and the truth, which he still loves more than anything, is frightful. When you see it distinctly, you awake in terror and say, with my brother, 'What is it?' But, of course, so long as you possess the desire of knowing and telling truth, you will know, and tell it. This is all that is left to me out of my moral world above which I cannot put myself. This only will I do; but not in the form of your art. Art is a lie, and I can no longer love even a beautiful lie.

"LYEF TOLSTOI."

The death of his brother did more than any other event to change Tolstoi the artist into Tolstoi the apostle; to widen the gap between *Childhood and Youth* and the *Kreutzer Sonata*.

CHARLES JOHNSTON.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

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#### CORRESPONDENCE.

ENGLISH SCHOLARS AND THE "MORTE DARTHUR."

Aberdeen: Sept. 24, 1890.

All honour to Dr. Sommer for his edition of Malory's *Morte Darthur*. Mr. Lionel Johnson reviews it in the *ACADEMY* of September 20 with an enthusiasm which no English scholar will grudge at. But will you allow me to say that Mr. Johnson, in comprehensively charging English scholars with neglect and careless treatment of a delightful English classic, is something less than just to Sir Edward Strachey, who devoted to the humble Globe edition an amount of scholarly care no less worthy of recognition than Dr. Sommer's, and directed to a no less worthy purpose.

I think this should be mentioned because Dr. Sommer, in the preface to his first volume, inadvertently speaks of the Globe edition as

"modernised and abridged." It is modernised in spelling, and here and there (though this very rarely) in words; but it is not abridged. I have not seen Dr. Sommer's second volume, but Mr. Johnson says that in it the various English editions, including Sir E. Strachey's, "are fully and admirably discussed"; and I have no doubt that the inadvertent misdescription of the preface is put right. Sir E. Strachey's treatment of the text is very far from careless. He used Southey's reprint of Caxton, but it was after satisfying himself by comparison with the original that, in spite of all its errors, it was sufficient for his purpose. His modernisation is done with loving care to preserve the flavour of the old language; indeed, the text is hardly modernised at all except in spelling and punctuation. I say this after comparing considerable portions of his text with Dr. Sommer's. Textual scholars and philologists owe Dr. Sommer a debt of gratitude for transcribing the Caxton with his own hand to ensure the correctness of his reprint. But that is no reason why we should disparage or ignore such a loving labour as Sir E. Strachey's, which fits the text for many who are capable of enjoying Malory, although to them the old spelling and the old punctuation are an unnecessary obstacle and irritation rather than an additional charm. To ignore such a service, by burying it under a general complaint of English neglect of the *Morte Darthur*, is to discourage lovers of our old literature from attempting a similar service for other of our old writers, whose power and beauty might be equally felt in English "as she is spelt."

There is a passage in Dr. Sommer's preface which deserves the attention of Her Majesty's Government. When he made up his mind to undertake this edition,

"I communicated," he says, "my intention to his Excellency the Royal Prussian Minister of Public Instruction, Herr Dr. von Gossler, requesting leave of absence for six months. My request was readily complied with, and for the prosecution of my labours I received a grant from public funds."

W. MINTO.

#### JUNIUS'S TRANSCRIPTS OF OLD ENGLISH TEXTS. Kingsley Gate, Wimbledon: September 6, 1890.

The Cotton MS., Tib. B. xi., of "Gregory's Pastoral Care," as represented by Junius's transcript in the Bodleian Library (MS. Junius 52) contains a number of cases where the O.E. *cyrice* is spelt *cyrice*. Dr. Sweet, the editor, and others are evidently disposed to attach a great deal of importance to the spellings of this transcript of the older Cotton MS. Some scholars would consequently be inclined to look upon *cyrice* as the more primitive of the two forms. How this difference in spelling affects the history of the word—and it should be distinctly understood that I take this word only as one typical case out of many—may be seen by a reference to Dr. Murray's Dictionary *sub voce* "church."

Some little time ago Dr. Murray and myself got talking about the value of Junius's transcripts for linguistic purposes. The only fault that Dr. Sweet finds with Junius is (*Gregory's Pastoral Care*, p. 19) that he "sometimes swerved from the path of literal accuracy in a few unimportant particulars." It will, I hope, be readily seen that if I try to diminish the brightness of this halo of faithfulness, I do not do so in the cavilling spirit of one who feels his superiority, but merely in order to prevent others from being led astray by Junius's orthography. Nor do I claim to be the first to point this out. Others have done so before me. I write to you because Dr. Murray expressed his opinion that it would be worth while to give more publicity to these strictures

than is likely to be afforded by footnotes or statements made in passing, which are always apt to be overlooked.\*

In order to allow the reader to judge for himself, I shall proceed to give a specimen of Junius's method of transcription by printing (1) a part of folio 165b of the MS. Tib. A. 3 (a fragment of the so-called "Regulae S. Fulgentii," cf. *Rule of S. Benet*, E.E.T.S., fol. 90, Intro., p. xxiv), and (2) Junius's copy of the same passage in the Bodleian MS. 52. I prefix an asterisk to the words or forms in connexion with which a discrepancy occurs:

MS. TIB. A. 3. FO. 165b.

he warnie hine sylfne be worulldicū pince ofer  
Caveat se de seculari uel sup  
flowedlicū leahtr be gelomlæcan  
fuo risu; De frequenti  
spræce mid freondum 7 gif need  
locutione cum amicis & parentibus & sine cesse  
bi<sup>†</sup> bet he elles rihtlice ne mage bet hena  
fuerit ut aliter recte esse non possit; Ut non  
sprece  
loqt<sup>r</sup>  
ana mid were buton andweardum 7 gehy-  
solus cum uiro . nisi presentibus & audi-  
rendum  
entibus  
o<sup>r</sup>um † be þara geleafan gewis truwa  
gebroðrū  
aliis fribus de quorum fide certa sit fiducia;  
7  
Et  
bet swyðost on tunclicgum si gehealden ē  
hoc maxime in iuuenibus obseruetur; Mens  
æmtiges þearle bið gelæd  
uero dō uacantis autem multum impeditur  
woroldlicra  
secu  
spræca  
larium allocutione; [etc.].

MS. JUNIUS 52 (BODLEIAN LIBRARY).

he warnie hine sylfne be worulldicū \*oððe ofer  
\*xi.  
Caveat se de seculari vel super-  
flowedlicū leahtr be \*gelomlæcan spræce  
fuo risu; de frequenti locutione  
mid freondum \*7 \*magum 7 gif need  
cum amicis & parentibus: et si\* necesse  
bið bet he elles rihtlice \*beon ne mage  
fuerit ut aliter recte esse non possit,  
bet he na sprece ana mid were buton and-  
ut non loquatur solus cum uiro, nisi præ-  
weardum 7 gehyrendum oðrum \*gebroðrum,  
sentibus & audientibus aliis fratribus;  
be \*þara \*geleafa gewis \*sý truwa. 7  
de quorum fide certa sit fiducia. Et  
n  
bet swyðost on \*tunclicgum si gehealden.  
hoc maxime in \*iuuenibus obseruetur.  
\* æmtiges þearle bið \*gelet  
Mens verò Deo uacantis multum impeditur  
woroldlicra spræca.  
secularium allocutione.

The result of a comparison of the preceding passages will be found to bear out most of a former statement of mine, to the effect that Junius "adds words not in his MSS. He leaves out words found in his original or transposes them. He does not distinguish between ð and þ . . . lastly, he corrects his text without giving the reading of the MS.;" and it will hence be seen that too much stress should not be laid on any particular spelling which is supported only by a Junius copy.

H. LOGEMAN.

\* See Breck, *Fragment of Ælfrie's Translation of Ethelwold's De Consuetudine Monachorum*, &c., p. 5; MacLean, *Anglia*, vi. 448; Kluge, *Englische Studien*, x. p. 180, &c., &c.

† Erasure over *fribus* and *gebroðrū* in the margin to the left of the text.

‡ The abbreviation for *autem* (h with a c superscript to the right) was evidently not understood by Junius, who consequently omitted the word.

#### "ARABIAN POETRY FOR ENGLISH READERS."

Glasgow: Sept. 22, 1890.

In his review of Mr. Arbuthnot's *Arabic Authors*, which appears in the ACADEMY of September 13, Prof. Salmoné justly complains of the lack of interest in Arabian literature (he might have said Oriental literature generally) in this country.

The learned scholar has, however, made a slight mistake in ascribing *Arabic Poetry for English Readers* to my old and valued friend Sir James W. Redhouse (p. 215). Although that veteran's contributions to the work\* are doubtless the most important from a scholar's point of view, yet I am very sure he has no need of, nor would he desire, any little credit properly belonging to another to be added to the rich meed of praise which his services in the cause of Oriental studies have gained him in the course of his long, useful, and honourable career. The Arabian anthology referred to by Prof. Salmoné was projected, edited, and produced by me, for private subscribers, early in 1881; and the venture proved a most gratifying success, in spite of prognostications to the contrary, of some friends steeped to the lips in what they and their like absurdly term "the classics"—as though Arabia, Persia, India, and all other civilised countries had not each their own classics!

A very limited edition of this work was printed; and as a large proportion of it went into the university and public libraries of this country and America, as well as into the libraries of men of high rank, it is now so "scarce" that a copy would probably fetch three times the original subscription price. This first attempt to popularise Arabian poetry among our countrymen has been, I am assured, appreciated by general readers, who frequently call for the book in public libraries. Whether the time will ever come when it would "pay" (from a publisher's point of view) to print an ordinary edition of it, is to say the least, very doubtful. There is certainly no sign of such a desirable consummation at present, when "educated" and half-educated people alike care for nothing but the frothiest of frothy fiction, whether in the form of three-volume novels or of serials—"to be continued in our next"—written, for the most part, by women, and, in the lower strata, very evidently by nursery-governesses and lady's-maids! When there is so little taste for good English literature, need we wonder that but few care for Oriental studies?

Give me leave to mention, further, that a companion volume to my book, entitled *Persian Poetry for English Readers*, by S. Robinson, and edited by me, was privately printed in 1883, and of the 300 copies printed 200 were presented to eminent scholars, and university and public libraries in this country, America, Australia, and the continent of Europe, the translator and editor reserving the remaining copies for their own use. This work contains specimens of the six greatest classical poets of Persia: Firdausi, Nizami, Sa'di, Jelal ed-Din er-Rumi, Hafiz, and Jami, with biographical notices and notes. It is also a very "scarce" book.

W. A. CLOUSTON.

[The passage in question in Prof. Salmoné's review ought to have been as follows: "Sir

\* These are: first English translations (in prose) of the two famous *Burda*s, or Mantle-Poems, of Ka'b bin Zuhayr and El-Basiri, and a fresh translation of the *Lamiyyatu'l-Ajam*, by Et-Tugra'i (L-Poem of the Foreigner, by the Sultan's Cypher-writer). A great desideratum, by the way, is a handy reprint of Redhouse's translation of a much more famous Arabic L-Poem, that of Shanfara', the robber-poet, which appeared in the *Journal* of the Royal Asiatic Society in 1881 or 1882—a noble



J. W. Redhouse rendered good service in his [contributions to] *Arabian Poetry for English Readers*.—Ed. ACADEMY.]

"BATHYBIUS" AND "PAUL NUGENT,  
MATERIALIST."

Carshalton: September 22, 1890.

Will you allow me, also in the interest of fair play, to point out that there is no attempt in the book *Paul Nugent, Materialist*, to palm off "Bathybius" or "Huxley's life in the depths" as the name of a sceptical man of science.

On reference to page 123, vol. ii., it will be found that we say:

"We've rather a stronger foundation than Strauss had himself when he challenged the world with the new-found theory of Bathybius. According to him [Strauss] Bathybius had expelled miracle," &c.

Thus we simply state that Strauss used the theory of the sheet of living protoplasm, called Bathybius, to refute the fact of miracle. And immediately afterwards we refer to "Bathybius Hæckelii," surely a clear indication that we never either made so gross an error as to suppose that Bathybius was a person, or attempted to palm the theory off as such upon unsuspecting Church people.

We can only suppose that the writer of the article in the *Newbery House Magazine*, forgetting that he had made no reference to Strauss, used the pronoun "he" instead of the name of the German critic, thereby, through a slip of the pen, laying himself open to J. B. M.'s sarcasms.

H. DARWIN BURTON.

## SCIENCE.

*Annals of Bird Life*. By Charles Dixon.  
(Chapman & Hall.)

THIS pleasant volume shows that its author has not only seen many birds, but that he also possesses an acute eye for seeing them. For twenty years, he tells us, he has been in the habit daily of noting the phenomena of bird-life, and now he puts his memoranda together into some half-dozen chapters for each of the seasons. The defect of the book is that no locality is named to indicate where these studies were made. Birds migrate and build considerably earlier in one part of England than in another. It is an entirely untrustworthy method to make careful observations in many different districts (as seems to have been done by Mr. Dixon), and then to mass them all together. From one page, indeed, it may be gathered that he studied birds in Derbyshire; in the preface he dates from Torquay. In the body of the book notes on nightingales are given; but such a bird is never seen at Torquay. Sea-birds, too, are carefully described; shore birds and even mountain birds. As accounts of birds' habits the book is useful, but regarded as a chronicle of the succession of birds and their different employments in each district it is useless. It does not suit the meridian of Perth or of Berwick, of Leeds or of Selborne. Again, at the end of the chapters on each season, a calendar is added of the different birds' habits and occupations in each month. It is obvious that this is a rough-and-ready

composition, termed by Palgrave "a monolith"—abounding in very striking expressions, such as, that the wolf, sallying out at early dawn, "questions the wind hungrily."

method which suits one district and not another, and one month only if fine and genial or the reverse. As a matter of convenience, too, these tables should have been alphabetical rather than generic. By way of amends, however, the author gives a very full and satisfactory general index. These remarks are not intended to disparage a good book, but to prove that it might easily have been made a better one.

To the lover of birds in their native haunts this book will form a capital handbook season by season, provided that he knows enough about them to eliminate those which do not frequent his district. Better still, it may prove an incentive for him to study the ornithological annals of his own neighbourhood. We do not possess too many Gilbert Whites or A. E. Knoxes. Every here and there a doubtful statement may be noticed in these "Annals." We believe no nest of the snow-bunting has ever been found in the Grampians; but it has been taken in North Unst, and in 1885 was discovered for the first time high up on a Sutherlandshire mountain. The kite has not altogether "ceased to rear its young" in this country. One or two Welsh localities for its nests are known. The poetical descriptions of the seasons might well have been omitted, most bird-lovers will think. Nor will they all agree with the author's extravagant estimate of a bird's life: that it is "full of poesy and intellectual fire"; that migration is a "rational" process; that birds are "creatures endowed with mind, with mental powers very similar to those which control the movements of man himself," and the like. Given these and the Archaeopteryx and the "ancestral shore lark" to boot, Mr. Dixon elicits nothing more from a bird's life-history than the old-fashioned believers in instinct have done. It is a misuse of words to affirm that "birds are unquestionably gifted with extensive powers of reason"; although the bird-lover may well permit Mr. Dixon's enthusiasm to override his judgment, so long as he himself is not called upon to espouse the sentiments.

But enough of this; it is much more pleasant to recognise some of the excellent features of the book. Thus, it contains a good account of the rarer accidental spring visitors, as they may be called, with a list, in each case, of points of discrimination. This will be of considerable interest to the young student of birds. Similarly, spring-time on the mountains is another well-written account. Mr. Dixon has visited St. Kilda and has a good deal to say about its fulmars. His discussion on sparrow-hawks and sparrows is also much to the point; he would allow the former to live in order that they might act as nature's police, and keep down the swarms of sparrows which so grievously injure the small suburban farmer. His remarks, too, on rooks returning frequently during winter "to inspect their old nests," and that about the same time in the day, commend themselves to every lover of the country. The great autumnal impulse for departure which so wonderfully affects our wild birds is capitally described, and another useful list of rare autumnal strangers appended. Perhaps the best chapter of all contains careful

observations on the tracks which birds leave behind on soft mud or snow. It is a subject full of interest to every bird-lover, and enables him to philosophise during the dull days of winter in a region of inquiry which has hitherto been little worked.

*Annals of Bird Life* is brightly written and full of information. It may be hoped that Mr. Dixon will continue his observations, and some day publish them with exact indications of locality. Such a book would be of extreme value to the local naturalist or historian, and a delight to the ordinary lover of birds.

M. G. WATKINS.

## CORRESPONDENCE.

CONTRIBUTIONS TO PĀLI LEXICOGRAPHY.

Dedham, Essex.

### 1. *Andaka*.

ANDAKA, not in Childers's Dictionary, occurs in Jāt. iii. 260, l. 10, in the compound *andaka-vāca*, explained by the commentary as *sadosa-vāca*. There is a variant (Burmese) reading, *kandaka-vāca*; and Prof. Kern, attaching somewhat too much importance to this lection, takes Dr. Fausbøll to task for not adopting *kantaka-vāca*, a likely reading, suggested by the Sanskrit *vākkanta* in Mahābhārata V. 1267.

At one time I was disposed to regard *andaka* as a scribal blunder for *candaka* (see Pāli Text Soc. Journ. for 1886, p. 105); but as we find in Dhammasaṅgani 1343 the same form in the phrase "Yā sā vācā *andakā* asatā kakkasā, &c.," I have no doubt that the reading in the Jātaka-book is correct, and should be retained. But what is the origin of the word *andaka*? One MS. reads *atthakavāco* for *addhakavāco*. This looks as if *andaka* were a derivative of the root *ard*, "to hurt, pain," which in Pāli assumes the form *add* (as well as *add* and *att*), whence we get the adjective *addana*, corresponding to Sanskrit *ardana*. This might become (1) \**andana*, and (2) *andaka*, the primary meaning of which would be "paining, vexing," hence "sharp, bitter," as opposed to the meaning of *sanha* and *sakhila*.

2. *Avātuka* = *apātuka*, 3. *Vedhavera*, 4. *Nekatiha*  
"NEKATIKĀ vāñcanikā kuṭasakkhī AVĀTUKĀ."  
(Thera Gāthā, v. 940, p. 86.)

AVĀTUKA looks at first sight as representing an original *avātuka*, "hypocritical"; but two MSS. of the Thera-Gāthā read *apātuka*, "sly, crooked, disingenuous" (?), formed from the adjective *apatu*, "unskilled, awkward."

In Jātaka iv. p. 184, we find the following passage: "Sukkaṭṭhavi vedhaverā thullabhā *apātubhā*," where the last adjective is a mere blunder of the scribe, due to the ending of the previous word, for *apātukā*, which is explained in the commentary to the Jātaka-book by *apātubhāvā*, *dhanupādāvirahitā*.

The form VEDHAVERA is very curious. It is explained in the commentary by *vidhavā*, *apatika*, a "widow"; but *vedhavera*, according to Kaccāyana, signifies a "widow's son," and represents Sanskrit *vaidhaveya*, which, however, does not give here the sense required by the context. Ought we not to read *vedheyaka* or *vedheraka* "foolish, blockish"?

Perhaps the Sanskrit *vaidhaveya* had the meaning of "fool," for in one passage in Čakuntala\* we find "pralapatyeshā vaidhaveyah" for "pralā. vaidheyah," where *vaidheya* is explained by one commentator as *mārka*, "a blockhead." In another commentary that I have seen *vaidheya* is glossed

\* See William's Edition, p. 71; Burkhardt's, p. 43, l. 6.

by *vālīsha*, i.e. *bālīsha*, "a fool, foolish, childish." In *Amarakoṣa*, III. i. 48, we find these terms associated: "ajñamūdhayathājāta-mūrkharaidheyaabālīsha." Perhaps *vaidhavera* and *vaidhaveya* had also, like *bāla*, the meaning of child, childish, and hence "foolish."

Childers gives *nekatika*, "fallacious,"\* without any authority, but "dishonest" seems to be the more correct sense, cf.

"Kūṭassa hi santi kūṭakutā bhavati cāpi nikatino nikatyā." (Jāt. ii. 183.)

The commentary has the following note:

"Bhavati cāpi nikatino nikatyā ti nikatino nekatissa vañcanakassa puggalapa nikatyā aparo, nikatikāraṇo vañcanakapuriso bhavati yeva."—See Jāt. iii. 102; compare:

"Māyavino nekatikā."—Jāt. iv. p. 184, l. 12.

*Nekatika* in Jāt. iv. p. 42, is glossed by *vañcaka*. See Majjhima, i. p. 180.

*Nikati* and *nikaranā* are employed in Puggala Paññatti (pp. 19, 23) to explain *māyā*, "deceit."

### 5. *Asuropa*.

The word *ASUROPA*, not registered by Childers, occurs in Puggala-Paññatti as a synonym of *koḍha*, "anger," and in *Dhammasaṅgani* as a synonym of *dosa* (i.e. *dvesa*), "enmity, hatred." While the meaning is tolerably clear, its etymology is by no means self-evident. If it be regarded as *a-suropa*, from *a-surūpa*, we might get from the compound some such meaning as "displeasure"; but if we look upon it as *asu-ro-pa*, from an adjective *\*āsu-rūpa* corresponding to an original *\*āsu-rūpa*, we might attach to it the primary sense of "hastiness, quickness of temper." Or it is possible that *asuropa* is from *\*asuyyārūpa*, through *\*asūrārūpa*, "angry," "malevolent."

### 6. *Assa*.

We find the word *ASSA*, "ashes," in the compound *ASSA-puta* "a basket of ashes." It occurs in *Anguttara-Nikāya* iv. 242-3 "*assa-putam* khandhe āropetvā," where the Burmese MSS. read *bhasma-putam*. We find it also in *Digha-Nikāya* iii. i. 26—"assa-putena [v.l. *bhasma*]-vadhivā," explained in the commentary by "*bhasma-putena*." The passage in the *Anguttara* shows that the addition "*sise chārikam okiritvā*" is a mistake (see *Sumaṅgalavilāsini*, p. 267). The etymology of the word is not clear. Can it be for *amsa*, and come from a root *ams* to shine, as seen in *amṣu*?

### 7. *Ānaka*.

In Sanskrit *ĀNKA* is the name of a kind of kettledrum beaten only at one end. We have a trace of it in Pāli in the following passage from the *Saṃyutta-Nikāya* xx. 73:—

"Bhūtapubbam . . . Dasārahānam ānako nāma mudīṅgo ahoṣi. Tassa Dasārahā ānake ghatite aññam ānim odahimsu; ahu kho so . . . samayo yam ānakassa mudīṅgassa porānam pokkharaphalakam antaradhāyi, āni-saṅghāto va avasissi."

From this quotation and the application that follows we gather that when the injured drum received another set of pins or pegs (*āni-saṅghāto*) which were not suitable to the purpose, the head (*pokkhara-phalaka*) was damaged and rendered useless. This use of *āni*, as applied to the fixtures of a drum, is very curious. For other senses of the word see *Cullavagga* x. 16, 2; *Thera-Gāthā*, vv. 355, 744, pp. 39, 73; *Sumaṅgala*, p. 39.

### 8. *Ināyika*.

In the *Journal* of the Pāli Text Society for 1887, p. 109, I showed that the word *INĀYIKA*, though usually explained as a "debtor," is usually found in the sense of "creditor," cf.

\*Benfey assigns this meaning to Sk. *naikṛitika*. Burnell renders it "malignant" in *Manu* iv. 196.

"*ināyikehi codiyamāno*," in the commentary to *Petavattu* I. i. p. 71. There is only one passage in our printed texts (*Mahāvagga* i. 46) where it has the signification of "debtor," answering in meaning to the Sanskrit *rinika*. It is quite possible that *ināyika* may represent (1) Sk. *rinika*, a debtor, and (2) Sk. *\*rindiyika* (cf. *rinayāvan*), one who goes after a debt, a creditor.

There is, however, a word to which it may be related, namely, the Sanskrit *anika* (= *rinika*?) in *Āpastamba* I. i. 16, rendered, according to Prof. Bühler, by one commentator, "a money-lender," cf. Sk. *ānriṇya* with Pāli *ānariya* (*Suttavibhanga* i. p. 284; *Sum.*, p. 215); "freedom from debt," and *anana* "free from debt."

### 9. *Ujjaṅgala*.

UJJĀNGALA for *jangala* occurs in *Vimāna* lxxiv. 5, p. 78, and is written *ujjaṅgala* in *Petavattu* ii. 9. 70, where it is glossed by *ativiyathaddhabhūmibhāga*.

### 10. *Kanhābhijātika*. 11. *Rumma*, *rummī*.

"*Brahmabhūtam atitulam Mārasenappamaddanam. Ko disvā na-ppasīdeyya api kanhābhijātiko*."

"Who having seen him (Buddha) the most eminent, the matchless, the crusher of Māra's army, is not appeased, even if he be 'of black origin'" (*Sutta-Nipāta*, v. 563; *Thera-Gāthā*, v. 833). What is meant by *kanhābhijātika*, "of black origin"? *Namuci* or *Māra* is called "the black one" in *Sutta-Nipāta*, v. 438, just as the devil is traditionally represented as "black." In the passage quoted above, "of black origin" does not refer to *Māra*, but to one of the "demon-race," more especially to a *pisāca*.

There is a good story with reference to the use of *kanhā*, "black," as applied to a *pisāca* in the *Ambaṭṭha-sutta* (*Digha-Nikāya* III. i. 18; see also Jāt. iv. 9). *Disā*, a slave of *Okkāka*, king of the *Sakya* race, gave birth to a black child, who received the opprobrious designation of *Kanhā*, "black." He was neither pleased with his name nor complexion, and used to say to his mother: "Have me washed, mammy, and cleansed from this dirtiness, and I shall then be of some use to you." In those days, the story adds, *pisācas* were called "black." "Yathā kho pana . . . etarahi manussā piśāce piśācāti sañjānanti, evam eva kho . . . tena samayena manussā piśāce pi kanhāti sañjānanti." In the older Sanskrit literature non-Aryans and demons seemed to have been called "black-skins." For *kanhābhijāti*, see *Sumaṅgala* i. p. 163, and compare *Thera-Gāthā*, v. 140, p. 19. In the *Jātaka* book a dirty and untidy person is compared to a mudspite (*pamsu-pisācaka*).

"Kuto nu āgacchasi RUMMA-vāsi  
Ottallako pamsupisācako va."

(Jāt. iv. pp. 380, 384.)

*RUMMA*, not in Childers's Dictionary, seems to have the sense of (1) dark, tawny; (2) dirty. Compare *rumma-rūpi* (Jāt. iv. 387), "*Pajam imam passatha rumma-rūpin*." Sanskrit *rumra* means "tawny," and might possibly become *rumma*, though it would ordinarily take the form of *rumba*. *Rumma* might represent an original *rumya*, but cf. *tamba* = Sanskrit *tāmbra*. We have the form *RUMMī*, "dirty," in Jāt. iv. p. 322 ("*RUMMī rajojalladharo aghe vehāsayam hito*"), which evidently points to the Sanskrit *rukmin* (from *ruc*, to shine); cf. English *black* and *blank*; so that *rumma* corresponds to Sanskrit *rukma*, just as Pāli *rummaratī* represents Sanskrit *rukmaratī*.

The commentary explains *rummī* and *rummarūpi* as *anañjitamanditā*; *rummavasi* is glossed by "*anañjitamanditaghatitasāṅghāti pilotikavasano*."

### 12. *Kāca*.

In *Cullavagga*, v. 9. 2, we find *kācamaya* "made of glass," or more properly, "made of

crystal." In *Simāvivādavinicchayākathā* (p. 28, P.T. Soc. *Journal*, 1887), we have *kācalimpita*, "glazed." In *Divyāvadāna* mention is made of *kācamani* (crystal) that shone like a real gem, and in Jāt. ii. p. 418 a precious stone (*mani*) is described as *a-kāca*, "without kāca," free from impurity. "*Ayam mani veluriyo akāco vimalo subho*." The commentary explains *akāca* by *a-kakkasa* (Sk. *a-karkasa*), which usually means "not rough, smooth" (see Jāt. iii. 282); but here *a-kakkasa* must mean "free from grit." Compare the following passage, where *kakkasa* signifies "gritty": "*Kāmadadassāpi . . . maniratanassa ekadesam kakkasam uppajjati, na ca tattha kakkasa-uppannattā maniratanam hīlitaṃ nāma hoti*" (Mil. p. 252.) The Sanskrit *karkara*, Marathi *kaṅkar*, means both "hard" and also a nodule of limestone, and *kakkasa* must = *kāca*. *Kakkasa* is used as a noun, meaning "harshness," in *Sutta Nipāta* v. 328, p. 58.

"*Sārambha-kakkasa-kasāva-muccham hitvā*."

*Ākācī*, "smooth," occurs in *Vimāna*, 60, 1, p. 55—

"*Susukkakhandham abhiruyha nāgam  
Ākācinam dantibaliṃ mahājavam*."

13. *Kunda*, *sañ-kundita*, *kundalikata*.

"*Kena te aṅguli kundā mukhaṃ ca kundalikatam*" (*Petavattu* ii. 9. 27).

*KUNDA*=*kunita* *anujjubhūta*, probably connected with the root *kund*, "to maim" (originally to twist, wring?) signifies crooked, twisted; cf. *sañ-kundita* in quotation below.

*KUNDALIKATA*, in form but not in meaning, represents Sanskrit *kundalikṛita*, "ring-streaked," "coiled-up" (?).

According to the commentary on the *Petavattu* it signifies "contorted, awry"—"*mukhavikārena vikucitam sañkunditam*."

### 14. *Kujj*=*Kulj*.

The verb *KUJ* is not a very productive root in Sanskrit, and is of very limited application.

Childers gives from this root *nikkujjati*, and *nikkujjeti*, but has no mention of *kujja* (*Sutta Nipāta*, v. 242, p. 42); *nikkujja*, "turned upside down" (*Puggala*, p. 31).

*AVAKUJJA* seems to occur in the sense of "all of a heap, huddled together" in *avakujjā patāmase* (*Petavattu* iv. 10. 8, p. 66). It also means "lying face downwards" (Jāt. i. 13).

In *Puggala-Paññatti*, p. 31, "*avakujja-pañña*" is an epithet applied to a person who does not bear in mind what he hears, "whose wits are muddled," "muddle-headed."

This use of *avakujja* seems to show that Childers's explanation of *nikkujjati* is correct. It means "to take in," "to lay to heart," and represents *kulj* + *ni*, and should always be written with one *k* and not with two, as in some MSS. and texts. (See *Sumang*, p. 160; *Digha* ii. 17, 21.)

In *Sumangala*, p. 287, *Buddhaghosa* has "*nikkujjita-mukha*," "with the face toward the ground," "with closed mouth," in contradistinction to "*uttāna-mukha*," "with open countenance," "communicative" (?). This use of *nikkujjita* looks like a confusion with the roots *kulj* and *kucc* = *kuñc*.

We have in Pāli from the root *kuc*, "to bend," *sañkucita* (-*mukha*), "frowning" (*Sum.* p. 287); *vikucita* (*Petavattu* ii. 9. 27).

The root *kut*, "to bend," occurs in *sañkutita* (Mil. p. 257); *patikutati* (Mil. p. 297, ll. 15, 22; *sañkutita* (Ib., p. 297, l. 19).

*PAṬIKUJJETI*, omitted by Childers, signifies "to enclose," "*Sa pātim aññāya suvaṇṇa-pātiyā patikujjetvā*" (Jāt. i. p. 69). See i. p. 50, "*tuccapātim eva aññāya patiāyā patikujjetvā pesesi*" (*Dhammapada*, p. 140, l. 24). At p. 140, l. 1, it is miswritten *patikujjivā*.

\* Read *dantim balim* (?).

15. *Kṛi Kṛi*.

Childers has no instances of the root *Kṛi*, to injure, hurt; but compare "karato kārāyato, chindato chedāpāyato" (Majjhima-Nikāya i. p. 516; Digha-Nikāya ii. 15, 17). In the Jātaka-book we find *kata*, "injured," and *kattā*, "injurer." "Na *katassa* ca *kattā* (kattu?) ca metti sandhiyate puna" (Jāt. iii. p. 136). In Jāt. iv. p. 42 we find *katana*.

"Yam me tvam sammā akkhāsi Sākhena katanam katam."

There are various readings: (1) *kadhānam* = *katana* for *kantana*; (2) *kantam*. The first would represent a Sk. *kṛitana* or *kṛintana*, the other Sk. *kranta*.

The commentary contains the following note: "*Katanam katan ti ākaddhana-vikaddhana-pothana-kottana-saṅkhātam katanam katan ti attho*."

In Sumangala Vilāsini i. p. 137, we find *massu-karāna*-*tthāya*, "for the purpose of hair-cutting." Cf. Pāli *kāraṇā*, "torture" in *kāranaghara*, Jāt. ii. 128, and see *kāraṇa*, Majjhima Nikāya i. p. 446.

16. *Kālusiya*.

*Disā-kālusiya* is employed by Buddhaghosa in Sumangala Vilāsini i. p. 96, to explain *disā-dāha* (Digha I. i. 24). *Kālusiya*, "obscurity," ought properly to be written *kālusiya* or *kālussa*, representing Sanskrit *kālūshya*, "foulness, turpitude"; the Burmese MSS. read *kālusiya*.

17. *Ke'anā, Patikelanā, Kelāyati*.

Childers has no notice of these words, which occur in Sumangala-Vilāsini i. p. 286: "Vigatā-cāpāllo ti patta-mandanā cīvāra-mandanā senā-sana-mandanā imassa vā pūṭṭikāyassa kelanā patikelanāti evam vutta-cāpālya-virahito." The Burmese MSS. have *kelāyānā* and *patikelāyānā*. *Kelanā* in the above quotation seems to signify "adornment." If connected with *kil*, "to play," *keli*, "sport," it ought to mean "amusement." Hemacandra, in his Prakrit grammar, tells us that *kelāya* may be substituted for *samārac*, "to adorn," hence from a verb *kelāyati* we get the noun *kelanā*, or *kelāyānā*. But the Pāli *kelāyati* (not in Childers) always signifies "to desire." See Jāt. iv. p. 198; Milinda-Pañha, p. 73, where it is explained by *mamāyati*, *piheti*. The root is probably *kel*, "to quiver, shake." We find a verb *kalāyati* for *kelāyati* (?) in the sense of "to sport with, deceive," in Jātaka i. p. 163.

18. *Khalayati*.

"Gale gahetvā *khalayātha* jammam" (Jāt. iv. 205). The note in the commentary is "*khalayātha* *khalikāram* *pāpetvā* *middhamatha*." *Khalayati* in meaning corresponds to *niddhameti*; compare Sk. *ksālayati*, "to remove," from the root *ksal*, "to wash." See *pakkhāleti* (Sum. i. p. 46; Vimāna 63. 4); *vikkhāleti* (Petavatthu, p. 97).

*Khalati*, from the root *skhal*, to stumble, occurs in Milanda, p. 187; Thera Gāthā, v. 45; *pakkhalati* in Sum. i., p. 37; *avakkhalita* (v. l. *apakkhalita*) *ib.* p. 66.

19. *Gaccha*.

The only meaning assigned to *gaccha* in Childers is "shrub, plant"; but in Jāt. iii. p. 287, *gaccha* is used for "meadow." "Kaham so [sūkaro] ti?" "Ayam etasmim *gacche* ti." "So *gacchā* *nikkhamitvā*" (*ib.* p. 288). There are no various readings, nor is there any Sanskrit *gaccha* to which it can be referred. It seems to represent, however, Sanskrit *kaccha*, "grass-land, marsh-land." In Sutta Nipāta (v. 20) we have "*kacche* (v. l. *gacche* in Burmese MSS.); *rūḥatane* *caranti* *gāvo*" = "in meadows abounding with grass cows are grazing." In a Gāthā attached to this story (Jāt. iv. p. 288) *suṇṇāminī* (= *sāminī*) = Sk. *svāminī*, "mistress."

20. *Canditta*.

Childers has *canda*, but not *canditta*. We find the latter, however, in Puggala-Paññatti as a synonym of *kodha*, and in Dhammasaṅgani of *dosa*. It is sometimes misprinted, owing to the confusion of *t* and *k* in the MSS., as *candikka* (Dhammasaṅgani; 1060 Suttavibhanga i. p. 297).

*Canditta* is an abstract noun formed from *canda* and represents Sanskrit *candatra*, which in Pāli would become (1) *candatta* and (2) *canditta*.

21. *Calaka*.

CALAKA, not in Childers's Dictionary, occurs in Digha-Nikāya ii. 14, and is explained by Buddhaghosa (Sum. p. 156) as an official who assisted in marshalling the troops by acting as herald, and crying out, "here make room for the king," or "here make place for such a state-officer."

*Calaka*, "a herald," can hardly be referred to the root *cal*, "to shake"; most likely it is connected with a root *cal* (a softened form of *kal*), "to call out or shout."

R. MORRIS.

## SCIENCE NOTES.

THE veteran Dr. James Croll is once more in the field with a new book entitled *The Philosophical Basis of Evolution*, which Mr. Stanford will publish shortly, uniform in appearance with the other works from the same pen.

A WORK ON *Animal Life and Intelligence*, by Prof. Lloyd Morgan, of University College, Bristol, will be published by Mr. Edward Arnold in October. This book, upon which the author has been engaged for several years, will contain a careful discussion of the factors of organic evolution, of the range and limits of natural selection, of the problems of heredity, and of the origin of variations. The latter part is devoted to considering the nature and limits of our knowledge of animal intelligence and emotion. Instinct is considered in the light of modern views of heredity; the distinctions between human reason and animal intelligence (as defined) are discussed; an hypothesis of inter-neural evolution is suggested; and the monistic interpretation of phenomena is set forth and developed. The work is intended for general readers as well as for students, technical phrases being used as sparingly as possible, and in all cases fully explained. About forty illustrations will be given.

MESSRS. SWAN SONNENSCHNEIN & Co. have in preparation a *Botany for Students*, by Dr. Edward Aveling. The subject will be treated in a practical way, and will be adapted to the needs of students at Science and Art classes, and for matriculation at London University. There will be 267 illustrations.

## FINE ART.

## GRÉBAUT'S FORTHCOMING WORK ON THE NATIONAL EGYPTIAN MUSEUM.\*

IN the days of the old Bulaq Museum, and under the famous régime of its founder, Mariette Pasha, was issued that beautiful and scarce volume, *L'Album du Musée de Bulaq*, which it may be remembered met with an untimely fate, the whole stock having perished in the fire which destroyed the premises of M. Mourès, at Cairo. Fortunately, therefore, are those who possess the few copies yet extant,

\* *Le Musée Égyptien: Recueil de Monuments Choisis et de Notices sur les Fouilles en Égypte.* Publié par E. Grébaut, Directeur-général du service des Fouilles, E. Brugsch-Bey et G. Daressey, Conservateurs. (Cairo.)

preserving as they do the only photographic record of those delightful galleries which were literally the creation of Mariette, and in which he lay in state before his remains were placed to rest in the garden of the Museum. But now all those treasures of ancient art have crossed the Nile to their new home in the palace of Ghizeh; Mariette is no more; and Maspero has been and gone; and M. Grébaut reigns in his stead. Neither is the collection the same as of old; for not only is there room in the new building for all the treasures which were heretofore stored out of sight for lack of space, but new acquisitions have of late poured in from Luxor, from Ekhmim, from Bubastis, from Hawara, Coptos, and many other sites. Thus, in course of time, the old Bulaq collection will become but the nucleus of a new museum, the extent of which it is impossible to foresee, and which, if it continues to grow at the present rate, must exceed in splendour, variety, and historical interest all the Egyptian collections of Europe put together.

It is, therefore, a happy thought on the part of M. Grébaut to celebrate this new point of departure in the history of the national Egyptian collection by issuing the opening numbers of a great illustrated work, which shall as adequately represent the riches of the new museum as the former album represented those of the earlier building. Of this work, through the courtesy of M. Grébaut, I have received the plates of the first part in advance of publication. These are twenty in number, admirably autotyped from brilliant photographic originals, which, it is to be presumed, were executed by the skilled hand of E. Brugsch Bey. The subjects are interesting and various, comprising the recently-found statuettes of Khafra, Menkara, and Menkauphor of the IVth Dynasty; of Userenra of the Vth Dynasty; and of one more remarkable than all the rest for character and dignity—an unknown king of the same period. Here, too, we have an engraved and tinted plan of the newly-excavated temple of Prince Uatmes at Gurnah, as well as several plates reproducing the stelae and fragments of stelae, there discovered, including two votive tablets to the Bull Apis. Other plates reproduce statues, fragments of statues, and inscriptions of widely separate periods, ranging from the XVIIIth Dynasty to the time of Tiberius. Among these are to be especially noted a curious archaic figure of a kneeling slave from the site of Memphis (pl. xiii.); a much weathered tablet with a Greek inscription across the base, from Gebelayn (pl. xvi.); a remarkable wooden sarcophagus, in the style of the granite sarcophagi of the XXVIth Dynasty, from Uardan, in the Libyan range of mountains—a site of which we now hear for the first time (pl. xix.); and a most beautiful stela (pl. xvii.) with incised hieroglyphs and an elaborate funerary tableau in low relief, apparently of the XVIIIth Dynasty, in memory of one Entef, a priest, prince, and governor of a province. The figures of Entef and his wife, and the offerings of fruits, vegetables, geese, lotuses in flower and bud, joints of meat, cakes, &c., are rendered with an exquisite fidelity and finish, equal, if not superior, to the bas-relief sculptures of the tomb of Ti.

None of the monuments represented in this first number have been previously photographed, and all are the results of recent excavation. The importance of the statuettes of the kings of the Ancient Empire cannot be overrated, the only royal statue of this remote period extant up to the present time being those of Khafra discovered by Mariette at Ghizeh.

It is M. Grébaut's intention to make this work as interesting to the cultivated public as to those who are professedly Egypt-

ologists. He will include not only inscriptions, but all kinds of beautiful works of art, such as bronzes, drawings, paintings, embroideries, jewellery, wood-carvings, and all the thousand and one fanciful and charming objects upon which the craftsman of ancient Egypt delighted to exercise his ingenuity. In short, it will be a book for all who care for archaeology and art.

I am informed by M. Grébaut that each part, when published, will contain some pages of printed matter, describing the date, size, and material of each and every object, and giving some account of where and how it was discovered.

AMELIA B. EDWARDS.

#### NOTES ON ART AND ARCHAEOLOGY.

IN the October number of the *Magazine of Art*, the editor, Mr. M. H. Spielmann, again returns to the question—should there be a "British artists' room," like that at the Uffizi in Florence, in the National Portrait Gallery? Encouraged by the reception which his former article met with, he approached Mr. George Scharf, the director, and also the trustees individually. Mr. Scharf replied in a valuable contribution, dealing with the subject generally, which is here printed. While approving of the scheme, he does not see how limitations of space would allow it to be carried out as an actual part of the proposed new building. The trustees, while naturally sheltering themselves under their official position, are, on the whole, distinctly unfavourable, the only enthusiastic supporter of the scheme being Lord Ronald Gower, who backs his opinion by promising to present to the gallery two little portraits of Reynolds and Gainsborough in his own possession.

THE first set of scholarships, founded out of the accumulated funds of the defunct British Institution, have been awarded, after competition, as follows: for painting, to Mr. Frank J. Mackenzie and Mr. Charles M. Gere; for sculpture, to Mr. Henry C. Fehr.

THE usual autumn exhibition of the Photographic Society of Great Britain will be opened on Monday next, September 29, in the gallery of the Royal Society of Painters in Water-Colours, Pall Mall East. To-day (Saturday) there is a private view, and also a soirée in the evening. The exhibition is open on three evenings of the week; and on every Wednesday evening transparencies will be shown with an optical lantern.

THE sixth series of "one man" exhibitions will be opened at the Camera Club, Bedford-street, on Monday, October 6. It will consist of a representative collection of photographs by Mr. Lyd. Sawyer, of Newcastle-upon-Tyne.

WE have to record the death on September 17 of Patrick Allan Fraser, hon. member of the Royal Scottish Academy. He was trained as an artist, was a close friend of the late John Phillip, and would himself have been a thoroughly capable painter had not the acquisition of a large fortune precluded him from spending his life in the professional pursuit of art. By his will, nearly his entire means has been devoted to maintaining thirty young and promising students, and training them in the fine and the decorative arts. Each is to be indentured for a period of four years; and Mr. Fraser's noble mansion of Hospitalfield, near Arbroath (of which, with its art treasures, an account will be found in Mr. Millar's *Castles of Perthshire and Fifeshire*, recently reviewed in the ACADEMY) is to be fitted up for their accommodation. Day-students from Arbroath are also to receive instruction along with the foundationers, a certificated art-teacher being appointed as the governor of the house. By a

further provision of his will, ten aged or infirm professional men—four painters, three sculptors, and three literary men—are to receive £50 per annum during life.

### THE STAGE.

#### OBITUARY.

TWO theatrical people, of very different value to the contemporary stage, have died within the last ten days. We refer, of course, to Mr. Dion Boucicault, who was sixty-eight, and to Mdm. Jeanne Samary, who was but little over thirty. Let us speak first of Mr. Boucicault, a man who in his time played many parts, as actor, author, manager—who came to the front early, and who, notwithstanding a certain flexibility which permitted him to retain in middle life a place hardly warranted by his talent, had of late years fallen into semi-obscurity. Even the variety of his abilities did not suffice to keep alive in the better part of the public any vital interest in his fortunes. Yet he had decided gifts, and for a time they were acceptable. He had wonderful perseverance, much social and literary brightness, and a convincing belief in his own capacity. Mr. Boucicault's earliest success—and it was of a literary kind—was with "London Assurance." It had neat construction, and was quite a smart imitation of the dialogue of Sheridan. Later on, when true comedy and even tolerable *contre-façons* of it went out of fashion, and when the theatre itself had little hold upon the fashionable of the educated world, Mr. Boucicault invented the sensation drama. "The Colleen Bawn" was perhaps the most conspicuous triumph in this method. The later work, as we said at the beginning, lacked interest; or, rather, whether wisely or unwisely, the public had by that time turned its attention to somebody else. As a manager, Mr. Boucicault had little success. As an actor, he owed something to art and much to an agreeable and variable personality. His mark upon the stage was important in its day; but it will not be permanent.

JEANNE SAMARY, who died of a typhoid fever caught at Trouville—where she was staying with the husband and children to whom the coquette of the theatre was so greatly devoted—was a niece of the Brohans—Madeleine and Augustine—and may thus fairly be said to have inherited personal charm and the genius for the theatre. But though *l'hérédité* counted for something in her chances, as an artist and a personality she was quite individual. She was never the echo of a voice that had charmed us in the past. At eighteen the Théâtre Français took her from the Conservatoire; and never did she leave the Maison de Molière. A *pensionnaire* for four years, she then became a *sociétaire*. We saw her first in her first brilliant success—"L'Étincelle" of M. Edouard Pailleron. Admirable in quite a different character in "Le Monde ou l'on S'ennuie," she had been selected to fill the title-part in the forthcoming "Parisienne"—a task that falls now to the lot of Mdle. Reichemberg. In pure comedy, Mdle. Samary was magnetic. The fulness and persuasiveness of her smile was of itself almost a method—yet it never became a trick. She had also—as was proved long after her success in modern comedy—much sympathetic power and a high intelligence in pathetic acting. As a representative of the robust *soubrette* of Molière, she had, to begin with, nothing whatever against her but the fewness of her years. Molière's *soubrette*, who is licensed to speak with boldness, with French openness, with French good sense, but with something divided by half a world from the modesty of the *ingénue*—Molière's *soubrette*, we

say, was hardly in the first instance for Mdle. Samary, whose gleaming smile was essentially young. The talent of the actress, her decisiveness, and her personal charm—very marked during the first years of her practice—made us accept this Toinette and this Dorine; but it was always with reservation. Probably no one appeared more spontaneous—on the stage—than Mdle. Samary. It is interesting to note that in reality her effects were obtained at the cost of slow and patient effort. Hers was the art that was unsuspected, because it was so very thorough. At the same time, of course, her own fortunate and privileged personality—especially in her earlier years—was of enormous assistance to her. The private virtues of Mdle. Samary recalled those of Mme. Rose Chéri. She was esteemed universally, quite as much as a woman as an artist.

### MUSIC.

#### MUSICAL PUBLICATIONS.

*Six Songs.* Words by Heine. Music by William Wallace. (Augener.) The composer who ventures to set Heine to music at once challenges comparison with the great song-writers of Germany, and must, therefore, expect to be judged by a high standard. Of the six poems in this album, four have been set by Schumann. There is a good deal of nice feeling in Mr. Wallace's songs, and the harmonies, if at times forced, are clever; but he is not strongly inspired, so that, in spite of many excellent things, the music does not always go straight to the heart. In these remarks we are alluding to Nos. 1 and 2, and 5 and 6. Nos. 3 and 4, "Ich hab' im Traum geweinet" and "Du bist wie eine Blume," are of greater merit; there is passion in the first, and charm in the second. In the latter, however, we do not like the repetition of the opening words "wie eine Blume" at the close of the stanza.

*To Morning.* An Eight-part Chorus, unaccompanied. By Charles H. Lloyd. (Novello.) This Chorus is well written and effective. It contains good key contrast, though perhaps the rhythm, in spite of the triplets in the E flat section, is somewhat monotonous. The music is Mendelssohnian in character.

*Story's Coloured Music System.* Book I., for Beginners. By E. M. Story. (George Philip & Son.) The author looks upon the ordinary Tutor as a "daily horror and nightly spectre." There is a natural tendency to paint the old system in very dark colours so as to make the new one all the more light and attractive. We are sometimes disposed to think that the difficulty of learning the stave and the ledger notes is exaggerated; but still there are dull pupils, and no doubt for such, mnemonical verses and coloured notes (the same note, whether on bass or treble stave or on their ledger lines, always preserving the same colour) will prove of great assistance. Colour is certainly a powerful factor. The new system deserves what the author asks for it—a fair trial.

*Acoustics in Relation to Wind Instruments.* By D. J. Blaikley. (Boosey.) These are three lectures delivered by the author at the Royal Military School of Music, Kneller Hall. He attempts nothing more than an outline of the principles underlying the construction and use of wind instruments; but as text-books on acoustics give little or no practical information, this pamphlet from the pen of one who is a recognised authority on the subject will be welcome.

J. S. SHEDLOCK.



## THEATRES.

## ADELPHI THEATRE.

Sole Proprietors and Managers, A. & S. GATTI.  
Every Evening, at 8, **THE ENGLISH ROSE**.  
Messrs. Leonard Boyne, Beveridge, Shine, Abingdon, Thalberg, Rignold, Dalton, Bassett Roe, East, &c.; Mesdames Olga Brandon, K. James, C. Jecks, E. Dane, and Mary Rorke.  
Preceded, at 7.15, by **THE LITTLE SENTINEL**.

## AVENUE THEATRE.

This Evening, at 8.45. **THE STRUGGLE FOR LIFE**.  
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## LITERATURE.

"GREAT WRITERS SERIES." — *Life of Nathaniel Hawthorne*. By Moncure D. Conway. (Walter Scott.)

HAWTHORNE, says Mr. Conway, has had exceptionally competent biographers and editors of his papers. Against the editors of his papers there is nothing to be said; although now the existing literary executors might probably, with advantage to the world, publish further instalments of the Note-books. But surely a man of Hawthorne's rank and calibre should not have waited so long for something more adequate in the way of biography than the works of Mr. George Parsons Lathrop and Mr. Henry James. Mr. Julian Hawthorne's book is, no doubt, admirable, notwithstanding a peevish tone here and there; but we do not expect a son to write a full and final biography of his father. There was an excellent opening for Mr. Conway; and, as he had at his command "much valuable material that has never appeared," great things were to be expected of him. Unhappily, he has missed his opportunity. His book is interesting, of course—Mr. Conway can hardly help being interesting—and it is thoughtful and suggestive; but it certainly does not supply the "long felt want." As a study it is fairly good; as a biography, disappointing. The "valuable material" notwithstanding, little is related about Hawthorne that was not known. This would be of small consequence if the material already available had been used with skill. In fact, however, the narrative is disorderly and confusing. Well for the reader if he is familiar beforehand with the chief facts of Hawthorne's career in their proper sequence. A veteran writer like Mr. Conway ought not to use such phrases as: "But the thread of our narrative must be resumed," "we may anticipate a few years," "but we return now," "we have wandered too far ahead in this interlude." They indicate, only too truly, the need of a radical reconstruction of the narrative.

We have it on the authority of no less a person than Hawthorne's sister-in-law, Miss Elizabeth Peabody, that Mr. Conway is gifted with an "imaginative memory." An imaginative memory must be of value to writers of fiction, but it is a more questionable boon to those who attempt reminiscences and biographies. A curious instance of the development of this imaginative memory is furnished in the book before us. In 1882, Mr. Conway, writing of Emerson, who had then lately died, made an effective application of Hawthorne's story of "The Great Stone Face," which he likened to the Face

of Puritanism. Hawthorne's tale, said Mr. Conway, "told wiser than he imagined." Eight years later we are boldly told that "it was Emerson who inspired the finest allegorical tale ever written, 'The Great Stone Face.'" Does the assertion that "Emerson had never known poverty" also come from the imaginative memory, or has Mr. Conway never heard or read the story of Emerson's early years? It is imagination free from memory, and taking a still wilder flight, which gives us Hawthorne haunted by his deceased friend Cilley, who shakes his "gory locks" at him on page 64, and by John Brown, who shakes his "gory locks" at him on page 203.

There are two unpardonable sins in the eyes of Mr. Conway—belief in eternal damnation, and disbelief in negro emancipation. From the first of these Hawthorne was free; at any rate he did not go to church. The second, however, cannot be passed over. It cannot even be smoothed down, as Mr. Conway tried to smooth it in the case of Carlyle. The fact remains that Hawthorne wrote a *Life* of his friend Franklin Pierce, and that this *Life* helped, or was believed to help, considerably in securing the election of Pierce to the Presidency. Too much, as it seems to me, is made of the incident. If Hawthorne wrote favourably of Pierce, he wrote only what he believed. Pierce was his life-long friend. There is no reason to suppose that Hawthorne ever in his heart retracted anything he had written about him. The cordial relations continued to the last. Pierce was his companion on that last sad journey when Hawthorne died. When Mrs. Pierce died, Hawthorne, although himself ill, insisted on attending the funeral. "The air was chill; and Pierce, in that moment of deep grief, was observed to turn and pull up Hawthorne's overcoat about his throat." This little incident, related by Mr. Conway, suggests the manner of man Pierce really was. Hawthorne, on his side, was equally true. When *Our Old Home* was published, Pierce was unpopular; but Hawthorne insisted on dedicating the book to him, saying: "If he is so exceedingly unpopular that his name is enough to sink the volume, there is so much the more need that an old friend should stand by him." From the Abolitionist point of view, the public policy of Pierce was highly mischievous; yet he appears to have acted according to his lights and to the best of his ability. The modern bigotry which condemns a man for his social opinions is quite as bad as the time-honoured bigotry about things theological. No one has done bolder service against the latter than Mr. Conway; and it is a pity he cannot bring the same free spirit to bear when he is called to judge the character of men who, like Hawthorne and Pierce, were at variance with him on the subject of negro slavery.

According to Mr. Conway, Hilda in *Transformation* "is a 'prophetic portrait' of Hawthorne's eldest daughter." What ground he has for this statement I do not know. He instances a few trivial resemblances; but Mr. Julian Hawthorne, who ought to know, affirmed long since with reference to the origin of Hilda that she had in her "some traits of Mrs. Hawthorne,"

although "Mrs. Hawthorne's was much the larger and broader nature of the two." He does not even name his sister Una in this connexion; and what is publicly known of the character and career of that gifted and noble woman seems itself to sufficiently refute the suggestion of kinship to the narrow and self-righteous Hilda.

Readers of Hawthorne can hardly fail to observe the prominence he gives to portraits and their painters. His references to them are frequent and particular. He treats them as though they possessed a profound human or superhuman significance. The great Pyncheon portrait in *The House of the Seven Gables* is made to conceal the missing title-deeds during all the years of the Pyncheon ascendancy, and its fall from the wall is co-incident with the healing of the breach which forms the motive of the romance. Holgrave, the photographic artist, is made to say

"There is wonderful insight in heaven's broad and simple sunshine. While we give it credit for only reflecting the merest surface, it actually brings out the secret character with a truth that no painter would ever venture upon, even could he detect it."

In "The Prophetic Pictures," one of the *Twice Told Tales*, the artist "paints, not merely a man's features, but his mind and heart—he catches the secret sentiments and passions, and throws them upon the canvas." Of this wonderful painter we are told that the rumour went that, after he had once got possession of a person's face and figure, he might paint him in any act or situation whatever, and the picture would be prophetic. The painter's own theory of his art, as set forth in the story, is that the true artist must look beneath the exterior. It is his gift "to see the inmost soul, and by a power indefinable even to himself, to make it glow or darken on the canvas, in glances that express the thought or sentiment of years."

Just such a painter was Hawthorne himself, only that his tools were pen and ink-stand instead of brush and palette. His method is essentially that which is here described. He is one who not merely draws the features—which, however, he does with wonderful exactness—but the mind and heart. He, too, is a painter of prophetic pictures—pictures which reveal, not indeed the future of the world of fact, but the realities of the possible. He wrought upon the transcendental principle that circumstances influence behaviour, and develop but do not radically alter character. A gifted observer, he was not contented simply to transfer to literature such facts in life as came under his observation. These served as a basis; but for the men and women whom he met in daily life he conceived some new and striking environment, and worked out the result. We may suppose that Hester Prynne might have been a fairly happy and truly devoted wife and mother, with no extraordinary experiences to record. Perhaps Hawthorne knew the original in some such aspect. But the fire which warms the hands may burn the house; and Hester, defrauded in marriage of the needed love, and finding it outside amid a community of rigid Puritans, develops into the

figure of *The Scarlet Letter*. Clifford Pyncheon, the sensitive lover of the beautiful, created for careless, irresponsible happiness, is arrested in his growth by an almost life-long imprisonment; and in the wreck of his life we discover an infinite pathos, knowing what has been lost. The Faun in *Transformation*, a figure not wholly dissimilar in character, derives his development, as Hester Prynne derives hers, from sin; the one in knowledge of it, the other in participation. Powers undeveloped, or capable of a development different from the actual, were the material with which Hawthorne wrought.

The impression was at one time general that *The Blithedale Romance* was a chronicle or caricature of the Brook Farm Association. The Association was in Hawthorne's mind when he wrote the book, and some of the persons he saw at Brook Farm are partly reproduced. Zenobia was identified with Margaret Fuller by indignant friends. It was Margaret Fuller gravely misrepresented, they said. They paid a poor compliment to Hawthorne's art, for the differences were radical. Hawthorne denied the charge. There was, however, more to be said, and Mr. Julian Hawthorne might well have said it. But, in one of those fits of perversity which mar his otherwise admirable work, he refused. "I am in possession of indubitable evidence," he said, but he would not gratify a very legitimate curiosity. Mr. Conway, nevertheless, might have possessed himself of the facts; but he contents himself with enquiring, "what other woman [than Margaret Fuller] of such commanding power was there at Brook Farm?" The truth is that Zenobia was a composite character, evolved from Margaret Fuller and another resident at Brook Farm, Cornelia Hall, with much superadded. The resulting personage, Zenobia, possible in nature, for it is consistent in all its parts, was never, so far as Hawthorne knew, actual. For the actions of Zenobia we may look in vain in the histories of Margaret Fuller and Cornelia Hall. One of the most absolutely perfect chapters Hawthorne ever wrote—the finding of the body of Zenobia—was founded on a real experience of Hawthorne's own at Concord.

In the unfinished story of *Septimus*, we have an example of one of Hawthorne's stories in the making, and it seems to indicate how entirely Hawthorne always framed his work on facts. The Note-books show how precise an observer he was, and whatever he presented to the world was constructed on those observations. The author says of *Septimus*, "our story is an internal one, dealing as little as possible with outward events, and taking hold of these only where it cannot be helped, in order, by means of them, to delineate the history of a mind." Yet it actually is, as it stands, far more full of action and incident than any of its predecessors. Here and there the narrative is broken; something was to have been filled in—something ghostly or speculative, perhaps. If Hawthorne had lived to complete this book, it is easy to believe the framework would have been so wrought upon that, in its final shape, the story would have ranked among the most weird of his romances.

In his choice of subjects, Hawthorne was as eclectic as the artist of the story already referred to. The "sleek and comfortable visage and the gold-laced coat" did not attract him. Persons of outward grandeur figure seldom in his writings, and only as minor personages. For the most part, his people are the people of the every-day world, whom most of us would pass in the street without a second glance, but whose faces were to Hawthorne the index of something "uncommon in thought, sentiment, or experience." Hester, Hollingsworth, the Pyncheons and the Maules, although by virtue of Hawthorne's magic they did for our behoof many wondrous deeds, belonged essentially to the ordinary life of the world; and their originals were no doubt, for the most part, in the mere lives they did lead—though not in the lives which Hawthorne shows they might, under other conditions, have led—commonplace enough.

Mr. Conway's critical judgments—which, if not always correct, are worth attention—and a few personal reminiscences are the chief things of value in the present book. An adequate Life of Hawthorne has yet to appear. Let us hope Mr. Lowell's work—if it ever does come—will furnish what is needed.

WALTER LEWIN.

*Old Sea Wings, Ways, and Words, in the Days of Oak and Hemp.* By Robert C. Leslie. (Chapman & Hall.)

IF Mr. Frederic Harrison succeeds in carrying out his idea of constructing, for the benefit of posterity, a national strong-room in which "precious poems" are to be sealed up with models of ironclads, Mr. Irving in "Hamlet," and other samples of the representative products of the age, he would do well to include a copy of Mr. Leslie's treatise on *The Days of Oak and Hemp*, which makes its welcome appearance not a day too soon, and is even now a most interesting connecting link with the past. For, as Mr. Leslie truly observes, the nautical antiquary of the present day has very little in the shape of ruin (restored or otherwise) to help him in the study of the sea-castles, homes, and ways of the men whose business was upon the great waters of old; and we know to-day rather more about the structure of some pre-Adamite oyster, or the wings of an extinct lizard, than we do of the build and rig of those ships of Tarshish and others spoken of in the Bible, which seem to have been making regular over-sea voyages even before the days of King Solomon. It is indeed historically rather the fashion to think that the arts of naval architecture, navigation, and seamanship leapt suddenly into comparative perfection towards the close of the fifteenth century; and we are constantly asked to accept, as a portrait of a fourteenth-century ship, some such quaint old nondescript manuscript or heraldic craft as that which figures in the arms of the city of Paris. But the more carefully the subject is considered, the more certain does it appear that sea-life in the Middle Ages, and before them, could not have been so far behind life ashore as we are apt to think it was.

"Before the introduction of steam, and iron shipbuilding, nothing connected with the great conservative sea or its service moved in leaps or bounds; and the evolution of a sea-going ship, even of the Elizabethan period, with all her complication of masts, sails, and tackling, must have required a longer time for its development than has elapsed since the days of the Armada."

Unfortunately, there are few records of sails and rigging of value earlier than the fifteenth century; and we are chiefly indebted for even the little we do know of such matters before then to the work of nuns and monks, who naturally had but little practical knowledge of ships and their rigging, and, like a modern land artist, were able only to give us feeble impressions of vessels as they appeared to their un instructed vision. And, judging from the fact that we have, as Mr. Leslie shows, many old-world craft yet with us, even in England, such, for instance, as the Thames sailing-barge, which are able, in spite of steam, to hold their own and fulfil their original purpose under sail, though they have altered little in build or rig for three or four centuries, it is only fair to infer that vessels so well contrived did not arrive at something very like perfection in a day. Probably we need not go farther back than the present single-square-sailed coaster of Norway for a true picture of the smaller square-rigged vessels of the thirteenth century or even earlier.

Mr. Leslie's chief object, however, is not so much to speculate about prehistoric shipping and its seamen, as "to try to record, or hold on to, some of the forms, rigs, and ways of shipping recently passed away, or which, though still remaining among us, are rapidly doing so." In this, it may at once be said, he has been entirely successful; and what he modestly calls a "few facts" is in reality a veritable mine of curious and useful information. He has also a rich fund of anecdote, the briny flavour of which is as unmistakable as it is refreshing. Here is one illustrating the partiality of the old seamen for a certain dish—

"It used to be related by an ancient waiter of the old Quebec Hotel, Portsmouth, that upon a certain memorable day, years ago, three brothers—all skippers of ships then wind-bound at Spithead—met, and agreed to dine together, the dinner to consist only of three dishes ordered independently by each captain. On removing the covers, three smoking legs of boiled pork graced the table."

In the days when voyages were measured in months and weeks instead of days and hours, they were not always looked upon as "imprisonment with a chance of being drowned," but as another form of life, to be enjoyed and made as pleasant as possible while it lasted, as witness the testimony of Dr. John Fryer, who wrote on his return from India in 1682 that

"though a tedious voyage of seven months, it passed away merrily, with good wine, and no bad musick; but the life of all good company, and an honest commander, who fed us with fresh provisions of turkies, geese, ducks, hens, sucking pigs, sheep, goats, &c. . . and, to crown all, the day we made England, kill'd us a fatted calf, so that you may spare that welcome when you receive yours," &c.

Coming down to later times, Mr. Leslie



gives a very interesting sketch of the Atlantic passage 150 years back, and of life on board the Black X. liners, the last of the ocean sailing-packets. This may be commended to the attention of those steerage and even second-class passengers who

"are apt to growl to-day over the bad accommodation allotted to them on board a modern two-thousand ton steamship, and even write grumbling letters to the *Times*, in which they describe discomforts, &c., which read like the height of comfort, cleanliness, and luxury, to any one old enough to have made a steerage passage across the Atlantic fifty years ago, when a steerage passenger's fare to New York by sailing-packet was five pounds, and find yourself in everything except fire and water."

The Black X. liners carried no regular surgeon or doctor; and unless one turned up by chance among the passengers, this duty in the steerage fell upon the carpenter, who seems to have been as versatile as he was ubiquitous, and who dispensed all medicines required by this class of passengers.

"They were served out to him from the ship's medicine-chest aft by the black steward, according to the first mate's advice; an old, but very large "Dictionary of Domestic Medicine" being consulted in doubtful cases. Generally speaking, the carpenter was also the ship's dentist."

"The Pilot" has a chapter all to himself, and a very chatty and amusing disquisition it is. One old pilot, speaking of his fare on board a Spaniard, which was chiefly remarkable for the strong flavour and liberal use of oils and garlicks, wound up his yarn almost in the words of Mrs. Gamp—"But the drinks was all good." Like some other professional men, as they advance in life, pilots often become confirmed pessimists respecting weather. Mr. Leslie tells us of a well-known Channel pilot of whom it is related that, after he was sixty, he never answered a captain's greeting of "Well, pilot, what d'ye think of the weather?" in any other form than "Well, captain, I consider it looks werry inferior—werry inferior indeed."

The chapters devoted to sails, or "seawings," are particularly interesting and instructive, and are brimming over with quaint sea lore and really valuable and useful information. While he was engaged upon them, the author received from Mr. Ruskin, who took a warm interest in the work,

"a wonderful model, four feet in length, of the primary quill of a kestrel hawk's wing; by striking the air with which 'one learnt,' he said, 'practically more about, and realised better, the actual propulsive force of a wing, or of a well-set fore-and-aft sail, than in any other way;' for, in waving it even slowly through the air, this model feather seemed to lift, or, as a sailor would say, 'take charge' of your whole arm and hand."

There is also much food for reflection in the chapter on "the wingless war-ship of the future, and those in charge of her;" and some very suggestive recent extracts from the logs of merchant steamers are given, "to prove the necessity of giving those who command and man our modern half-tide rock class of war-ships some reserve form of wing or sail power, and some knowledge of how to make use of it." The concluding

chapter contains an alphabetically arranged list of sea terms, some of which, though obsolete as to their meaning afloat, are still used ashore; and a clear understanding of the text is aided throughout by no less than 135 illustrations by the author. The book will prove of permanent value alike to the nautical antiquary, the naval historian, the practical seaman, and, in an almost equal degree, to the marine painter.

GEORGE T. TEMPLE.

#### TWO BOOKS ON ISAIAH.

*Biblical Commentary on the Prophecies of Isaiah.*

By Franz Delitzsch. Translated from the Fourth Edition. With an Introduction by Prof. S. R. Driver. Vol. I. (Edinburgh: T. & T. Clark.)

*The Prophecies of the Captivity (Isaiah xl.-lxvi.).* By R. Travers Herford. (Sunday School Association.)

STUDENTS of Isaiah will greet so early a translation of Delitzsch's *Isaiah*. I cannot do otherwise than notice it briefly, although it is not a year since I reviewed the original work, then fresh from the press. The names of the translators, Messrs. Kennedy, Hastie, and Bickerton, are a guarantee of the substantial accuracy of this work. I am not prepared to pledge myself to its immaculateness, but believe it to be generally trustworthy. The shortness of the interval between the publication of the original and that of the translation excuses the somewhat wooden English. It is unnecessary to add much as to the utility of this book. To have brought his commentary so nearly up to date, and to have adapted it in the main to his changed critical views, is no small achievement of the venerated author. Dillmann's still more recent admirable commentary in the *Exegetisches Handbuch* by no means renders this book superfluous. Prefixed to it is an interesting critical sketch by Prof. Driver, which will be a useful guide to students not only of this but of the other works of the accomplished author. It may be compared with a beautiful biographical sketch of Delitzsch by Prof. Kauffmann in the *Jewish Quarterly Review* for July, 1890, which is, if I may say so, incidentally not less descriptive of the best modern Judaism than of the wide-hearted even if peculiar Christianity of Delitzsch. It is delightful to see the unanimity of the Christian world in honouring the memory of this veteran Biblical scholar (see review of this work in the *Guardian*, Sept. 12, 1890), and not less so to mark that a "palm-branch from Judah" is among the offerings at his grave. The translators have happily spared us those many "additional notes" which used to meet us in publications like the present. But on p. 377 they point out, on Prof. Driver's authority, an unintentional misrepresentation of this respected scholar's view (*Isaiah: his Life and Times*, p. 127) of the prediction of a Babylonian captivity ascribed to Isaiah in the narrative which closes the first half of our Book of Isaiah. I confess that I regret this correction, which seems to involve the reassertion of a difficult theory. I would rather that Prof. Driver had waited till he

could give his own work on Isaiah (so scholarly and within its limits so progressive) a thoroughly impartial revision, and could consider whether it were wise to adhere to the view which he has adopted. Dr. G. A. Smith and myself are also criticised in that passage of Delitzsch. The former ("Expositor's Bible": *Isaiah* I. 202) speaks with more reserve than I was myself able to do. Yet Delitzsch felt so warmly on the subject of this reported prophecy of Isaiah that he drew special attention to Dr. Smith's supposed delinquency in the *Expositor*, in 1888. It was easy to answer Delitzsch; and he was in fact answered, if I remember right, in the ACADEMY.

Of Mr. Herford's little book, an appreciative word may be said. Though not so designed, it is a useful supplement to Prof. Sayce's *The Life and Times of Isaiah* (Religious Tract Society, 1889), a delightful but most provoking book, already noticed in the ACADEMY. In 184 small pages, Mr. Herford gives a clear and instructive, though somewhat dry and in a certain sense superficial, comment on the Revised Version of Isaiah xl.-lxvi., with a brief introduction on the historical groundwork, the forms and contents of the prophecies, the Servant of Yahveh, and age, and authorship. Mr. Herford accepts the plurality of the authorship, and refers for further evidence to Prof. Driver's *Isaiah*. Interspersed are several very suggestive critical notes; see especially that on Isaiah lxiii. 18, lxiv. 11, upon which I would only ask whether the temple was really burned down under Artaxerxes III. The treatment of the difficult questions connected with the "Servant" is well worth the attention even of the advanced student—notice the acute remark on Isaiah xlix. 8 (*cf.* p. 28, note<sup>1</sup>). In general, Mr. Herford's critical tendency is judiciously conservative; he remembers the untrained students for whom he is writing, and does not seek to move too much in advance of the times.

T. K. CHEYNE.

*On Viol and Flute.* By Edmund Gosse. (Kegan Paul & Co.)

THIS volume, we are told, "contains all that the author desires to preserve of such of his verses as were published, up to the year 1879, in certain volumes, all of which are now out of print." The selection has been made, for the most part, from the original 1873 volume, and the later *New Poems*. There are also two or three songs from "King Erik" and "The Unknown Lover." Thus in this and the "Firdausi in Exile" volume Mr. Gosse has gathered his past into barns, and his fields lie open for the future harvest. And thus such as delight to "place" their men have the material before them by which, up to the present time, the poet himself is evidently content to stand or fall, while those inspired with the spirit of literary prophecy may work out their predictions therefrom of Mr. Gosse's "rich to-come."

While intending to do neither, I will venture to say that these two volumes should serve to dissipate an error of popular classification which continues to confound

together the poetical work of Mr. Dobson, Mr. Lang, and Mr. Gosse. They have, of course, much in common; they have "imitated" Ronsard together; have each loved Provence, with its

"Subtle wind that blows  
Through coverts of the impenetrable rose;"  
have written poetical epistles after the Georgian model, peppered with fit capitals and due italics; they have all at one time or another come under the influence of Rossetti's "citherns and citoles." But then that is fast becoming "long ago," and their differentiation ought by this time to be sufficiently manifest. My concern here is with neither Mr. Dobson nor Mr. Lang; but the differentiation from both in the case of Mr. Gosse will probably be found in the fact that he is more a singer and less an artist than either—certainly less an artist than Mr. Dobson. Of the three he is the one most likely to fill a larger canvas, for Mr. Lang evidently wishes to be reckoned as "a singer who sings no more," and who would lose Mr. Dobson's garden songs for any epic possibility. Much as I admire "King Erik," I hardly think Mr. Gosse's future development will lie in drama—but this is verging on the prophetic; nor is the one considerable poem that, to my mind, inspires "the larger hope" found in the present volume, it being, indeed, "Firdausi in Exile." I remember being surprised at the comparatively slight regard paid to this really fine poem on the publication of the volume. All the critics seemed to forget it in wonder at "The Isles of the Blest," mainly, too, because the latter was written in Spenserians, apparently deeming that form a quite unattainable *tour de force*. As a matter of fact, however, that poem will not bear a moment's comparison with "Firdausi" in any quality of poetic power. Any one verse of "Firdausi" is worth its whole bulk; certainly those two beautiful closing verses, where, after the young man's fine satire, an older man speaks—

"And so the young man ceased; but one arose  
Of graver aspect, not less sad than he.  
'Nay, let,' he cried, 'the sunshine and the snows  
His glittering gold and silk-soft raiment be;  
Approach not with unhallowed steps profane  
The low white wall, the shadowy lotus-tree;  
Nor let a music louder than the rain  
Disturb him dreaming through eternity.  
'For him no more the dawn will break in blood,  
No more the silver moon bring fear by night;  
He starts no longer at a tyrant's mood,  
Serene for ever in the Prophet's sight;  
The soul of Yaman breathed on him from heaven,  
And he is victor in the unequal fight;  
To Mahmoud rage and deep remorse are given,  
To old Firdausi rest and long delight.'"

There are few more striking first verses either than that which tells how God

"In the proud breast of Mahmoud had begun  
To stir remorse, and, like the loud typhoon,  
Shame blew his thoughts in gusts about his  
soul;"

while as a whole the poem is dignified in conception and full of noble music. May Mr. Gosse write us more like it!

There is none of quite the same calibre in the present volume, as indeed one had no right to expect, for its well-known title plainly enough refers to the more lyrical side of Mr. Gosse's powers, though this

present *On Viol and Flute* is strikingly more distinctive in note than that of 1873. The infusion of the robust *New Poems* of six years later makes itself strongly felt, assisted by the suppression of some of the more languorous 1873 poems, which speaks well for Mr. Gosse's powers of self-criticism. Indeed, his selection is most happy. I hardly think there is anything of importance that one misses, while there is much that one welcomes again; and, as a whole, the volume is the individual utterance of a poet with a thoroughly English voice.

The Provençal fragrance still clings, of course, here and there; but it might be English sweetbriar, not the heavy scent of earlier influences. There are examples of the "Gallic bonds," the famous *sestina*, the chant royal to Bacchus, and this tender little villanelle—

"Little mistress mine, good-bye!  
I have been your sparrow true;  
Dig my grave for I must die.  
Waste no tear, and heave no sigh;  
Life should still be blithe for you,  
Little mistress mine, good-bye!  
In your garden let me lie,  
Underneath the pointed yew  
Dig my grave, for I must die.  
We have loved the quiet sky  
With its tender arch of blue;  
Little mistress mine, good-bye!  
That I still may feel you nigh,  
In your virgin bosom, too,  
Dig my grave, for I must die.  
Let our garden friends that fly  
Be the mourners, fit and fow.  
Little mistress mine, good-bye!  
Dig my grave, for I must die."

There is also that sequence of poems in sonnets, and that curious orchidaceous form, the Sicilian octave, which struck quite the most spontaneous note in the 1873 volume—"Fortunate Love."

"Oh! be not, my desire, so wholly saint,  
That I must woo thee to the rhythm of hymns!"  
were two lines one could not well forget; or this sonnet, especially the sestet—

"Canst thou not wait for Love one flying hour,  
O heart of little faith? Are fields not green  
Because their rolling bounty is not seen?  
Will beauty not return with the new flower,  
Because the tired sun seeks the deep sea-bower,  
Where sleep and Tethys tenderly convene,  
While purple night unfurls her starry screen?  
Shall sunlight no more thrill the world with  
power?"

True Love is patient ever; by the brooks  
He hath his winter-dreams, a fluent choir,  
And waits for summer to revive again;  
He knows that by-and-by the woodland-nooks  
Will overflow with blossoming green fire,  
And swooping swallows herald the warm  
rain."

"To Henrik Ibsen in Dresden" reminds one how long Mr. Gosse has been faithful to those

"great anathemas of song  
sent northward from the South"

which have lately been setting us by the ears. One is a little afraid that his poem still remains unfulfilled prophecy, and

"the weight  
of insular phlegmatic pride"

no less than in 1872. One wonders who is right.

Then, among so many more, it is good to meet again with "The Whitethroat," "Lying in the Grass," "The Farm," and

"Greece and England," all as English as our fields at haytime. The latter asks with much forcible simplicity and sweetness a question the world will, I suppose, go on asking itself to the end:—

"Would this sunshine be completer,  
Or these violets smell sweeter,  
Or the birds sing more in metre,  
If it all were years ago,  
When the melted mountain-snow,  
Heard in Enna all the woe  
Of the poor forlorn Demeter?"

Were the brown-limbed lovers bolder?  
Venus younger, Cupid older?  
Down the wood-nymph's warm white shoulder  
Trailed a purpler, madder vine?  
Were the poets more divine?  
Brew me no such golden wine  
Here, where summer suns are colder?"

As to how Mr. Gosse answers the question, those who do not remember had better buy this volume. Of the songs herein, I hardly think there is one quite as good as that in the "Firdausi" volume to which Mr. Thomas Hardy has recently given a double chance of fame—"If I forget," but the "Serenade" and "There's a sleek thrush sits in the apple-tree" are very charming.

I cannot leave Mr. Gosse without making one more quotation, that of the verses which formed the proem of *New Poems*, and stand as epilogue in the present volume. A comparison with his earlier "Ad Auditorem" speaks well for the strengthening influence of his Northern Studies. One unfortunate transposition in the sixth line of the second verse, where the text reads "dumb and blind," instead of "blind and dumb," should be noted for emendation in a new edition.

"If thou disdain the sacred muse,  
Beware lest Nature, past recall,  
Indignant at that crime, refuse  
Thee entrance to her audience-hall;  
Beware lest sea, and sky, and all  
That bears reflection of her face  
Be blotted with a hueless pall  
Of unilluminated commonplace."

"The moving heavens, in rhythmic time,  
Roll, if thou watch them or refrain;  
The waves upon the shore in rhyme  
Beat, heedless of thy loss or gain:  
Not they, but thou, hast lived in vain,  
If thou art deaf and blind and dumb,  
Parched in the heart of morning rain,  
And on the flaming altar numb."

"Ah! desolate hour when that shall be,  
When dew and sunlight, rain and wind,  
Shall seem but trivial things to thee,  
Unloved, unheeded, undivined:  
Nay, rather let that morning find  
Thy molten soul exhaled and gone,  
Than in a living death resigned  
So darkly still to labour on."

As one comes to this last verse a sheet of tissue paper half reveals and half conceals a most charming tail-piece by Mr. Hamo Thornycroft, wherein a naked young shepherd is fluting happily to a young maid who sits at his feet, resting her head against his knee with all the unthinking innocence of Greek art. This, and a delicate frontispiece of a woman flute-player by Mr. Alma Tadema, add no little to the dainty *ensemble* of this latest addition to the publishers' fitly-named "Elzevir" series. But good poetry needs no Chiswick Press; and however printed and wherewithal it should be clothed, Mr. Gosse's verse must always be acceptable. Whether or not he

fulfil the promise of "Firdausi," and "through bronzed lyre in tragic order go," one hopes he will still, when the mood is upon him, take his "flute among the prim-roses."

RICHARD LE GALLIENNE.

A SPANISH HISTORY OF COMMUNAL PROPERTY.

*Historia de la Propiedad Comunal.* Por Rafael Altamira y Crevea. (Madrid.)

THIS work is a worthy complement to the *Ensayo sobre la Historia de la Propiedad Territorial en España*, by F. de Cardenas (Madrid, 1873), and to de Azcarate's *Historia del Derecho de Propiedad y su Estado Actual en Europa* (Madrid, 1879-1883). It differs from those works in the fact that Senor Altamira has clearly seen that a history of communal property is something quite distinct from a history of the laws, or of the legislation on communal property. In fact, the two are often opposed: the legislation constantly ignores, and is often in direct contradiction to, the actual uses and tenures of communal property; and when it notices these, it describes them often under false and fictitious terms. In spite of the legislature, these still maintain themselves, and are not really abrogated by the later enactments of jurists, kings, or parliaments. The history of communal property has to be written from quite another point of view. It is almost a department of archaeology. In a large part of Europe it is almost a history of survivals. And there is besides a peculiar disturbing element in the history of communal property in southern and western continental Europe. Though it is easy to see traces, and the influence of it, in the early history of Rome, and of her agrarian laws, yet the later Roman legislation, and the legislations founded on it, with their fictitious *personae*, have done more to obscure the history and the origin of communal property than anything else.

I can only allude to the different forms of early communal property and its periodical distributions, pastoral, agricultural, and industrial; its various stages, the patriarchal, the family developing later into the house community, the tribal, the servile, the village, and later religious communities described in these pages. The outcome of the whole to most readers will be, I think, surprise at the comparatively late date at which real property came to be considered the exclusive property of the individual, and in how many districts and cases, even in Western Europe, real communal property has survived as the sole holding in a community down almost to the present day. This is true, in later times at least, of real property only. Very early a practical distinction was made in agricultural communities between movable personal property, such as the clothes, ornaments, and minor tools belonging to the individual, the *peculium* which might be gained while living in the community, and the dowry, and the house and the land, and the chief tools and furniture, which belonged to the community alone and were indivisible and inseparable from it. Our author rightly distinguishes between real communal property and all forms of

co-operation, or mere collective property, or distribution of the profits or usufruct, so much practised and advocated at present. In the early stages of communal property, when property could be held only by the tribe, village, community, or house, there was no idea of the possibility of sale at all. There was no thought of anyone who could buy, for no one had the power to sell. The very entrance of this idea marks the beginning of the end. Even in the survivals of this stage, in Spain, France, or elsewhere, one of the marked features of such communities is the hostility to the stranger—i.e., to one not belonging to the community, whose interest would be to purchase or acquire for himself at the expense of the community; whereas in all modern forms of co-operation, distribution of joint-profits, limited liability, &c., the power of sale, the possibility of dissolution, the freedom in making or terminating the compact is ever present. So, on the other hand, real communal property must be distinguished from property held by a corporation, civil or religious, and especially from the latter. The revenue of the real property of a village community, or of a municipality, employed (as was often the case until recent times) for equal or proportional distribution, or for paying the taxes or contributions of the whole community and of individuals in it, may be considered as collective property; but this is hardly the case with a religious corporation. Our author discusses the question whether the early tendencies of Christianity were really communistic or no, and does not give a definite decision thereon; but he rightly observes that the fundamental idea of the religious Christian brotherhood or sisterhood, living together in community, neither the corporation nor the individuals holding any real or personal property at all, is utterly opposed to that either of the tribal, village, family, or house community, holding their real property in common, and with periodical distribution for the benefit of all. As cited from M. Sudre, "The object of the common life of the monks is not material enjoyment"; but the object, and often the result, of communal tenure of property is to obtain or increase those enjoyments. "To forget one's father and mother, to isolate oneself from the family, to forego marriage is the condition of the more perfect life"; to develop and bind together family life, to exalt the fatherhood or motherhood, to give the matron a higher place than the virgin, are the conditions and objects of the village, family, and house communities. A clear statement of this difference of aims seems necessary now when so many semi-religious, philanthropic, and humanitarian projects are on foot to revive a kind of communistic or collective property, without any exact perception of the ends for which the revival is sought, or the results to be obtained. Unless this is clearly comprehended, a diffusion of and playing with a merely sentimental communism and socialism may be even more disastrous to present society than the sentimental adoption by the higher classes of the doctrines of Fénelon, B. St. Pierre, and Rousseau, and the rights of

man were to the French society of the Ancien Régime. To make the State the universal landlord is no true communism, but rather the exaggeration and concentration of property under one individual.

The mention of the French Revolution brings me to a point on which, under correction, I somewhat differ with our author. He dates the introduction of the rigid theory of individual property, and of the legislation opposed to communal and collective property, from the French Revolution. In my opinion it began long before; it always underlay the Roman law. Although we find a recognition of communal property and of communal pasturage in the legislation of Justinian, still these were treated as exceptional cases; the tendency of the whole legislation was to abolish them. So, too, though feudalism in its centrifugal force did act in many cases as a local preservative, yet its spirit was antagonistic. The English Enclosure Acts, and even some similar Spanish legislation, date from mediæval times, and consequently long before 1789. On the other hand, I think that hardly enough stress is laid on the real, though indirect, influence of the Reformation and its doctrines on the question of individual property. Religion in early times was rather a family and corporate or state institution than an individual relation. It continued to be so, to a certain extent, in the Eastern and Western Churches. But the Reformation was in one aspect a revolt against the idea of salvation through a corporation or community; God and the individual soul were made everything. This individualism, outside of religion, acted unconsciously on the ideas of property also. The Reformation greatly strengthened family life; but it was that of the individual family only, of each household apart, not of the family as a unity in a larger community. It is difficult to say how much this feeling gave birth to the peculiar sacredness which has been attached to the rights of individual property in later ages. Certainly it does not seem to have existed in anything like the same degree before. The older religion of the *Lar* and of the hearth is quite distinct, and its tendencies apart.

Our author, like many another student of modern jurisprudence, holds that the legislation of the French Revolution, and all other legislations founded on it, have gone too far in their maintenance of the rights of the individual against all forms of collective, corporate, and communal real property. The question seems to be one rather of political economy than of strict law. If we take the old definition of political economy as the science of the production and distribution of wealth, we notice that economists, as a rule and practically, have laid their whole stress on the former, and legislators have followed them; while they have neglected the latter, and have almost taken it for granted as a necessary result. But the study of the history of real property seems undoubtedly to show that, while under individual tenure and competition the production of wealth is generally greater, still under any favourable circumstances the distribution of the wealth produced has been more equable (as would be the logical inference),

and better done for the interests of the whole community, when real property is wholly or partially collective or communal than when wholly individual. In such communities there are few very much richer than their neighbours, there are few in deep poverty; pauperism is unknown; the whole community may suffer from some temporary crisis, but the burden of suffering does not fall so unequally on the individuals. Against this must be set its necessary exclusive character; only the members of the community can share these advantages, to throw them open to all the world is to destroy the community. The problems are how to secure the greater production of wealth which comes from individualism; how to escape the evils of the concentration of capital in a few hands; and how to ensure the more equal distribution which prevails when real property is wholly or partially held in common.

To descend to a detail. I am never quite able to understand why the institution of the *cheptel*, i.e., the leasing of cattle on a system of joint profits, has never obtained in England. Senor Altamira shows that it is very old, and widely spread. Supplemented, as it usually is, by a system of cattle insurance, it is a fairly safe mode of small investment, and is the soundest help to a rising labourer or peasant farmer with small capital. I resist the temptation to add one or two more instances of survival to those quoted by Senor Altamira, but I must quote the instance which he takes from Pella's *Historia del Ampurdan*, vol. viii. There are villages in the mountain district of the Ampurdan where the whole land still (1885) belongs to the community, and only the dwelling-houses belong to families or individuals. I may mention, too, what is now (1889-90) going on in the commune from which I write. Owing to the total destruction from disease of the chestnut trees held in various usufruct tenures, and belonging to individuals, though planted on communal lands, these now unoccupied lands are being themselves enclosed and taken into private cultivation, in spite of their being customary immemorial communal property, and will doubtless henceforth be held as ordinary real property under the civil law of France. Thus it is that tenures die out without leaving a trace of the change in written legislation; and facts such as this show the interest and the necessity of a history of communal property such as is here given us.

WENTWORTH WEBSTER.

#### NEW NOVELS.

*Sons and Daughters.* By Mrs. Oliphant. (Blackwood.)

*A Willing Exile.* In 2 vols. By Mark A. Raffalovich. (White.)

*Love and Mirage.* By M. Betham Edwards. (Hutchison.)

*Name and Fame.* By A. S. Ewing Lester and Adeline Sergeant. In 3 vols. (Bentley.)

*Sliding Sands.* By Henry Cresswell. In 3 vols. (Hurst & Blackett.)

*All for Naught.* By Wilfrid Woollam. In 3 vols. (Hurst & Blackett.)

MRS. OLIPHANT'S *Sons and Daughters* is one of the cleverest though one of the slightest books that even she, given as she is to the combination of cleverness and slightness, has produced for a long time. Indeed, it is so clever that even the ferocious critic may forgive its slightness, albeit he may think that it would have paid for expansion and elaboration. There are practically only four characters—a very strict limitation might cut them down to two. The complete *dramatis personae*, omitting the merest supers, consist of Mr. Burton and Mr. Thursley, British merchants (not quite drawn from the life), and their only children, Gervase Burton and Madeline Thursley. Gervase Burton is the crowning example of Mrs. Oliphant's satire—a satire which, if she had only been a little less prolific and a little more painstaking, might have ranked with very great examples—on the young man of the day and recent days. Gervase is a distinctly good young man of his kind. He is very fond of his Madeline, has compunctious yearnings towards his father, is high-minded, scrupulous, philanthropic. But even in his philanthropy the gospel-question of the second half of the nineteenth century, "What is thy duty to thyself?" pursues him. He refuses to go into his father's business; actually stains his father's memory after the business is ruined (by the way, there is a book called *Rob Roy*) by a clumsy piece of self-sacrifice; acquiesces in, or rather grasps at, an idle life, practically on Madeline's money; and (an inimitable touch which makes us forgive Mrs. Oliphant for many scamped volumes) owes her a grudge when he finds that it is to herself that he owes her. Delivering a grave and chaste judgment, we should say that Tom Jones and even Peregrine Pickle, rascal as he was, will be saved while Gervase Burton lies howling. But he is, if not exactly *réçu*, observed at least; and he will save Mrs. Oliphant many years on the doleful mount. As for Madeline, we see only her good side here; if she had no other, Griselda was a rag-doll to her, and anyhow she is quite charming. We make our compliment to Mrs. Oliphant, even though the book wants much working up.

We cannot make our compliment to Mr. Raffalovich. His heroine, Daisy Brome, née Laylham, has a certain quality of "niceness" about her; but she is surrounded by doleful creatures of a world which, as a world, fortunately does not exist, never did, and never will, except in the imagination of writers for rather inferior society papers. Her passion for what one of her French analogues would call "a beautiful adored male" other than her husband, though it is limited to unlimited kissing, and observes the rule that Laylham women must be "straight," is as little passionate and as purely uninteresting as anything can be, except the beautiful adored male himself, one Clarence Holford. The husband, Cyprian Brome, is a pestilent kind of little beast, whom Mr. Raffalovich seems to have been afraid to describe fully. His friends of the infinite Christian names (and of

nothing else Christian about them) are uncomely shadows, and the women of the story are as bad. Indeed, we can hardly call it a story; for it oscillates between American aimlessness and French "suggestiveness," and we have Daisy, at about four-and-twenty, acting as nurse to a husband and a lover, both of whom have softening of the brain. Let us trust (we really do not know whether the wish is moral or not) that somebody turned up as a number three who was a gentleman, who had not softening of the brain, and who had the luck to survive or the pluck to strangle Clarence and Cyprian. For Mr. Raffalovich (though not when he fancies that "did not have much money" is English) can write now and then; and his Daisy, though something of a muddled Daisy, has a little of the *douceness* of the true Marguerite.

Miss Betham Edwards's *Love and Mirage* describes the fortunes of a young Englishman in a sort of enchanted island of northern seas, which appears to be Rugen. He and his brother meet and fraternise with two specimens, Elizabeth and Flora Blume, of the Süßes Mägdlein, not "mit weinglas in their paw," as Mr. Leland has pleasantly sung. The younger brother and the younger sister go the way of man and maid quite in the orthodox and agreeable manner, but not so Arthur Venning and Elizabeth. Finding in her a mixture of openness and amiability, together with a singular apparent desire for vengeance on some one of his sex, and an apparently inextinguishable sorrow for a dead sister, he altogether misinterprets the riddle. Meanwhile, he makes the acquaintance of a mysterious and exquisitely beautiful but forlorn lady on the same island. No further light shall we throw on these passages. The book is written in a rather high key; and the hero (as, indeed, the author seems partly to perceive) is something both of a coxcomb and of a prig, while the end is charged with unnecessary misery, very much as not too skilful cooks sometimes overseason a sauce, being unable to temper it discreetly. But it is a pretty book of its kind. The two girls are agreeable, and some of the descriptions very happy. Miss Betham Edwards's social philosophy is, however, a little shaky. She bids us be comforted (which we decline to be, by the way, but that is neither here nor there) for the disappearance of local peasant costumes, &c., and the diffusion of tall hats, frock coats, and milliners' bonnets, because when all the world is clothed like ladies and gentlemen, "all the world will strive after the ideal contained in the words, not the least feature of which is decorum and gentleness in speech and behaviour." What polyp has greater vitality than a fallacy? Did Miss Betham Edwards ever reflect that when all are ladies and gentlemen there will be no ladies and gentlemen? that you cannot annihilate differentia and yet keep species? But to bring logic among ladies is a most dreadful thing, and we apologise for it.

The work which appears under the joint signature of A. S. Ewing Lester and Adeline Sergeant is not unworthy of that member



of the pair whom we have met before, though its merits are of a kind growing more and more common, and likely to do so while the present style of novel-writing lasts. They consist in the more or less deft handling, not merely of old materials—all materials are old—but of materials already to some extent familiar in the same combinations. The clever, selfish youth, who unconcernedly beggars his father to help his own way in the world, and condemns his sister's aspirations as much from unacknowledged wish not to have a rival in her as for any other reason; the sister gifted and self-sacrificing; the interesting artist who has made an unhappy marriage; his wife, of the stage Frenchwoman class, reappearing to blackmail her husband and make him miserable; the damsel of the Hetty Sorel or Little Em'ly style—we can take off our hats to all of these, like the polite French satirist. But they are very well worked up here, and the authors have an agreeable habit of laying down the law which will edify the guileless and should conciliate the good-natured. "Few men," say they, "with vigorous and original minds can endure beyond a year or two of political leader-writing." Who will be so rash as to protest against this at the evident risk of writing himself down not a man of vigorous and original mind? Not we; and, indeed, it is all the less necessary to make any protest at all in that *Name and Fame* is a very agreeable book, and that we shall not be sorry to see the same names and fames on the back of another.

Mr. Cresswell's *Sliding Sands* might be more appropriately entitled "The Story of a Country Newspaper Office." We do not quite know why it is, but stories about newspaper offices always have a certain air of unreality to persons actually acquainted with Satan's invisible world displayed. Mr. Cresswell's, however, is less unreal than usual; and his story has, as most of his stories have had, a certain liveliness and "go" which redeems not very good dialogue, indistinct character, and French so dubious as "un journaliste [*sic*] Parisien." Orlando Osbaldistone (a man with such a name ought to have known that he was fit for nothing but a music-hall singer) is the gifted but weak acting-editor of a provincial paper, which belongs to, and is still really edited by, a semi-benevolent old tyrant and invalid. Osbaldistone has married, much in the same circumstances as the hero of Crabbe's most famous piece of verse, a perfectly uninteresting young woman. A beautiful and gifted maiden, Vera Meredith, knocks him off his balance, and after a time he disappears, the paper (after nearly falling into the hands of an unprincipled novelist, who has made capital out of his wife's grave) passing into the control of a chivalrous leader-writer, who has once refused his friend Osbaldistone's succession, and who is Vera Meredith's cousin. The old tyrant Forman is rather good, and so is Osbaldistone in parts; but he is as clumsy and craven as he is illegal in love; and we fear that, as he took all his money away with him, leaving nothing for the wife, who, unsatisfactory as she was, had been very badly treated by him and had treated him well, he was not

good for much. The other characters are something shadowy, but the misfortunes of an earwiggling interviewer named Green please the equal mind.

*All for Naught*, by William Woollam, has at least this merit, that it is not like other books. As a story, it can hardly receive much praise; for the plot is excessively involved, without any particular reason or advantage, and the characters are eccentric to the verge of lunacy. One of the heroes, Maurice Miles, a villain for the sake of villainy, is neither attractive nor impressive, nor, indeed, intelligible. His real father, Henry Oldfield, behaves more unintelligibly still, and is grossly cruel and unjust at his death to his adopted children (really step-children, and cousins by marriage) to whom he has all their lives shown deep affection. His friend Mr. Sharely, intended for an amiable, but quaint, clergyman, is introduced in the most equivocal circumstances, assists in blackmailing, and winks at worse things. As for the heroine, Di Kennedy, alias Violet Vernon, alias The Chancellor, the author has no doubt intended to make her eccentric and emancipated, and therein he has succeeded. But he has also made her partly (not wholly) unladylike, and partly something worse. A young woman who, on her first meeting with a young man, kisses flowers "on both sides," and gives them to him because he is a "real poet" (he is an undergraduate, and has written some lines in the *Cambridge Review*), and who, at about their third or fourth meeting, lays herself out in more senses than one to be kissed, is a very agreeable companion, no doubt; but her manners may be said to approach those of the class politely called in another tongue "beautiful littles." George Oldfield did not kiss her and did ask her to marry him. Perhaps it would have been wiser to reverse the proceeding; for her conduct is in other ways more remarkable than suited to inspire that confidence which is the most excellent thing in marriage. She appears not to have been consciously "improper" at all, nor was Vera Meredith, in Mr. Cresswell's book, who, indeed, repels with quite melodramatic virtue the sentimental declaration of a married man. But both these young persons, if anybody wanted to draw that old-fashioned thing a moral, might be used to show the advantages of the equally old-fashioned style of behaviour for young ladies. In that style you could amuse yourself quite as much as you liked when you liked; and you did not run the risk of unpleasant mistakes being made when you did not like.

GEORGE SAINTSBURY.

#### SOME EDUCATIONAL BOOKS.

*A Student's History of England*, from the Earliest Times to 1885. By Samuel Rawson Gardiner. Vol. I.—B.C. 55—A.D. 1509. (Longmans.) It has long been an open secret that Mr. Gardiner, not content to be known only as the specialist of a period, was desirous of coming before the general public with a new *Student's History of England*. As a professor for many years at King's College, and as an enthusiastic lecturer to the present day in connexion with university extension, he has enjoyed unrivalled opportunities for ascertain-

ing the needs of students, and adapting his exposition to the public taste. Concerning his competence for the task, no question will be raised by readers of the *ACADEMY*, who have had the benefit of his counsels as director of the historical department for twenty years. This is not the first time that Mr. Gardiner has condescended to write for a popular audience. Not to mention his two contributions to the "Epoch" series, both of which were limited to the first half of the seventeenth century, he published in 1883—when the demands of elementary schools for historical reading-books first made themselves felt—what many experienced teachers believe to be the best story-book of English history that exists for young children. This was followed by a somewhat more advanced Reader in 1887, dealing with social as well as political history. Both those works were profusely illustrated in a popular style, and also contained maps, which are conspicuously absent from the present book. Having thus both explored the field and practised his hand, Mr. Gardiner now essays a more ambitious undertaking, which is nothing less than to supersede the *Student's Hume* as the standard history for schools. The merits of that work, at the time of its original publication, were very great, and none who were brought up upon it will ignore the debt they owe to Dr. William Smith. But it was compiled thirty years ago, when the reputation of Hume (as an historian) was very different from what it is now. The latest occupation of J. S. Brewer, Mr. Gardiner's predecessor in the chair of history at King's College, was to attempt to incorporate in the framework of Hume the results of recent research. None regretted more than Brewer's friends and pupils that he should have devoted himself to such a hopeless task. What was wanted was an altogether new book, written throughout in the modern spirit. The vacant place is not filled by J. R. Green's *Short History of the English People*; partly because this deservedly famous book is rather a series of pictures than a continuous chronicle, partly because Green deliberately wrote for readers, not for pupils. Dr. J. F. Bright, on the other hand, in his *English History for the Use of Public Schools*, has attempted too much. His four volumes are overburdened with detail, and fail to be interesting. Mr. Gardiner, therefore, still has the field before him, and we venture to prophesy that he will enter into possession of it. Following, in the main, the lines of the *Student's Hume*, he has recognised that the first duty of an historian is to tell a story. Philosophical speculation and imaginative word-painting are alike absent from these pages. We have, instead, the course of events narrated with perfect clearness, the characters of great men described so far as they affected events, and social conditions briefly summarised. Every advantage has been taken of mechanical aids to achieve the supreme object of lucidity. Each paragraph has a prominent head-line; all dates are printed in bold type; there is a full table of contents, an unusually copious index, and several genealogical tables. As before mentioned, no maps are given—possibly for good reasons; but the illustrations would of themselves suffice to rank this book in a class by itself. The illustrations to the *Student's Hume* were largely drawn from the medal-room of the British Museum. Those for the present volume—which must be some tenfold more numerous—have been prepared under the direction of Mr. St. John Hope, secretary to the Society of Antiquaries, whose tastes evidently lie towards architecture and costume. The latter, perhaps, cannot be fully appreciated without the colours of the original miniatures, but for the former we have here something like a manual of the history of English building. We refer not so much to the naves of cathedrals, &c.,

which do not always succeed in being distinctive, but to such examples of minor architecture as the Saxon church at Bradford-on-Avon (p. 51), the barn at Raunds (p. 197), and the cottage at Meare (1350). In short, the illustrations are worthy to be ranked with those which have added a charm to M. Jusserand's recent contributions to the history of England from its literary side.

*Chronological Outlines of English Literature.* By Frederick Ryland. (Macmillan.) The author, who has had no little experience in the teaching of English literature, here seeks to supply a want that must be often felt by both teachers and pupils—a chronological outline of the entire field of English literature, which shall be both full and accurate in its details, and also easy of reference. In other words, he has aimed at supplying what a date-book does for political history, or what an atlas does for geography. Avoiding—as we think, judiciously—the method of charts, adopted by Prof. Henry Morley, he has arranged his matter in a continuous series of tables, so that the eye need never be carried beyond the two pages that face each other. The work is divided into two parts: first, a chronological catalogue of all the important works in English literature; second, an alphabetical list of authors, with dates of their principal productions. The latter is only of subordinate importance, being chiefly useful as collecting from a different point of view the facts already given in the former. The chronological catalogue, which covers about 240 pages, forms the main substance of the book. The system adopted is necessarily not quite the same for the very early and for the later periods. In both cases alike, we have in a first column the English works, in chronological order, from Cædmon and Beowulf downwards. To the end of the fifteenth century we have three more columns of contemporary events, containing (2) works of Englishmen written in Latin or French; (3) foreign works; and (4) important historical occurrences. From the beginning of the fourteenth century, the number of parallel columns is increased to five; and these contain (2) biographical dates; (3) foreign literature, under which American books have been unwillingly included; (4) important historical occurrences, those not belonging to English history being printed in italics; and (5) annotations on the works in the first column. As an example of Mr. Ryland's method, let us take the year 1837, which happens to mark an epoch in literature almost as much as in political history. Omitting some minor works, this year saw the appearance of Hallam's *Literature of Europe*, of Whewell's *History of the Inductive Sciences*, of Carlyle's *French Revolution*, of Lockhart's *Life of Sir Walter Scott*, of Dickens's *Oliver Twist*, of Thackeray's *Yellowplush Papers*, of Disraeli's *Venetia*, of Bulwer's *Ernest Maltravers*, of *The Ingoldsby Legends*, and of Browning's *Strafford*. In that year Poushkin and Leopardi died, and Swinburne was born; Prescott published his *Ferdinand and Isabella*. It is only an accident that all this wealth of English literature is accompanied by nothing foreign; for two years earlier (1835) we find Strauss's *Das Leben Jesu*, De Tocqueville's *La Démocratie en Amérique*, and Grimm's *Deutsche Mythologie*. Such is the sort of information which Mr. Ryland's method permits us to gather, for any year and for any period. It is evident that the utility of such a book depends upon its fulness and upon its accuracy. As regards the former, the author has wisely inclined to the side of catholicity, often including works which possess only the historic interest of making us wonder why they were ever thought so much of. As for accuracy, we must be content to repeat Mr. Ryland's own assurance that he has never relied upon Allibone and Lowndes, but has tested their statements

by all available means. The extraordinary discrepancies he has thus been led to discover have made him sceptical about all bibliographical truth, and he will be glad to receive corrections. The labour he has devoted to the task deserves a cordial recognition. We know of no book better adapted as an antidote to the prevalent vices of hasty reading, hasty writing, and hasty teaching.

"MACMILLAN'S GEOGRAPHICAL SERIES."—*An Elementary Geography of India, Burma, and Ceylon.* By Henry F. Blandford. (Macmillan.) This is another of the small books by great men, of which we owe so many to the same publishers. Within the compass of less than 200 pages, Mr. Blandford has managed to give a description of the physical features, natural products, and population, of India and its bordering states, of Burma now politically united with it, and of the adjacent island of Ceylon, which presumed necessities of administration still keep apart. In fact, he has covered the same area as his brother, Mr. W. T. Blandford, has done in his elaborate *Fauna of British India*. The first portion of the book, treating of India in general, is a model of clear exposition, and is made as interesting as the character of the subject permits. But we confess that we doubt the propriety of dealing so minutely with each one of the provinces into which India is administratively divided. In the result, not only is the reader burdened with unimportant details, but these details to a large extent lose their relative geographical value, as, e.g., when the plain of the Ganges has to be described twice over—under the North-Western Provinces and again under Bengal. The illustrations are so excellent that we could wish there were more of them. We have noticed a few misprints: on p. 84 "Nugna" for "Megna"; and on p. 85 "Mahanuddy" should surely be "Mahananda." On p. 188 there is a blunder of another kind, where it is stated that the Afghans proper form only 2½ per cent. of the population of Afghanistan. According to the *Encyclopædia Britannica*, from which the total estimate of 4,109,000 seems to be taken, the Afghans and Pathans (including independent Yusufzais) number 2,359,000, which Sir W. W. Hunter, in his *Imperial Gazetteer*, has turned into "about 2½ millions."

*Primer of French Literature.* By F. M. Warren. (Boston: Heath.) It is not easy to speak too well of the industry and learning shown by Dr. Warren, who is "associate" (apparently assistant) professor in modern languages at Johns Hopkins University, in compiling this Primer. The number of names inserted is far larger than in any other book of the kind known to us. Their dates are carefully, though sometimes too positively, added; and such statements about them as are given seldom (it is almost impossible that they should not sometimes) fail in accuracy. The fault of the book seems to us to be that it is not what it calls itself—a primer, and that we do not too clearly know what else it is. It might usefully serve as a collection of "heads" to a teacher who did not know his subject; but then teachers ought to know their subject. Its names are too numerous and too bewildering to do anything but bemuse a learner, to whom the brief criticisms appended will be nearly meaningless. Moreover, by the insertion of this multitude of names and of abbreviated criticisms of individuals, no room has been left for what the learner really does want—a sufficient indication of the general character and connexion of the successive schools of literature, which he can then proceed to fill in by degrees. To fail by aiming at too much is not the most inglorious kind of failure; but we fear that Dr. Warren has somewhat succumbed to it.

*Spanish Dialogues: an Aid to Practical Conversation.* By C. Marquard-Sauer, and Sutton F. Corkran. (David Nutt.) These Dialogues differ from the usual Manuals mainly in the fact that the translation of the Spanish is given for the first forty pages only, about one-fourth of the book. The remainder has merely occasional notes, and a vocabulary at the head of each chapter. The work thus presupposes a certain knowledge of Spanish grammar, and of practice in reading the language. The conversations are far more lively and sensible than is common in books of this kind; they are by no means dull reading, though they do not attain to the raciness of those published by Capt. John Stevens in the beginning of the last century. Towards the end the authors have lapsed too much into vulgarity. Few travellers in Spain need to know how a maid-servant talks about her mistress at a registry office, or of the misfortunes of a gambler driven to pawn his great-coat. Otherwise—saving misprints, which are somewhat too numerous—a tourist who knows a little Spanish might do far worse than run through these Dialogues before setting out on his journey to Spain.

THE popularity of Dr. Vlachos's *Practical and Easy Method of Learning the Modern Greek Language* (Franz Thimm) is proved by its having reached a third edition (improved and corrected). It consists of a grammar, with sensible progressive exercises on familiar subjects, and of dialogues and reading lessons. There are also excellent lists of familiar phrases, some of which are the hinges, and others the materials, of ordinary conversation, and a knowledge of which does more than anything else to facilitate the use of a foreign language. A Key to the exercises is published separately for the use of those students who wish to dispense with the aid of a teacher.

#### NOTES AND NEWS.

THE editor to whom Cardinal Newman entrusted for publication his letters written while in the Church of England is Miss Anne Mozley, the sister of his brother-in-law.

MR. ANDREW LANG'S *Life, Letters, and Diaries of Sir Stafford Northcote, First Earl of Iddesleigh*, will be published by Messrs. Blackwood in the course of the present month. It will be in two volumes, illustrated with three portraits and a view of Pynes. Some interesting information is given about Lord Iddesleigh's Oxford days, and about his personal relations both with Mr. Gladstone and with Lord Beaconsfield.

MR. ROBERT W. GRIFFITH, secretary to the Bishop of Llandaff, is engaged upon a history of Llandaff cathedral, and will be glad to receive any information throwing light upon its condition from 1120 to 1543. The documents belonging to the cathedral, which are under Mr. Griffith's own care as clerk to the chapter, are unfortunately very scanty, though what can be gleaned from the Liber Landavensis and the St. Chad's Gospels is extremely interesting.

MR. NIMMO will issue this month, in an edition limited to 500 copies, *The Venetian Printing Press*; an historical study based upon documents for the most part hitherto unpublished, by Mr. Horatio F. Brown, illustrated with twenty-two facsimiles of early printing. The author has given special attention to the legislation of the republic regarding printing, and to the guild of printers and booksellers.

THE Religious Tract Society will publish immediately *The English Reformation*, with chapters on monastic England and the Wycliffe movement. A special feature of the work is three maps—one showing the chief monastic

establishments and the order to which each belonged, another marking the area over which Lollardism extended, and a third giving the dioceses in the reign of Mary and the places where the martyrs were burnt in the Marian persecution.

MESSRS. CHATTO and WINDUS will be the English publishers of a new edition of Nathaniel Hawthorne's *Our Old Home*, in two volumes, illustrated with thirty-one photograph-plates—chiefly views of scenery or architecture, but also including several portraits—all reproduced from photographs specially selected for the purpose.

MR. W. M. ROSSETTI has just finished his edition of Shelley's *Adonais* for the Clarendon Press. It contains short lives of Shelley and Keats, extracts from Bion and Moschus, the text, notes, index, and preface, forming a volume of over 150 pages. By the way, Mr. Jón Stefánsson claims that Shelley "is fond of using old Scandinavian Scaldic *Kenningar* (as we call them), or circumscriptives which are characteristic of the Viking [? all] poetry; for instance, 'scorner of the ground' about the Skylark."

HERR J. A. STARGARDT, the well-known antiquarian publisher of Berlin, announces an important work on book-plates—*Die Deutschen Bücherzeichen*—by F. Warnecke, which claims to be the first on the subject in Germany. It will consist of 255 pages of letterpress, of the size known as lexicon-octavo, illustrated with twenty-six photolithograph plates and numerous woodcuts and facsimiles.

MR. FYFFE'S *History of Modern Europe*, which was recently completed in library form, is about to be issued in monthly parts. For this serial issue illustrations are being prepared by the following artists: E. Blair Leighton, H. M. Paget, W. H. Overend, H. G. Glindoni, and Walter Paget.

UNDER the title *Our Dead, Where are they*, a new volume, contributed to by various writers, and edited by Mr. T. H. Stockwell, is announced by Mr. Elliot Stock for immediate publication.

*Rufin's Legacy* is the title of a story dealing with a Russian non-political secret society, which will be published immediately by Messrs. Hutchinson & Co.

MESSRS. BIGGS & Co. will publish immediately: *May Hamilton*, a tale for girls, by M. B.; *My Schoolfellows*, by Ascott R. Hope; *Bonnie Boys' Soap Bubble*, by Maggie Symington; and a *Handy Book of the Household*, a series of hints for household work and decoration.

MESSRS. SIMPKIN, MARSHALL, HAMILTON, KENT, & Co. will shortly publish two educational works by Mr. H. H. Curtis—*A Class Book of English History*, from 55 B.C. to Victoria, and an *Elementary Arithmetic* upon a new plan.

THE October number of *Education* will contain the second instalment of an article on preparation for Public Schools Scholarships, by Mr. Montagu Baldwin; and articles on Field-Classes, by Prof. Logan Lobley, and on "German Gymnasiums compared with English Schools." Sir Henry Trueman Wood is interviewed on the subject by the Society of Arts and education.

A CONGRESS, under the auspices of the International Literary and Artistic Association, is to meet in London from October 4 to 11. The first meeting will be held at the Mansion House, and the Lord Mayor has also invited the delegates to dinner. The object of the congress is to promote international copyright.

THE Elizabethan Literary Society, which meets at Toynbee Hall, opened its seventh session on Wednesday, October 1, with a paper

on "The Two Noble Kinsmen," by Mr. Frank Payne. Besides monthly meetings for the discussion of original papers, the Society also meets on every Friday evening to read the plays of Thomas Dekker and John Webster, and on Sunday mornings to study the poems of Milton. The hon. secretary is Mr. James Ernest Baker, 8 Wivenhoe-road, Peckham Rye Common.

ON Tuesday, September 21, an illuminated address was presented to Mr. J. Potter Briscoe by the staff of the Nottingham free public libraries, congratulating him on the completion of his twenty-first year of work as principal librarian.

MESSRS. MACMILLAN have issued this week the first volume of the Riverside edition of Mr. James Russell Lowell's Collected Works, which will fill ten volumes in all—prose and poetry—to be published at monthly intervals. The present volume contains an instalment of the Literary Essays. The heading is not altogether a satisfactory one; for besides two short papers on Emerson and Thoreau, a longer one on Keats, and the terribly severe handling of Mr. W. Carew Hazlitt in the elaborate review of the "Library of Old Authors," it has also to cover the Mooshead Journal, the charming description of "Cambridge [Mass.] Thirty Years Ago," and the Leaves from the Journal in Italy and Elsewhere. Apparently, the only reason for bringing these together is that they were all written at about the same time, and could not be classed under the only alternative heading of Political. But why should Mr. Lovell disdain the convenient and well-approved Miscellaneous? However, the main thing is that both type and paper are of excellent quality, showing what good work American typothetæ—their own name for themselves—can turn out when they abjure stereotype plates; and for frontispiece we are given a most faithful portrait, apparently from a photograph, engraved on steel after a fashion now almost forgotten in England.

#### VERSE.

THE FAUN'S PUNISHMENT.—*Correggio.*

(*A Drawing in the Louvre.*)

WHAT has the tortured old Faun been doing?

What was his impious sin,  
That the Maenads have ceased from pursuing

Cattle, with leaps and din,  
To compass him round,  
On woodland ground,  
With cords, and faces dire,—  
Cords, fastened with strain,  
Faces hate-stretched?

Why have they fetched  
Snakes from the grass, with swift tongues of fire,  
And a reed from the stream-sodden plain?

Beneath the sun's and the oak-leaves' flicker,

They settle near—ah, near!  
One blows her reed, as dry as a wicker,  
Into the old Faun's ear;  
The scream of the wind,  
With flood combined

Rolls on his simple sense:  
It is anguish heard,  
For quietness splits  
Within, and fits

Of gale and surge are a fierce offence  
To him who knows but the breeze or bird.

One sits with fanciful eyes beside him,  
Malice and wonder mix  
In her glance at the victim—woe betide him,  
When once her snakes transfix  
His side; ere they dart,  
With backward start  
She waits their rigid pause.  
And with comely stoop,  
One maid, elate  
With horror, hate,

And triumph, up from his ankle draws  
The skin away in a clinging loop.

Before the women a boy-faun dances,  
Grapes and stem at his chin,  
Mouth of red the red grape-bunch enhances

Ere it is sucked within  
By the juicy lips,  
Free as the tips

Of tendrils in their curve;  
And his flaccid cheek,  
'Mid mirthful heaves  
And ripples weaves  
A guiltless smile that might almost serve  
For the vines themselves in vintage-week.

What meaning is here or what mystery,  
What fate and for what crime?

Why so fearful this sylvan history  
Of a far summer-time:  
There was no ill-will  
That day, until

With fun the grey-beard shook  
At the Maenads' torn  
Spread hair, their brave  
Tumultuous wave

Dancing; and women will never brook  
Mirth at their folly, O doomed old Faun!

MICHAEL FIELD.

#### MAGAZINES AND REVIEWS.

THE *Expositor* for October contains the continuation of Mr. Hutton's reminiscences of Cardinal Newman, exegetical articles by the Dean of Peterborough on Genesis, by Prof. Findlay on the Gospel of Paul at Thessalonica, Prof. Michigan on the Resurrection, Prof. Beet on the Future Punishment of Sin (Book of Revelation), and Principal Brown on Matt. x. 8, 1 Pet. ii. 1, 2, Heb. xi. 2.

THE *Euskal-erria* of September 10 contains a notice of the celebrated Jesuit Manuel de Larramendi, author of the first Basque grammar *El imposible vencido* and *El Diccionario trilingue*, taken from a MS. preserved in the Archives of Loyola. From this it appears that P. Larramendi was as distinguished for physical as for intellectual gifts. Tall, of immense strength and energy, with unusual acuteness of sight and hearing, he possessed a voice, described as that of an angel in its power and sweetness, which he retained to his old age. Of calm, unshakable courage in his youth, he feared no two or three of the strongest men; he led a noble life as student, professor, confessor to a queen, and monk. Rarely have such physical gifts been united with such moral and mental power.

#### THE COMING PUBLISHING SEASON.

MESSRS. LONGMANS' ANNOUNCEMENTS.

"The Letters and Correspondence of John Henry Newman during his Life in the English Church," with a brief Autobiographical Memoir, arranged and edited by the Editor of the "Letters of the Rev. Dr. J. B. Mozley"; "The Life of the Right Honourable Robert Lowe, Viscount Sherbrooke," with a brief Prefatory Memoir of his Kinsman Sir John Coope Sherbrooke, by A. Patchett Martin, with two portraits (Lowe in Sydney, 1847, and Viscount Sherbrooke, 1883), in two vols.; "The History of England in the Eighteenth Century," by W. E. H. Lecky, Vols. VII. and VIII., completing the work; "Sir Richard Church, Commander-in-Chief of the Greeks in the War of Independence," by Stanley Lane-Poole; "The First Crossing of Greenland," by Dr. Fridtjof Nansen, with maps and numerous illustrations, and a preface by J. Scott Keltie, in two vols.; "Persia and the Persian Question," by the Hon. George Curzon, with maps, illustrations, appendices, and an index, in two vols.; "A History of the French Revolution," by H. Morse Stephens, in three vols., Vol. II.; "The Student's History of England," by S. R. Gardiner, illustrated under the superintendence of Mr. St. John Hope, Vol. I.,

with 173 illustrations; "A History of Greece," by Evelyn Abbott, Vol. II.; "Historic Towns": "York," by Canon Raine, with maps and plans. "The Red Fairy Book," a companion to the "Blue Fairy Book," edited by Andrew Lang, with numerous illustrations by H. J. Ford and Lancelot Speed; "A Treasure Hunt," being the narrative of an expedition in the yacht *Alerte* to the desert island of Trinidad, by E. F. Knight; "Voces Populi," reprinted from *Punch*, by F. Anstey, with illustrations by J. Bernard Partridge; "Some Great Golf Links," edited by Horace Hutchinson; "Racing Reminiscences and Experiences of the Turf," by Sir George Chetwynd; "The Retreat of the Ten Thousand," being the story of Xenophon's Anabasis, by Prof. Witt, translated by Frances Younghusband; "Essays on Educational Reformers," by the Rev. R. H. Quick, greatly enlarged and in part rewritten; "Select Epigrams from the Greek Anthology," by J. W. Mackail; "Poema," by V. (Mrs. Archer Clive), including the IX. Poems; "The Greek Lyric Poets," edited, with introductions and notes, by G. S. Farnell; "Pictures in Rhyme," by Arthur Clark Kennedy, with illustrations by Maurice Greiffenhagen; "Introduction to the Study of the History of Language," by Prof. Herbert A. Strong and William S. Logeman.

*Science*.—"Elements of Materia Medica and Therapeutics," by C. E. Armand Semple, with numerous illustrations; "A Treatise on the Diseases of the Sheep," adapted for the use of Veterinary Practitioners and Students, by Prof. John Henry Steel, with coloured plate and 99 woodcuts; "Quain's Elements of Anatomy," the tenth edition, edited by Prof. Edward Albert Schäfer, and Prof. George Dancer Thane, in three vols.; Vol. I., Part I., now ready, "Embryology," by Prof. Schäfer, illustrated with 200 engravings, many of which are coloured; "Gray's Anatomy," twelfth edition, re-edited by T. Pickering Pick, with large woodcut illustrations; "Human Physiology," being the substance of lectures delivered at the St. Mary's Hospital Medical School from 1885 to 1890, by Augustus D. Waller; "The Principles of Chemistry," by Prof. D. Mendeleeff, of St. Petersburg, translated by George Kamensky, and edited by A. J. Greenaway; "Text-Book of Chemical Physiology," by Prof. W. D. Halliburton; "A System of the Stars," by Miss Agnes M. Clarke, with plates and numerous illustrations; "Notes on Building Construction," arranged to meet the requirements of the Syllabus of the Science and Art Department of the Committee of Council on Education, South Kensington, Part IV.—"Calculations for Structures," with illustrations; "Preliminary Survey," by Theodore Graham Gribble, including Elementary Astronomy, Route Surveying, Tacheometry, Curve-Ranging, Graphic Mensuration, Estimates, Hydrography, and Instruments, with a large number of illustrations, quantity diagrams, and a manual of the slide-rule; "Optical Projection," a Treatise on the Use of the Lantern in Exhibition and Scientific Demonstration, by Lewis Wright.

*Theology*.—"A Manual of the Science of Religion," by Prof. Chantepie de la Saussaye, translated by Mrs. Colyer Fergusson (*née* Max Müller), revised by the Author; "The Relation of Confirmation to Baptism, as Taught by the Western Fathers," a Study in the History of Doctrine, by the Rev. Dr. A. J. Mason; "The School of Calvary: or, Laws of Christian Life revealed from the Cross," a Course of Lectures delivered in substance at All Saints, Margaret Street, by Canon Body; "The Intermediate State between Death and Judgment," being a Sequel to "After Death," by Canon Luckock; "The Christian Home," by Canon Knox Little; "Lessons from the Lives of Three Great

Fathers: St. Athanasius, St. Chrysostom, and St. Augustine," with appendices, by Prof. William Bright; "Letters from Rome," by the Rev. Thomas Mozley, in two vols.; "Tohu-va-Bohu (Without Form and Void)," being a Collection of Fragmentary Thoughts and Criticism, by the late Dr. Alfred Edersheim, edited with a Short Memoir by his Daughter; "Lyra Consolationis from the Poets of the Seventeenth, Eighteenth, and Nineteenth Centuries," selected and arranged by Claudia Frances Hernaman; "The Practical Teaching of the Apocalypse," by the Rev. G. V. Garland.

*Novels*.—"The World's Desire," by H. Rider Haggard and Andrew Lang, with illustrations by Maurice Greiffenhagen; "Virginie: A Tale of One Hundred Years Ago," by Val Prinsep, in three vols.; "Very Young," by Jean Ingelow; "A Living Epitaph," by G. Colmore; "Sidney," by Mrs. Deland.

#### MR. T. FISHER UNWIN'S ANNOUNCEMENTS.

*Belles-Lettres*.—"Gypsy Sorcery and Fortune-Telling," illustrated by numerous incantations, specimens of mediæval magic, &c., by Charles Godfrey Leland ("Hans Breitmann"); "The Sovereigns of Europe," by Politikos, with portraits; "With the Beduins: a Narrative of Journeys to the East of the Jordan and Dead Sea," by Gray Hill, with illustrations and map; "Soul-Shapes," with four coloured plates of souls; "National Life and Thought, or, Lectures on Various Nations of the World," by Prof. Thorold Rogers, W. R. Morfill, and others; "A Vindication of the Rights of Women," by Mary Wollstonecraft, edited, with an introduction, by Mrs. Henry Fawcett; "Teneriffe: Personal Experiences of the Island as a Health Resort," by G. W. Strettell; "Life in an Indian Village," by T. Rama Krishna, with an introduction by Sir Mountstuart E. Grant-Duff; and "Chess for Beginners, and the Beginning of Chess," by R. H. Swinton. Also the half-yearly volumes of the *Century* and *St. Nicholas* magazines.

*History*.—"The Vikings of Western Christendom, A.D. 789-888," by C. F. Keary; and in the "Story of the Nations Series"—"Mexico," by Mrs. Susan Hale, and "Portugal," by H. Morse Stephens.

*Poetry*.—"Poems," by Robinson K. Leather; "The Race to the Rockies, and other Poems," by Isaac Ashe; and in the "Cumeo Series"—"Lyrics," by Mary F. Robinson (Mme. James Darmesteter), and "Poems," by Robert Surtees, with an introduction by Edward Peacock.

*Biography*.—"Abraham Lincoln: a History," by John G. Nicolay and John Hay, in ten vols., illustrated; "The Autobiography of Joseph Jefferson"; "The Public and Private Life of Horatio, Viscount Nelson," by G. Lathom Browne, dedicated to the Queen, with heliogravure frontispiece and other illustrations; "Gottfried Keller: a Selection of his Tales," translated, with a memoir, by Mrs. Kate Freiligrath Kroeker, with portrait; "Famous Musical Composers," biographies by Miss Lydia T. Morris, with portraits; and in the "Adventure Series"—"Pellow's Adventures and Sufferings during his Twenty-three Years' Captivity in Morocco," edited, with an introduction and notes, by Dr. Robert Brown, and "The Buccaneers of America," by Howard Pyle, fully illustrated.

*Works of Reference*.—"Recipes for the Million"; and "The Government Handbook: a Permanent Record of the Various Forms and Methods of Government," by Lewis Sergeant.

*Romance*.—"Dreams," by Miss Olive Schreiner, with portrait; "Hadassah," by E. Leuty Collins (Émilie Lancaster), with illustrations; "The Heart of Sheba," by Miss Ethel May Hewitt; "Esther Pentreath: the Miller's

Daughter," a Cornish romance, by J. H. Pearce; "Philosopher Dick: Adventures and Contemplations of a New Zealand Shepherd," in two vols.; and in the new "Pseudonym Library"—"Mdlle. Ixe," by Lanoe Falconer; "The Story of Eleanor Lambert," by Magdalen Brooke; and "The Mystery of the Campagna and a Shadow on a Wave," by Von Degen.

*Books for Children*.—"Every-Day Miracles," by Bedford Pollard; "Alexis and his Flowers," by Miss Beatrice F. Crosswell; "Another Brownie Book," written and illustrated by Palmer Cox; and "Santa Claus on a Lark," by Washington Gladden.

*New Editions and Reprints*.—A third and cheaper edition in two vols. of "The Life and Times of Savonarola," by Prof. Pasquale Villari, translated by Mme. Villari; the third edition of "Legends and Tales of the Basque People," by Mme. Marianne Montevio, with illustrations in photogravure by Harold Copping; the third edition of "Fairy Tales from Brentano," translated by Mrs. Kate Freiligrath Kroeker; the third edition of "The Dawn of the Nineteenth Century," by John Ashton; new octavo edition of "Dick's Holidays and What he Did with Them," by James Weston; the fourth edition of "Footprints: Nature Seen on its Human Side," by Mrs. Sarah Tytler; a new and cheaper edition of "How Men Propose," by Miss Agnes Stevens; a reprint of "Assyria," by Mme. Ragozin, in the "Story of the Nations"; the second edition of "A Marriage de Convenience," by C. F. Keary, in the "Novel Series"; and of "Good Men and True," by Dr. Japp, in the "Lives Worth Living Series." Also cheaper editions of "Stops, or How to Punctuate," by Paul Allardye, and "English as She is Taught," by Catherine B. Le-Ron, introduced by Mark Twain.

#### MR. WILLIAM HEINEMANN'S ANNOUNCEMENTS.

*Biographical and Historical*.—"My Social Life," by Marie Bashkirtseff: Letters and Journals, with drawings and studies by the youthful artist; "The Genesis of the United States": a narrative of the movement in England, 1605-1616, which resulted in the plantation of North America by Englishmen, disclosing the contest between England and Spain for the possession of the soil now occupied by the United States of America, collected, arranged, and edited by Alexander Brown, with over 100 illustrations, maps, &c., in 2 vols.; "Life of Henrik Ibsen," by Henrik Jaeger, translated by Clara Bell, the verse done into English by Edmund Gosse; "Memorials of the De Quincey Family," from letters and other records here first published, including communications from Coleridge, the Wordsworths, Hannah More, Christopher North (Prof. Wilson), and others, edited by Dr. Alexander H. Japp; "Life of Heinrich Heine," by Dr. Richard Garnett; "Denmark: its History, Topography, Language, Literature, Fine Arts, Social Life, and Finance," edited by H. Weitemeyer, and dedicated to the Princess of Wales.

*Belles Lettres*.—"Posthumous Works of Thomas De Quincey": Vol. I., containing "Additional Suspiria," and other essays, edited by Dr. Alexander H. Japp; "The Complete Works of Heinrich Heine," translated by Charles G. Leland, with a Life by Dr. R. Garnett: Vol. I., "Pictures of Travel," Vol. II., "Florentine Nights, Schnabelewopski, and the Rabbi of Bacharach," Vol. III., "The Book of Songs," also an *édition de luxe*; "The Coming Terror," by Robert Buchanan; and a new play by Henrik Ibsen.

*Scientific*.—New volumes of Heinemann's Scientific Handbooks: "Manual of Assaying Gold, Silver, Copper, and Lead Ores," by



Walter Lee Brown, revised, corrected, and considerably enlarged, with a chapter on the Assaying of Fuel, &c., by Dr. A. B. Griffiths; "Heat as a Form of Energy," by Prof. R. H. Thurston; "The Physical Properties of Gases," by Arthur Kimball.

*Fiction.*—A romance of the future of electricity, by Thomas Alva Edison, jointly with George Parsons Lathrop; "In the Valley," by Harold Frederic, in 3 vols.; new novels by Hall Caine, Ouida, Florence Warden, and Hannah Lynch; the following new volumes of "Heinemann's International Library": "The Chief Justice," by Emil Franzos; "Work While Ye Have the Light: a Tale of the Early Christians," by Count Tolstoi; "Fantasy," by Matilda Serao; a volume of tales by Vladimir Korolenko; and "Under the Half-Moon," by Jokai; fourth (popular) edition of "The Bondman," by Hall Caine.

#### MESSRS. HODDER AND STOUGHTON'S ANNOUNCEMENTS.

"Sir George Burns, Bart.: His Times and Friends," by Edwin Hodder; "Mackay of Uganda: the Pioneer Missionary of the Church Missionary Society," by his Sister; "Some Central Points of Our Lord's Ministry," by Principal Wace; "The Living Christ and the Four Gospels," by Dr. R. W. Dale; "The Prophecies of Isaiah," Vol. II., by George Adam Smith; "Life in Christ and for Christ," by the Rev. Hanley C. G. Moule; "Professor Theodore Christlieb, D.D.: Memoir and Sermons," edited by Canon T. L. Kingsbury; six new volumes of "The Expositor's Bible," edited by the Rev. Dr. Robertson Nicoll, viz.: "Ecclesiastes," by the Rev. Dr. Samuel Cox; "The Epistles of St. James and St. Jude," by the Rev. Dr. Alfred Plummer; "The Book of Proverbs," by the Rev. F. R. Horton; "The Book of Leviticus," by the Rev. Dr. S. R. Kellogg; "The Gospel of St. John," by Prof. Marcus Dods; "The Psalms," Vol. I., by the Rev. Dr. Alexander MacLaren; "The Miracles of Our Lord," by the Rev. Dr. W. M. Taylor; "Prof. Beet's Commentary on St. Paul's Epistles to Ephesians, Colossians, Philippians, and to Philemon"; "Sheaves of Ministry: Sermons and Expositions," by the Rev. Dr. James Morison; "Jacob Herbert: A Study in Theology," by the Rev. John Evans; two new volumes of the "Foreign Biblical Library," viz.: "Selected Sermons of Schliermacher, with a Biographical Sketch," and the first volume of "Delitzsch's Commentary on the Book of Isaiah"; two new volumes of the "Theological Educator," edited by the Rev. Dr. Robertson Nicoll, viz.: "An Introduction to the Old Testament," by the Rev. Dr. C. H. H. Wright; and "The Writers of the New Testament: their Style and Characteristics," by the late William Henry Simcox; "A Good Start: a Book for Young Men," by the Rev. Dr. J. Thain Davidson; "Light in Africa," by the Rev. James Macdonald; "Natural Theology and Modern Science: Donellan Lectures," by the Rev. J. H. Kennedy; "Leah of Jerusalem: a Story of the time of St. Paul," by Edward Payson Berry; "The Visible God and our relation to Him in Creation and Redemption: Famous Men of Science," by Sarah K. Bolton; "Esther Lovell: a Life Story," by the author of "The White Cross"; "The Farm on the Down and Old Gwen," by Anne Beale; "Israel and Judah, and Studies in the Gospel of St. John"; The International Lessons for 1891," by the Rev. Dr. G. F. Pentecost; "Forty Days with the Master," by Bishop F. D. Huntingdon; "Sharpened Arrows and Polished Stones: Scripture Texts and Illustrations," by C. W. Bibb; "The Exclusive Brethren"; a series of papers re-

printed from the *British Weekly*; and the sixth volume of "The Sermon Bible" (Matthew xxii. to Luke iii.).

#### MESSRS. T. & T. CLARK'S ANNOUNCEMENTS.

"The International Theological Library," under the editorship of Dr. Salmund in Great Britain and Dr. Briggs in America. The first volume of the series, "The Literature of the Old Testament," by Canon Driver, is almost ready. Future volumes will be—"Apologetics," by Prof. Bruce; "The History of Doctrine," by Prof. Fisher; "Symbolics," by Dr. Schaff; "Comparative Religion," by Principal Fairbairn; "The Theology of the Old Testament," by Prof. A. B. Davidson; "The Philosophy of Religion," by Prof. Flint; "The Literature of the New Testament," by Prof. Salmund. "Philosophy and Theology," being the first Edinburgh University Gifford Lecture, by Dr. James Hutchison Stirling; "Messianic Prophecies in their Historical Succession," by Prof. Franz Delitzsch, translated, with Introductory Notice, by Prof. S. J. Curtiss, of Chicago; "The New Apologetic," or, the Down Grade in Criticism, Theology, and Science, by Prof. Robert Watts, of the Assembly College, Belfast; "Gethsemane, or, Leaves of Healing from the Garden of Grief," by the Rev. Newman Hall; "The Six Intermediate Minor Prophets," by Principal Douglas, of Glasgow (new volume of the Bible-Class Handbook Series); "Messianic Prophecy," by Prof. E. Riehm, new edition (retranslated); "Franz Delitzsch," a biography, by Prof. S. J. Curtiss; "Our Father's Kingdom," Lectures on the Lord's Prayer, by the Rev. Charles B. Ross. The autumn issue of the Foreign Theological Library will consist of Delitzsch's "Commentary on Isaiah," new edition, second volume (completion), and Schürer's "History of the Jewish People in the Time of our Lord," Division 1, Vol. II. (completion).

#### MESSRS. GEORGE PHILIP & SON'S ANNOUNCEMENTS.

"Across East African Glaciers," being an account of the first ascent of Mount Kilima Njaro, by Dr. Hans Meyer, containing upwards of forty illustrations, consisting of photographs, heliogravures, and coloured frontispiece in *aquarelle*, accompanied by two coloured maps; "The Development of Africa," dealing comprehensively with all the various aspects—geographical, historical, and political—of the African question; its main object being to deduce from these data the probable lines of development of that continent as a field for European enterprise, by A. Silva White, Secretary of the Scottish Geographical Society, illustrated with fourteen maps, specially designed by E. G. Ravenstein; "Magellan and the Pacific," by Dr. F. H. H. Guilleminard, with twenty illustrations and eighteen maps, forming Vol. iv. of the "World's Great Explorers and Explorations"; "Home Life on an Ostrich Farm," an account of life in the interior of South Africa, by Mrs. Annie Martin, with eleven illustrations; "The Unknown Horn of Africa," an exploration from Berbera to the Leopard River, by the late F. L. James, with twenty-seven illustrations and map, cheap edition, containing the narrative portion and notes only; "Commercial Geography," a series of lectures by J. Scott Keltie, librarian to the Royal Geographical Society, with numerous coloured maps and diagrams.

#### MESSRS. H. GREVEL & CO.'S ANNOUNCEMENTS.

"Richard Wagner's Letters to His Dresden Friends" (to Theodor Uhlig, 1849-1853; to Wilhelm Fischer, 1841-1859; to Ferdinand

Heine, 1841-1868), translated by J. S. Shedlock, with an etching by C. W. Sherborn of Wagner's portrait taken in 1853, and full index; "The Student's Atlas of Artistic Anatomy," for the use of sculptors, painters, medical students, and amateurs, with thirty-four plates, by Charles Roth, Professor at the Munich Academy; "Manual of Archaeology," containing an Introduction to Egyptian, Oriental, Greek, Etruscan, and Roman Art, with 114 illustrations, by Talfourd Ely; "Manual of Bibliography," being an Introduction to the Knowledge of the Book, Library Management, and the Art of Cataloguing, with 37 illustrations and a frontispiece, by Walter T. Rogers, of the Inner Temple Library; "The Classical Picture Gallery," annual volume, containing 144 plates, with biographical notices and an index; and a new volume of the Meggendorfer Series of Movable Toybooks, "Comic Actors," by Lothar Meggendorfer, containing the Dandy Nigger, the Dancing Master, the Tailor, the Sportsman, the Lady Singer, the Photographer, the Girls of Alsace, Washing the Black Nurse.

#### MESSRS. J. S. VIRTUE & CO.'S ANNOUNCEMENTS.

"The Life and Work of Birket Foster," by Marcus B. Huish, being the Art Annual for 1890, or Christmas number of the *Art Journal*; "Adeline's Dictionary of Terms in Art, Architecture, Heraldry, and Archaeology"; "French Cookery for Ladies," by Mme. Lebour Fawcett; "Sketches of England by a Foreign Author" (P. Villars), illustrated by a Foreign Artist (F. Myrbach); "Richmondshire," a series of twenty line engravings after Turner, with descriptive letterpress and introduction by Marcus B. Huish, limited to 500 copies; "Landseer Pictures," a collection of line engravings after Sir Edwin Landseer, with descriptive letterpress; "The Year's Art, 1891," by Marcus B. Huish, containing a concise epitome of all matters relating to the arts of painting, sculpture, and architecture which have occurred during the past year, together with information respecting the events of the coming year, including the names and addresses of about 5000 artists, with portraits of the Associates of the Royal Society of Painters in Water Colours; "Showell's Housekeeper's Account Book for the year 1891," with thoroughly revised and corrected tables of daily, weekly, monthly, and quarterly expenditure; new editions of "The Stately Homes of England," by Llewellyn Jewitt and S. C. Hall, in 2 vols.; "Castles and Abbeys of England," by W. Beattie, in 2 vols.; "Lamb's Tales from Shakspeare"; "Hack's Stories from English History during the Middle Ages"; "Men who have risen," a book for boys; "Women of Worth," a book for boys and girls; "The Story of Dick Whittington"; and "Holiday Adventures."

#### MESSRS. HOULSTON & SONS' ANNOUNCEMENTS.

"Sociology Diagrammatically Systematised," by Arthur Young; "The Homilist and Preacher's Analyst," Vol. V., Popular Series; "In the Days of Our Childhood," by Alice F. Jackson, illustrated by Alfred E. Knight; "The Loves of Tibullus: His Rustic Elegies, &c.," a volume of poems by the Rev. J. Cowden Cole; "My Soul and Her Saviour," a poem by Thomas Godfrey Jack, and "To the Friends of Long Ago," a poem by the same author; "Mormon Saints!" by W. Herbert Thomas; "The Denominational Reason Why," fourth edition, revised and enlarged, illustrated; "Toby and Tot," by Alice F. Jackson; also a reissue in penny weekly numbers of "Enquire Within Upon Everything."

## MESSRS. BRENTANO'S ANNOUNCEMENTS.

"Life With the Trotters," by John Splan; "Training the Trotting Horse," by Charles Marvin; "Views of American Cities: Central Park"; "With the Fly-Rod and Camera," by E. A. Samuels; "Gems and Precious Stones of North America," by G. F. Kunz (of Tiffany's); "Four Years in Rebel Capitals," by T. C. DeLeon (being a new history of the American civil war); "611 Hints and Points for Sportsmen"; and new editions of "Philosophy of Disenchantment," by Edgar Saltus; "Anatomy of Negation," by Edgar Saltus; and "Hay's Poems," including "Pike County Ballads."

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BLOCK, M. *Les progrès économiques depuis Adam Smith.* Paris: Guillaumin. 16 fr.  
 CARLIER, AUG. *La république américaine.* Paris: Guillaumin. 36 fr.  
 FISCHER, R. *Briefe Gabelbergers an Heger, Posener u. Anderes.* Leipzig: Geiseler. 2 M. 50 Pf.  
 HAVARD, H. *Dictionnaire de l'ameublement et de la décoration depuis le 13<sup>e</sup> siècle jusqu'à nos jours.* T. IV. Paris: May et Motteroz. 56 fr.  
 RODE, A. *Ueb. die Margaretenlegende d. Hartwig v. dem Hage.* Leipzig: Fock. 1 M. 50 Pf.  
 SCHREIBER, Th. *Die hellenistischen Reliefbilder.* hrsg. u. erläutert. 7 Lfg. Leipzig: Engelmann. 20 M.  
 UIDE, C. *Baudenkmäler in Grossbritannien u. Irland.* 1. Lfg. Berlin: Wasmuth. 25 M.

## THEOLOGY.

- FRIEDRICH, J. *Das Lukasevangelium u. die Apostelgeschichte, Werke desselben Verfassers.* Halle: Kaemmerer. 2 M. 40 Pf.

## HISTORY, ETC.

- BLOCH, M. *Das mosaischtalmudische Erbrecht.* Leipzig: Fock. 2 M.  
 GESCHICHTSBLÄTTER, hantsche. Jahrg. 1888. Leipzig: Duncker & Humblot. 4 M. 80 Pf.  
 MARIN, P. *Jeanne Darc tacticien et stratège.* T. IV. Paris: Baudoin. 3 fr. 50 c.  
 PRIGER, W. *Ueb. die Verfassung der französischen Waldenser in der älteren Zeit.* München: Franz. 2 M. 20 Pf.  
 REINACH, T. *Mithridate Eupator, roi de Pont.* Paris: Firmin-Didot. 10 fr.  
 RÜTHING, G. *Tilly in Oldenburg u. Mansfelds Abzug aus Ostfriesland.* Oldenburg: Stalling. 1 M.  
 SCHMIDT, W. A. *Geschichte der deutschen Verfassungsfrage während der Befreiungskriege u. d. Wiener Kongresses 1812 bis 1815.* Aus dessen Nachlass hrsg. v. A. Stern. Stuttgart: Göschen. 7 M. 50 Pf.  
 SCHRODER, H. *Zur Waffen- u. Schiffskunde d. deutschen Mittelalters bis um d. J. 1200.* Kiel: Lipsius. 1 M. 60 Pf.  
 SVERIGES Krig Arene 1808 og. 1809. Bd. I. Stockholm: Looström. 6 Kr. 50.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- FLEURY, H. *Théorie rationnelle de l'infini mathématique et du Calcul infinitésimal.* Paris: Machelet. 12 fr.  
 GRASMANN, R. *Das Gebüde des Wissens.* 9. Bd. 3 M. 50 Pf. Die Sprachlehre d. h. die Lehre v. den Arten der Laut-, Wort u. Satzbildg., welche dem Menschen möglich sind. 1. Buch. 3 M. 50 Pf. Stettin: Grassmann.

## PHILOLOGY.

- BRUGMANN, K. *Grundriss der vergleichenden Grammatik der indogermanischen Sprachen.* 2. Bd. Wortbildungslehre. 2. Hälfte. 1. Lfg. Zahlwortbildung. Kasusbildung der Nomina (Nominaldeclination). Pronomina, Strassburg: Trübner. 10 M.  
 FORCHHAMMER, P. W. *Die Kyanen u. die Argonauten.* Kiel: Lipsius. 1 M. 60 Pf.  
 RABE, H. *De Theophrasti libri περὶ ἀέρος.* Leipzig: Fock. 1 M. 50 Pf.

## CORRESPONDENCE.

## AN UNDESCRIBED (?) IMPRESSION OF THE ELZEVR (1636) VIRGIL.

Stanhoe Grange, Norfolk: Sept. 22, 1890.

By the courtesy of Mr. John Bohn, of Brighton, I have had an opportunity of examining what appears to be a hitherto undescribed impression of the famous 1636 Elzevir Virgil.

There are known to have been three impressions, all issued under the same date, 1636. The original edition has both the fragmentary letter to Augustus (placed in front of the *Bucolics*), beginning "Ego vero frequenter," and the verse dedication (in front of the *Aeneid*), beginning "Si mihi susceptum," printed in red. The first reprint has both these passages printed in black; it has further *Errata* on p. 411. The second reprint has both the passages in black, but is without the *Errata* on p. 411,

The copy under notice has this peculiarity, that the first of the passages above mentioned is in black, and the second in red. It is without the *Errata*; it appears therefore to be a variation of the third impression.

The paper on which this copy is printed is apparently of three different sorts; that is to say, there are three quite distinctive watermarks discernible in different parts of the volume, a peculiarity I have not found in any other Elzevir I have been able to examine.

The first of these marks is a "spread eagle," with a single head turned left, and surmounted by a crown; on the body of the eagle are the letters A.B. The "spread eagle" double-headed recurs in what I believe to be a fine paper copy of the Leyden Claudian of 1650. This copy, now in my possession, formerly belonged to Louis Philippe; it is bound by Simier, and has the royal cipher (L. P., surmounted by a crown) stamped on the sides. This paper is possibly of German origin. (The Elzevirs certainly imported paper from Germany, e.g., from Frankfurt). The second mark consists of a large, roughly-executed fleur-de-lys, surmounted by a crown; while the third is a small neatly designed fleur-de-lys, enclosed in a shield, at the foot of which are the initials L. R. (Ludovicus Rex?), the whole surmounted by a crown. These last two papers would probably be varieties of what was known as *frans-real*, a paper of French manufacture.

As a further means of comparison with the other impressions (the descriptions of which, unfortunately, I am obliged to take on trust from Willems), I may mention that the so-called "tête-de-buffle" *fleuron*, occurs on p. 1 of the Dedication, that of the "sirène noire" on p. 1 of the *Vita*, and the "tête-de-buffle" again at the commencement of the *Bucolica*. The first Eclogue has an ornamented initial, the remainder have plain initials of small size. Each of the *Georgics* has an ornamented initial, and so has each book of the *Aeneid*, with the exception of books iv., v., and ix., which have large plain initials. There are no *culs-de-lampe*.

It would be interesting to know whether other copies of the same description as this one are in existence.

PAGET TOYNBEE.

## ENGLISH SCHOLARS AND THE "MORTE D'ARTHUR."

London: Sept. 28, 1890.

In justice to Dr. Sommer, and in justification of my own statements about English scholars and Malory, allow me to transcribe the following passage from Dr. Sommer's second volume, which will explain to Prof. Minto that author's position towards Sir Edward Strachey:

"In my preface to the first volume I have said the Globe edition is 'modernised and abridged.' As I have seen from an article on this volume in the *Scots Observer* that this statement has been misunderstood, I consider it my duty to say that I hold the opinion that Sir E. Strachey's work perfectly fulfils its purpose—in fact, it is of all reprints the best; but my term 'abridged' is justified; it means that here and there words and little passages are omitted which are not fit for boys and girls to read."

Again, referring to Sir Edward Strachey's description of Southey's work as "a very faithful representation of the original," Dr. Sommer remarks:

"I am sorry that I must contradict Sir E. Strachey here. He most likely trusted too much to Southey's authority. I have collated Southey's with the original text of Caxton, and must confess I found no inconsiderable number of errors."

No one would wish to undervalue Sir Edward Strachey's work; but Dr. Sommer is of opinion, and I fully agree with him, that an edition made, as its editor says, "for ordinary readers, especially for boys," with modernised spelling,

and a text not wholly accurate, cannot be considered a complete and critical edition. Dr. Johnson and Landor have said that every book should be edited and reprinted exactly as it was written, without omission or alteration. It is this service that Dr. Sommer has done for Malory; and I must repeat that no English scholar has cared to anticipate him. To say this is to praise Dr. Sommer; but it implies no blame of Sir Edward Strachey, whose purpose was not the same as Dr. Sommer's.

LIONEL JOHNSON.

## A BLASPHEMY CASE IN POLAND.

British Museum: Sept. 30, 1890.

Mr. R. W. Morfill, in his article entitled "A Blasphemy Case in Poland in the Eighteenth Century" (*ACADEMY*, September 20), has repeated some historical inaccuracies which require correction. Among other matters, Mr. Morfill says:

"In the reign of John Sobieski we get the terrible case of Christopher [sic] Lyszczyński. . . who having carelessly written down some freethinking notes, was . . . sentenced to have his tongue cut out and to be afterwards decapitated and his body burnt."

I may state that Lyszczyński's Christian name was Casimir and not Christopher, and that he was sentenced to be burnt alive. I will now give two extracts from Count Valerian Krasinski's *Sketch of the Religious History of the Slavonic Nations* (Edinburgh, 1851, page 225) and from Mr. Morfill's article.

## "COUNT KRASINSKI."

This atrocious sentence was executed: The king was horrified at this news, and exclaimed that the Inquisition could not do anything worse."

## "MR. MORFILL."

This atrocious sentence . . . was duly carried out: Sobieski was horrified at the occurrence . . . and declared that the Inquisition could do nothing worse."

At the commencement of his article, Mr. Morfill alludes to Krasinski's *Historical Sketch of the Rise, Progress, and Decline of the Reformation in Poland*, but has entirely omitted to mention the above-named book, which contains an account of Lyszczyński's trial and execution.

Upon reference to *Dawna Polska* by A. Krzyżanowski (Warsaw, 1857, tom. 2, page 279), and *Encyklopedia Powszechna* (Warsaw, 1864, tom. 17, page 719), it will be found that Lyszczyński's sentence "was" not "duly carried out." By the intervention of Sobieski, whose power was very limited, Lyszczyński was beheaded without the revolting cruelty of having his tongue cut out.

JOHN T. NAAKÉ.

## THE LIFE OF BYRON.

Burgess Hill: October 1, 1890.

However much of a Tory your reviewer of my *Life of Byron* may be—or have become—it would surely have been but common candour on his part to point out that I make the distinctive note of Byron as poet to be his iconoclasm, his revolutionary spirit. He is, before all, the poet of revolt. His relations with women and men friends are questions that in my opinion must be dealt with fully and candidly by a biographer; but I hope I have made them subordinate to this other consideration. It was my first duty in this little book to write a biography, not a criticism.

RODEN NOEL.

## APPOINTMENTS FOR NEXT WEEK.

MONDAY, Oct. 6, 4 p.m. Royal Academy: "The Bones of the Human Body," I., by Prof. John Marshall.  
 FRIDAY, Oct. 10, 4 p.m. Royal Academy: "The Bones of the Human Body," II., by Prof. John Marshall.

## SCIENCE.

## ASSYRIOLOGY AT BERLIN.

*Keilinschriftliche Bibliothek.* Vol. II.  
Edited by Prof. Eb. Schrader. (Berlin:  
Reuther.)

*Zur Geographie des assyrischen Reichs.* By  
Eb. Schrader. (Sitzungsberichte d. K.  
proussischen Akademie XVII.)

PROF. SCHRADER must look back with feelings of profound satisfaction to the work he has accomplished in Germany during the last twenty years. When he first began his career as an Assyriologist, the new study to which he had devoted himself was not only ignored by German scholars, but was regarded by the most eminent among them as little better than charlatanism. For awhile he had to fight single-handed against heavy odds. But his enthusiasm and devotion met at last with their due reward. In 1875 he became the occupant of the first chair of Assyriology established in Germany, and from that time forward Assyrian research has in that country attracted to itself an ever-increasing circle of disciples. It was not long before the most illustrious of his pupils was called to a second chair of Assyriology at Leipzig, and there founded what German writers delight to call "the Leipzig school." Germany has become the promised land of Assyrian studies, and England, though the first in the field, has had to fall back into the second rank. The pioneering zeal of the older English Assyriologists, the vast store of cuneiform materials accumulated in the British Museum, and the welcome given by the English public to the labours of a Rawlinson, a Hincks, or a George Smith, have been counterbalanced by the fact that no career is open in this country to the student of the Assyrian monuments.

Prof. Schrader's last literary undertaking has been conceived in the same spirit as those which have preceded it, and is designed to carry home to the minds of all classes of readers the importance of Assyrian research. The *Keilinschriftliche Bibliothek*, in the publication of which he has been assisted by several of his pupils, is a systematic and chronological collection of texts relating to Assyrian history. The texts are transliterated and translated into German. Whether the transliteration was necessary may, perhaps, be questioned. In Assyrian, transliteration and translation depend upon one another, the translator's version of a passage resulting in great measure from the way in which he reads the cuneiform characters. In a historical inscription there are comparatively few passages the transliteration of which is doubtful, and such passages could easily have been given in footnotes. On the other hand, the Assyriologist is often saved the trouble of looking up the original passage when the transliterated text is set opposite the translation, though it is true that he may hereby be prejudiced in his reading of the original cuneiform.

The two volumes of the *Bibliothek* which have appeared form a pretty complete collection of our monumental sources of information for the history of Assyria. As such they will be welcomed by both the

historian and the theologian. Thus they are based, it will be seen, on a wholly different plan from that of the new series of *Records of the Past*, which aims at giving translations of the representative literature of the ancient Oriental world. The two works consequently supplement one another, the *Bibliothek* filling up with all the completeness at present attainable one of the most important departments of the literature embodied in the *Records of the Past*.

If I had any criticism to make upon the *Bibliothek* it would be that the notes attached to the translations are not numerous enough and are too exclusively philological. But from this criticism Prof. Schrader's own contributions must be exempted. I wish, however, that he had exercised the privileges of an editor and made additions to the notes of his younger collaborators out of the ripeness of his own knowledge. In the translation of historical texts notes on the history and geography of the inscriptions are particularly needed.

Prof. Schrader's recent monograph on the geography of the Assyrian Empire shows how well equipped he would be for such a work. In this monograph he handles very thoroughly the question whether the Black Sea is referred to in the Assyrian inscriptions, to which he returns a negative answer; what was the precise position of the Minni, or Mannâ, and the kingdom of Ararat; and why it is that Kition, the modern Larnaka, is not mentioned by the Assyrian kings. As regards the position of the Minni, he and I are now but little in disaccord, as I have long since agreed with him in placing them to the north-west rather than to the south-west of the lake of Urumiyeh. It is only in regard to their western frontier that I think we now differ from one another. This depends upon the geographical position assigned to Urardhu or Ararat. I cannot bring myself to believe that Ararat lay so far to the north as Prof. Schrader maintains; the earlier records of the Vannic princes are not found in the plain of the Araxes, and the inscription of Tsolagerd implies that the latter district did not become a part of the Vannic kingdom until its conquest by Menus. But the geography of the Vannic monuments still requires further investigation.

A. H. SAYCE.

*The Flowering Plants of Wilts.* By T. A. Preston. (Published by the Wiltshire Archaeological and Natural History Society.)

A GOOD deal of work has evidently been put into Mr. Preston's Flora. He has exercised a wise scepticism, not only as to such things as *Vella annua*, but also as to *Delphinium*, *Aconitum*, and many other British plants stated on insufficient authority to have occurred in Wiltshire. The inclusion of the geological features in the map of the botanical districts of the county is likely to be very useful. But he seems hardly to have kept his book on the stocks long enough. It was written, he says, "in fulfilment of a promise made about four years ago"; and, though no doubt the materials have been collecting from an

earlier date, a longer period would have produced a more complete work. There are signs of haste about the book. *Gnaphalium uliginosum*, he says, "will doubtless prove to be generally distributed." *Carduus crispus* "will doubtless prove to be very generally distributed." *Valeriana sambucifolia* "will possibly be found to be the more common form throughout Wilts." But why not delay publication until these simple points had been ascertained? The mention of "Arthur Brunett, Esq., of Croydon," may or may not be a misprint; but loose English is a thing which must have its origin in hurry, and the following sentence certainly ought to have been corrected: "A specimen was sent, but was too much damaged to be really certain as to the name" (p. 181). *Iberis* and *Tesdalia* are jumbled up under their own names in one genus with *Thlaspi*. Mr. Preston's labours, too, would have given more help to topographical botany if he had uniformly noticed the distributions of varieties and sub-species. To do so occasionally is of little use. The different forms of *Arctium lappa* are duly noticed, but *Erythraea centaurium* is not further divided.

The great botanical treasures of Wilts are—(1) *Carex tomentosa*, rediscovered, it seems, in 1890; (2) *Carduus tuberosus*. On the latter plant Mr. Preston speaks with the authority of one who has studied it alive and in its home. He makes out a good case for supposing that it is a true species, and not (as Prof. Buckman argued) a hybrid of *C. acaulis* and *C. acanthoides*. In addition to the points which he urges in a special note, the persistence of the plant is surely an argument worth considering. That it should have been found in so many seasons, and constant to the same place or places, shows that it is more than a result of crossing. Another good plant is *Cyperus longus*. Mr. Preston remarks that it was still at its one county station in 1884, as if he did not expect it to be there much longer; and, if the cows and horses are as fond of it in Wiltshire as they are in Cornwall, they will make short work of it without any help from botanists. We wonder whether this was the *κίπερος* on which, as Homer tells us, Menelaus used to feed his horses (*Od.* 4, 603).

The list of the Flora is a long one, the county having well-marked natural divisions—the hill country and the plain, "the chalk and the cheese." The latter is rich and attractive enough, but the real charm of work in Wiltshire is the chalk downs with their virgin turf. This has not the special attraction of the undisturbed turf of Berks or Oxon, where you may find the purple Pasque flower by some old earthwork on the down, or, if the rabbits have spared them, may come on *Orchis militaris* and *O. simia* together at the outskirts of a wood. But, if it does not offer the field-botanist such special rarities as these, it does give him some of the best walking he is ever likely to meet with. It is a good day's march, too, of a varied kind to start from Salisbury, where, as at Norwich, the grape-hyacinth haunts the old church buildings; to go out by the water meadows; to pass within sight of Old Sarum, where the berberry

keeps up the memory of ancient cultivation; to halt at Stonehenge, where under shadow of the stones one may gather *Carex humilis*; and to push on across the plain to Marlborough. On our way we may have seen the blue heads of *Phyteuma orbiculare*, or even have detected *Senecio campestris* in the grass. On our right hand we leave Savenake Forest, where good work may still be done; and, if we make Marlborough our headquarters, we shall find plenty to occupy us in the neighbourhood. Botany and archaeology may go hand in hand. We can go out by the Devil's Den and wind our way among the Sarsen stones to Avebury, wondering why *Erophila vulgaris* will grow in one county upon molehills, while in another we never find it off old walls. We can cross the Wansdyke and return along the high ground, looking into damp patches such as that one which the liberality of a Marlborough master is said to have bought for the sake of preserving the buckbean, or trying with a walkingstick to dredge the sheep pools and see whether they contain anything rarer than *Potamogeton heterophyllus*.

There is a form of *Ranunculus auricomus* which should be looked for in Wilts, one in which tubes of some length are developed in place of scales at the base of the petals. This form was first pointed out to the present writer by Mr. Grant Allen in plants about Dorking, and he has since seen one or two specimens at Oxford and others in Dorset and Hampshire. These localities bring it very nearly home to Wiltshire. *Sedum dasyphyllum*, which Mr. Preston will hardly admit for the county, is abundant on old walls at Marston Measey.

FRANKLIN T. RICHARDS.

#### CORRESPONDENCE.

PĀLI "ASUROPA" AND "ĀSU-LOPA" OF THE ASOKA INSCRIPTIONS.

43, Wellington-road, Dublin: Sept. 29, 1890.

*Asuropa*, mentioned by the Rev. Dr. R. Morris in his "Contributions to Pāli Lexicography" (ACADEMY, September 27) as occurring in Puggala-Paññati as a synonym of *kodha*, "anger," and in the Dhammasaṅgani as a synonym of *dosa*, "enmity," "hatred," may be compared with *āsulopa* of the Asoka inscriptions (Dhauḷi, det. ed. i. 10; Jaugada, det. ed., i. 5). The meaning of this word is doubtful. Burnouf took it as *asu-lopa*, "le retranchement de la vie," "le meurtre;" and Dr. Kern corrects it to *āsulosa* (*āsu-rosa*), "a quick temper." M. Senart analyses it as *āsu-lopa*, "abandon précipité," and hence "readiness to be discouraged." "Anger" would suit the passage nearly as well, but it would be interesting to know if Mr. Senart's translation would agree with the passages referred to by Dr. Morris. The only difficulty in the way of the identification of these two words is the long *ā* in Piyadasi's *āsulopa*. Dr. Morris, however, seems inclined to derive his own *asuropa* from an original *\*āsu-rūpa*, which would solve the question so far as the long vowel is concerned. It is hardly necessary to point out that these Dhauḷi and Jaugada inscriptions everywhere substitute *l* for *r*.

G. A. GRIERSON.

ἱππότις—VIS'PATI.

Indian Institute, Oxford: Sept. 22, 1890.

ἱππότις, as an epithet of heroes—e.g., ἱππότα Νέστωρ, is allied rather to δεισπότις than to

*eques* (*equit-*), as in the equation δεισ-πότις : ἱπ-πότις :: δάμ-πατι : vis'-πάτι, where ἱππότις (for \*ἱκ-πότις, \*Fuk-πότις) = vis'pati. It appears that \*ἱκ-πότις passed into ἱπ-πότις by analogy, as there was probably a form ἱππότις (*eques*) existing in the language at the same time. ἱππότις gives the meaning "lord (*pati*) of men (*vis*)," or "chief of the clan."

E. SIBREE.

#### PHILOLOGY NOTES.

MESSRS. SWAN SONNENSCHNEIN will shortly publish *An Introduction to Phonetics: English, French, and German*, by Miss Laura Soames. In the French part the author has been assisted by M. Paul Passy, editor of *Le Maître Phonétique*, and in the German part by Prof. Victor, of Marburg, editor of *Phonetische Studien*. The main object of the book is educational; and a phonetical reading-book will be added.

THE first instalment of vol. ii. of "Acta Germanica" (Berlin: Mayer & Müller) is a pamphlet of 72 pages, with the title *Die Räthsel des Exeterbuches und ihr Verfasser*, von Georg Herzfeld. The writer attempts to show that the riddles of the Exeter Book are probably by Cynewulf. The scholars who have hitherto maintained this thesis have usually combined it with an acceptance of Leo's conclusion that the first riddle is a charade on the author's name. Dr. Herzfeld, however, does not take this ground, but adopts the interpretation proposed some time ago in the ACADEMY by Mr. H. Bradley, viz., that the so-called "first riddle" is no riddle at all, but a fragment of a dramatic soliloquy; and he is further of opinion that this fragment is not by the same writer as the riddles properly so-called. The supposed express testimony in favour of the Cynewulfian hypothesis being thus set aside, the only arguments by which it can be supported are those drawn from resemblances in style and diction between the riddles and Cynewulf's known works. The poems which Dr. Herzfeld regards as certainly Cynewulf's are the four signed pieces, together with the "Phoenix," "Andreas," and "Guthlac." As to the last-named we have some doubts. The writer does not press his case unduly, and admits that absolute demonstration is impossible; but he certainly proves that the riddles, or some of them, stand in a peculiarly close relation to Cynewulf's writings. Not to mention many words and phrases common in Cynewulf and the riddles, and elsewhere rare, there are several entire lines of the riddles which recur, with only verbal differences, in "Juliana," "Elena," and "Christ." Although the hypothesis of unity of authorship is not the only possible explanation of these facts, it has the advantage of being the simplest and most obvious explanation; and we see no reason why it should not be the true one. In an excursus Dr. Herzfeld proposes several corrections of the text, some of which (as *sweart ansæne* in 41, 94) seem very plausible.

#### FINE ART.

##### THE AMERICAN JOURNAL OF ARCHAEOLOGY.

THE last number of the *American Journal of Archaeology* (London: Kegan Paul & Co.) is a double number, for the two quarters ending March and June. It consists of 260 pages of letterpress and xv plates.

A notable feature is a series of three articles dealing with questions in the historical development of architecture, which all issue from Princeton College, New Jersey. The first of these, by Prof. A. L. Frothingham, junior, the

managing editor of the *Journal*, aims at proving that the principles of transitional Gothic architecture were introduced into Italy by the French Cistercian monks. Apart from an elaborate bibliography of books consulted, the writer's conclusions are based upon three tours, during which some forty monuments in Central Italy were studied and photographed. The present article, to be followed by others, deals with the monastery of Fossanova, founded in 1135, which has recently been declared a national monument by the Italian government. In opposition to the common opinion, Prof. Frothingham maintains that the Cistercian, and not the Franciscan and Dominican, monasteries were the earliest examples of the Gothic style in Italy; and, as a corollary to this, that it was from France, not from Germany, that the most fruitful breath of Gothic influence came into Italy. The second of these Princeton articles is entitled "Reminiscences of Egypt in Doric Architecture," by Prof. Allan Marquand, one of the editorial contributors of the *Journal*. He thus summarises his conclusions:

"We have found reminiscences of Egypt in Doric temple-architecture in the temenos, with its sacred trees and springs and altar; we have seen that the temple-base, the peripteral supports, and the gable-roof are not necessarily non-Egyptian forms; we have found that the Greek preserves the Egyptian methods of construction, even to the use of slanting walls and stuccoed columns; that the temple-plan shows reminiscences of the peristyle and hypostyle halls, as well as of the sanctuary; that the diminution, entasis, echinus, and annuli of the Doric shaft may be best explained upon the hypothesis of an Egyptian origin, and that the Ionic and Corinthian capitals become intelligible in the same way; that the Doric entablature, by both the form and the colour of its triglyphal frieze, betrays its relationship to the Egyptian cornice; and that the ordinary details, whether sculptured mouldings or painted ornament, are mere variations of well-known Egyptian forms."

The third of these papers is by Mr. George B. Hussey, who states that the subject was suggested to him, while fellow in archaeology at Princeton College, by Prof. Marquand. It is an attempt to enumerate the Greek temples of which we have evidence, and thus to estimate (1) the importance of the cities, and (2) the relative degree of reverence in which the several deities were held. With regard to the latter point, it is found that Apollo, Artemis, and Athena come first, while Zeus and Hera stand comparatively low; and that, outside of the twelve greater gods, Asklepios receives the most honour.

We may next mention two brief articles by foreign contributors. M. Eugène Müntz, of the Ecole des Beaux-Arts, Paris, sends a second paper describing the lost mosaics of Rome that are known to have been in existence between the fourth and the ninth century. Herr Paul Wolters, of the German Archaeological Institute at Athens, argues that the marble relief found at Marseilles in 1838—which has generally been considered to represent Artemis—is really Zeus of Heliopolis; and he supports this identification by a comparison of it with the very similar relief found at Nîmes in 1752, which bears an inscription dedicating it to Jupiter Heliopolitanus. The woodcuts given certainly seem to establish his point.

Then follow a number of papers contributed by members of the American School of Classical Studies at Athens. Perhaps the most important of these is another collection of statistics by Mr. George B. Hussey, in which he has brought together all that is to be known about Greek sculptured crowns and crown-inscriptions. His principal conclusions are: (1) in regard to the form of the wreath, the pendent crown belongs to the better period of Greek art, while the erect crown first appears about the time of Trajan; (2) with regard to the crown-inscrip-



tions, these consist of one, two, or even three terms, placed regularly in the order of giver, cause of the gift, and receiver. Mr. John C. Rolfe reports upon the excavations carried out in the spring of 1889 at Anthedon, Plataea, and Thisbe, acknowledging his obligations to Mr. R. W. Schultz, of the British School, for his plans of Anthedon. Apart from inscriptions, the most interesting discovery was a large collection of bronze implements at Anthedon, which probably represent the stock of a bronze-smith. These are excellently figured from a photograph of Mr. W. J. Stillman.

Finally, we have the usual valuable collection of reviews and archaeological notes, which alone fills more than half the number. Prefixed to this is a letter from Egypt, by Mr. Farley B. Goddard, the American scholar of the Egypt Exploration Fund. Though it is dated in March last, we believe that his strictures upon the condition of the Gizeh Museum still holds good.

"The Museum possesses much that nobody may see. A department for monuments of Greek or Roman origin was, indeed, instituted at Bulaq, though it is not yet open to the public. But there are large collections of coins and ostraka, of Egyptian papyri and Coptic MSS., and of Kufic objects, which have never been exhibited, and which are quite unavailable to students. No catalogue is in prospect, nor is labelling of any kind; and the excellent Guide for visitors prepared by Prof. Maspero cannot now be used. It is expected that some change in the management of the Museum will soon be made."

#### NOTES ON ART AND ARCHAEOLOGY.

MR. J. E. HODGSON, professor of painting in the Royal Academy, will preside at the next annual congress of the National Association for the Advancement of Art and its Application to Industry, which will be held at Birmingham, commencing on November 4.

Messrs. SEELEY & Co. will publish this month *The Life of Henry Dawson, Landscape Painter*, compiled from diaries and other autobiographical materials by his son, Mr. Alfred Dawson, and illustrated with twelve photographs from paintings by the artist, two portraits, and a number of vignette etchings in the text.

THE Fine Art Society, of New Bond-street, will open their first exhibition of the winter season on Monday next, October 6. It consists of a collection of water-colour drawings of flowers, by Mdlle. Marguerite Roosenboom.

A CORRESPONDENT writes:

"There has been opened in Dresden an international exhibition of water-colour paintings, arranged by the Dresdner Kunstgenossenschaft. This branch of painting, although comparatively a new departure in Germany, has been now so energetically pursued that there are signs in this exhibition that German artists may attain in a short time a degree of perfection rivaling the best English work. It is, therefore, to be regretted that English painters have been unwilling to exhibit their works alongside those of their German brothers, and have thus made it impossible to institute a comparison which otherwise might have been advantageous in furthering the art of both countries. Of English names there are only five mentioned in the catalogue. On the other hand, Italy, Austria, Belgium, Holland, even France, have, by contributing largely, made the exhibition highly attractive for visitors and artists. The picture which attracts most attention is from the brush of a lady, Anna von Broecker. It represents, in a finished manner, a young singing girl. Among the Italian, the works of the well-known Simony call for special notice."

WE quote the following from the *Times*: "A discovery of the greatest interest has just rewarded Mr. St. John Hope and his fellow explorers at Silchester. In one of the houses,

the foundations of which have been laid bare, the excavators came across a dry well, which, on being explored, proved quite a little museum of antiquities. Some fifteen feet down the diggers found an urn-shaped pottery vase, about a foot high, quite intact, and protected by lumps of chalk built around it. The vase, which probably contained originally some precious substance, was empty. Above it were deposited a great number of iron implements, most of which were in a wonderful state of preservation. They seem to have been the tools of a carpenter and a coppersmith or silver-smith, with some miscellaneous objects of blacksmith's work thrown in. The principal specimen is a carpenter's plane of quite modern type, three or four axes, retaining their fine cutting edges still serviceable, a number of chisels and gouges of all shapes and sizes, hammers, adzes, saws, files, &c. In the smith's department may be specified a brazier for burning charcoal, quite complete, two or three anvils of different sizes and shapes, a fine pair of tongs adapted for lifting crucibles, a tripod candelabrum lamp, and several other curious objects the precise uses of which have not yet been determined. In addition, there are several large bars of iron, a couple of ploughshares, and a broken sword. Probably more will be found deeper down in the well."

THE last part of *Archæologia Aeliana*, published by the Society of Antiquaries of Newcastle-upon-Tyne, contains two illustrated papers upon recent excavations of pre-historic burial-places on the moors of Northumberland. In both urns were found of the familiar Romano-British type, which are here figured in excellent photographic plates. The same number contains obituary notices, by the Rev. Dr. Bruce, of the two veteran antiquaries whom we have lost during the past summer—John Clayton, whose name will ever be associated with Chesters and the Roman Wall; and Charles Roach Smith, whose name is similarly connected with Roman remains in London and Kent. They died within a month of one another, and each had considerably passed his eightieth year. Dr. Bruce himself is now almost the sole Roman antiquary left of that generation.

#### THE STAGE.

##### "THE STRUGGLE FOR LIFE" AT THE AVENUE THEATRE.

No one among the playwrights of to-day has a finer touch upon the pulse of the public than Mr. Robert Buchanan. With a high literary record of his own to back him, no man of the day, one might suppose, could venture to set his foot further in the face of Philistinism. Our quarrel with him has always been not that he lacks skill, or versatility, or power, or perseverance, but that he is over cautious, and shows a cynical distrust of any aspirations among his audiences for the higher forms of drama—a distrust and a cynicism laudable enough, no doubt, from the point of view of the cashier, but which the critic may venture to deprecate.

Mr. Buchanan's skill has never perhaps been better shown than in his shortening and simplifying of *La Lutte Pour la Vie*. M. Daudet's piece is one of the finest examples in modern times of the literary drama. In its English form it is little more than a strong acting play. A heartless society villain—a libertine—having won a rich wife and spent her fortune, seeks first to disembarass himself of her by legal methods, fails, is tempted to poison her, lacks courage as the poison cup is at her lips, gains his way by other means, and when on the point of triumph all along the line is shot down by a humble rival. That is a plot which any ordinary dramatist might

contrive. In Daudet's hands it is a greater thing than this; it is a great literary and dramatic "rally" round one of the most important issues of the day. Are human affairs mainly governed by scientific laws and formulae, or does something continually break in to alter the issue—some deeper, more complicated human emotion uncontrollable by science, or at least inexplicable to the savant? This is the issue raised by M. Daudet, and it is beyond all others the "burning question" of to-day in ethics as in literature. The scientist-littérateur ranges himself with science pure and simple, while the higher type of artist-littérateur, the man of supreme emotional endowment and supreme faculty for its expression—such an artist in words, for instance, as M. Daudet—is for taking into account not scientific laws alone, but those laws as they are modified by the more complex motives of our human temperaments.

Mr. Buchanan and his coadjutor have left nearly all these issues out. They have converted a work of high art dealing with a great ethical and psychological problem into a good stirring drama, with strong incident and good dialogue. The necessary comic element is transposed from the original, and considerably broadened and fortified in the transposition. Here are all the elements, then, with commonplace acting and management, for an ordinary drawing-room melodrama, a mere gallery piece; but the remarkable playing of Mr. Alexander and Miss Genevieve Ward save the play from this evil fate, and they are well supported by the rest of the company.

Mr. Alexander's performance is a fine example of serious comedy playing at its best. He sees that the villain of the drawing-room has none of the attributes of the villain of conventional drama. The unprincipled man who wins his way in good society neither hisses out his words, frowns, sneers, nor smiles with an ominous, sardonic smile. Mr. Alexander descends to nothing of all this, and yet by his art leaves the audience in no doubt that he is just heartless enough and scoundrel enough to act the part of Paul Astier in M. Daudet's play. Miss Ward, in the betrayed wife, has a part which with rant and exaggeration must move a gallery strongly. It is not by any means a good or grateful part. There are no great situations, but rather a series of situations which may be described as negative, the plot requiring that the incidents in which she takes part should never reach to culmination. That Miss Ward should so hold the stage as she does is the result of restrained and sincere and most admirable playing. Certain over-emotional actresses of to-day would do well to study this lady in her part. Pathos on the stage is produced, they will see, by restraint far more surely than by hysterical forcing of the note. Miss Alma Stanley is effective and interesting in the last act; but in the earlier comedy scenes she is, perhaps, hardly distinctive enough, and hardly shows her hand sufficiently. Miss Graves is pretty and pathetic as the victim of Paul Astier, but a certain monotony in the pathetic tones is almost inevitable where there is necessarily so much monotony in her lines. Mr. Kerr shows originality and remarkable intelligence in the part of a stammering chemist's assistant, who, in the Avenue version, finally kills the hero-villain. Mr. Chevalier is clever and entertaining as Paul Astier's friend, but his performance is, perhaps, rather too near to farce for so serious a play. Mr. Nutcombe Gould and Mr. Capel act well in a large company, every member of which plays effectively and conscientiously.

"The Struggle for Life" was cordially received, and cannot fail to be attractive to intelligent playgoers.

OSWALD CRAWFORD.

## MUSIC.

## MUSICAL BOOKS.

*My Musical Experiences.* By Bettina Walker. (Bentley.) One cannot read these pages without being reminded of Amy Fay's *Music Study in Germany*, for here again we have a lady telling us the story of her pianistic life. But the resemblance extends little further. Bettina Walker's "experiences" have a character and interest of their own. Two things tend to make this an attractive book. The first is the lady's enthusiasm. The first time she heard a Beethoven symphony she made up her mind to devote her life to music, and for that purpose she resolved to become a good pianist; she met with many difficulties and discouragements, but nothing damped her ardour. The names of the great pianists—Liszt and Henselt—form the other special attractions. Enough, one would think, had been written about the former; for more than half a century not only devoted pupils but illustrious men and women of all kinds have sung his praise. And yet there is still a peculiar fascination in the name of Liszt; he is the Napoleon of music. Henselt, on the other hand, though a pianist of very great fame, has not been written about to the same degree, a fact sufficiently explained by the quiet and retired life which he led. The pages devoted to him in this book come therefore with the charm of novelty, and our authoress seems to have had special opportunities of studying Henselt, both as a man and as an artist.

Bettina passed through childhood without so much as hearing the names of Handel, Bach, or Beethoven; she had had governesses who taught her "in the most slovenly and incorrect manner," and her first serious teacher was Sterndale Bennett. He appears at once to have discovered that he had to do with an enthusiast. From him she learnt "much of Dussek, Clementi, Moscheles, and Hummel;" and though her fingers derived great benefit from this solid stuff, she longed to play the music of the romantic school—of Schumann and Chopin. Bennett yielded, but reluctantly; he was "severely classical," and could not, as his pupil graphically says, "accept many modern composers without whom we should feel ourselves at the present moment in a sense orphaned." The portrait drawn of Sterndale Bennett is a vivid one; he stands foremost among a gradually disappearing type of musicians, and his characteristic features are therefore worth preserving. Of his earnestness as a teacher Bettina Walker says much; and, when she heard of his death, she felt that she had lost kind and valuable assistance in the art of pianoforte playing.

From Bennett to Tausig is a somewhat far cry, but the famous virtuoso was the next teacher after whom our lady went in search. She wanted, she says, "to be loyal to Bennett," but the charm of Tausig's glowing playing "thrilled and dominated her." The sudden death of this artist, however, put an end to all plans for study, and we next hear of Bettina at Rome, under the guidance of Sgambati, another of Liszt's celebrated pupils. She seems to have been on very friendly terms with Signor and Signora Sgambati; and of the many acts of kindness shown to her by the former, one—in her eyes certainly not the least—was a letter of introduction to Liszt, in which he spoke of her Liszt enthusiasm as that "of a neophyte who has just embraced a new faith." We will not spoil the reader's pleasure by attempting any description of the Sgambati chapter with its Liszt episode, neither need we dwell on the following Liszt chapter. Here at the opening the lady, with skilful pen, describes her first Weimar experiences; she had rooms in the house of the grand-daughters of Hummel, and once more found there in art "a taste severely classical." In her room was a

lock of Beethoven's hair, and also the old piano used by Hummel. Between this quiet Hummel home and the feverish Liszt-musical world outside the contrast was indeed striking. The two Fraulein von Hummel had little sympathy with the new movement, although they had no reason to dislike Liszt personally. From Weimar Bettina went to Berlin, and made arrangements to study with Deppe, a teacher of some note, whose death has been recently announced. She was, however, suddenly called to England, and so only had one lesson. Had she continued it would have been interesting to compare her Deppe experiences with those of Amy Fay's. After a time Bettina returned to the continent, and through Henselt's niece became acquainted with the pianist-composer himself. Like all her previous teachers, he too seems to have taken a special interest in her. One would of course like to know what sort of a pianist Bettina was, or rather is; if the kindness and attention shown to her by Liszt and Henselt go for anything, she must be one of considerable merit. She first met Herr and Frau von Henselt at Görlitz, where they spent the summer holidays; and she gives us many delightful details of his home life. She describes her first lesson with him, at which he gave her a study "for widening the hand." How this recalls a passage in a letter written to Hiller by Mendelssohn already in 1838! "Henselt," says the writer, "goes on all day stretching his fingers." He played to her on one occasion a Cramer study; and she caught "such a glimpse of possible perfection that I was at once crushed and enchanted—crushed with an overpowering sense of my own utter dilettanteism, and enchanted with what was presented to me as even a distant possibility." Bettina afterwards went to St. Petersburg, where she renewed her acquaintance with Henselt, and studied his "method" under the guidance of Mdle. Heinrichsen, one of his favourite pupils. Again, in this chapter we have plenty of lively and interesting anecdotic matter.

In "Addenda" our authoress refers to the recent death of Henselt. She, in fact, "stood beside his couch, caught his last conscious glances, and heard the last tones of his voice." Her reverence for the "Musician, Artist, Meister" was intense; and the fervour with which she writes about him resembles that with which the pupils of Liszt speak of their master. It is interesting to learn that Henselt has left behind him a work entitled "Les Expériences d'un Pianiste," in which he illustrates "victories won on the battle-field of Art."

One ought, perhaps, to make certain allowances for enthusiasm in this volume, but there is no intention to misrepresent; and surely most readers will prefer words warm from the heart to cold, even if correct, statements. Only an enthusiast could write such a book at all. There is a list of *errata* at the end of the volume, but there still remain a few mistakes uncorrected. For example, on p. 200 we read of Beethoven's Sonata in E (Op. 101). One cannot tell whether that in A (Op. 101), or that in E (Op. 109), is meant. J. S. SHEDLOCK.

## MUSIC NOTES.

THE dates of the Triennial Handel Festival for 1891 have been fixed. The "Messiah" will be given on June 19, "Israel" on June 26, while June 24 will be the "Selection" day.

THE prospectus of the Royal Choral Society, under Mr. Barnby's direction, announces no novelties, but the list of works is both strong and attractive. It includes "Elijah," Berlioz's "Faust," Mackenzie's "Rose of Sharon," Gounod's "Redemption" and "Mors et Vita," Mendelssohn's "St. Paul," and Sullivan's "Golden Legend." November 12 is the date of the first concert.

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## LITERATURE.

*Gray and his Friends: Letters and Relics in great part hitherto unpublished.* Edited by Duncan C. Tovey. (Cambridge: The University Press.)

GRAY, while he lived, had the art of winning and keeping friends, and he has been fortunate in posthumous friendships. He does not take us by storm; he does not force himself upon us; he does not ask us to renounce any portion of our individuality; he is an easy companion, indulgent towards our humours and frailties, gentle, amiable, cultured. Perhaps we have learnt in the world

"That will, that energy, though rare  
Are yet far, far less rare than love."

And from Gray we get, if not love of a high and ardent kind, at least a very constant and tender affection. He does not persecute us with ideas, passions, doctrines, duties; he leaves us alone when we do not want his company; and we feel grateful to a writer who makes no exorbitant claim upon us, who brings a real addition to our possessions and deprives us of nothing—not even of our indolence.

Mr. Tovey has gleaned with a careful hand, and adds a slender sheaf to the remains of Gray. His design in gathering these papers, he tells us, is threefold. First, they are records of the friendship of the four young Etonians—Gray, Walpole, West, and Ashton, known to their school-fellows as the Quadruple Alliance; secondly, he performs "an act of vicarious piety" in bringing together the letters and poems of Richard West, thus fulfilling an intention of Gray himself, and, at a later time, of Gray's editor, Mitford; last, he here collects whatever seemed of general interest among Gray's unpublished relics. From the papers in Mr. John Morris's possession the editor has obtained the journals of the tour in France and Italy, 1739–40, and the notes of travel in Scotland, 1764 and 1765. Three letters of Gray to John Chute are reprinted from Mr. Chaloner Chute's *History of the Vyne*. Of the remaining contents of Mr. Tovey's volume the greater part is drawn from the collection made by Mitford, and now among the MSS. of the British Museum.

It is right that this modest monument should be erected to the memory of Richard West. Apart from its connexion with Gray, his life has an interest and a pathetic grace of its own. He died at twenty-six; he had given promise of some poetical distinction; he loved letters; he loved love. And in the background of his life, during its latest years, there lay a tragic grief. His father,

the Irish Lord Chancellor, died early; it was stated by Mitford that Richard West had good reason to suspect that his mother, the daughter of Bishop Burnet, was faithless to her husband, and had freed herself from his troublesome presence by giving him poison. Between Gray's parents also there was a bitter feud, but in this case it was the father—selfish, extravagant, violent—who was the offender. The young students maintained their decorous lives, poised the epithets in their Latin verses, made their gracefully humorous comments on the incidents of the day; but each had his hidden trouble. On West, whose health was delicate, the suppressed excitement told with injurious effect, and probably it hastened the end. His death was sudden; a letter from Gray, enclosing the Ode on Spring, was despatched to West when he was no longer living. A letter from Ashton expressing hopes for his recovery was also written after his death. "I singled you out for a friend," West had said to Gray in 1737, "and I would have you know me to be yours, if you deem me worthy." He looked back longingly from Oxford to the Eton days, when, as he says, Gray and he "had walked hand in hand like the two children in the wood:

"Through many a flowery path and shelly grot,  
Where learning lull'd us in her private maze."

At Christ Church he was exiled from his friend, "in a strange country, inhabited by things that call themselves doctors and masters of arts; a country flowing with syllogisms and ale, where Horace and Virgil are equally unknown." As he paced alone in the grove of Magdalen he thought with a wistful regret of the school friendship which had suffered loss since he and his friend were parted, and he expressed his feeling in graceful verse:

"The thought, which still my breast invades,  
Nigh yonder spring, nigh yonder shades.  
Still as I pass, the memory brings  
Of sweeter shades and springs."

"Lost and inwarp in thought profound,  
Absent I tread Etonian ground;  
Then startling from the dear mistake,  
As disenchanted, wake."

West's remains in verse do not lead us to think that English poetry lost in him a writer of original genius. But he had a fine sensibility to literary influences, and a genius for friendship which attaches us to the memory of his gentle and pathetic life.

Mr. Tovey, whose editorial work is admirably executed, has prefixed to the remains an introductory essay which is as well worth reading as any part of the volume. Having found a text in words of James Brown with reference to Gray's last illness, and his unuttered sense that death was at hand—"He never spoke out"—Matthew Arnold enlarged very considerably the meaning of the text, and enquired why the author of the "Elegy" turned his poetical gifts to so small account, why he never spoke out. "Gray, a born poet," says Matthew Arnold, "fell upon an age of prose." Speculations upon what might have been are, perhaps, not very profitable; but all the evidence seems to me to fall in with Mr. Tovey's view, that Gray's com-

parative failure was due, not to the age, but to the individual:

"His was not a type of mind which an epoch of change, however momentous, could stimulate into production. He might have written letters or collected anecdotes about it; but there is no evidence whatever that it would have had any power to bring to the surface any latent springs of poetic thought and emotion. . . . 'Born in the same year with Milton, Gray,' we are told, 'would have been another man.' On the contrary, he would have been the same man, but a less finished artist, if he had been born in 1608. . . . It is my conviction, though I have not space to develop it at large, that, 'born in the same year as Burns,' Gray, if he had lived at Cambridge (the Cambridge which we know from Gunning's *Reminiscences*) would have written even less great poetry, but perhaps more satirical verses and more prose; what is certain is that his real impediments to production were first feeble health, next his boundless and discursive curiosity, and next the extensive scale on which, like a man who has abundant knowledge, and seems to have abundant time before him, he formed his plans, ever delaying, until the consciousness that the time is far spent makes him sad and silent about them. To these causes must be added his remoteness (by the deliberate choice of one to whom books and comfort were necessities of existence) from those inspiring scenes, the beauty of which he was amongst the first to realise."

Endlessly to accumulate intellectual riches is often to turn oneself into the mere door-keeper of a treasure-house. Gray was more than this, but he suffered from the lack of a wholesome asceticism with regard to things of the mind. He had not always intellectual energy enough to reject what did not make for his best self. Yet in lying open to many and various influences he served his age; he became, as Mr. Tovey puts it, a "high exemplar of the critical spirit." He conciliated classical taste with the romantic sentiment then in its first period of revival:

"Though Gray lived so much in the past, he is receptive in the present, cognisant of new tendencies and apt to resign himself to them, and to forego his penetration when these are concerned; he would willingly believe in Macpherson's *Ossian*; he is perhaps the only Englishman of note whom it affects, as it affected the Continentals; this is because his sensitive genius had a little shudder of presentiment, at this first breath of the reviving spirit of romance."

We feel that if Gray were now to return to earth he would not think that he had lost his way; he would enter with zeal into modern classical scholarship; he would not be disconcerted by Mr. William Morris and the "Saga Library"; he would understand our feeling for nature, our modern melancholy, and possibly he would take an amused or an alarmed interest in our hopes for the future.

EDWARD DOWDEN.

*A Sketch of the History of Fife and Kinross.*  
By Æneas J. G. Mackay. (Blackwood.)

SHERIFF MACKAY has published, at a most opportune period, his excellent manual—for manual to all intents and purposes it is—of the two counties which fall under his judicial supervision. In his dedication he speaks of the Fife which used to

include, and in his pages still includes, Kinross as "the little ancient kingdom, no longer, as Drummond of Hawthornden called it, a demi-island, but a united part of a United Kingdom." This has become true within the past few months to an extent that was never dreamed of by Drummond, and was probably not even thought of by Sheriff Mackay himself. The opening of the Forth Bridge, coming in the wake of the erection of an obviously durable Tay Bridge in place of that structure whose collapse involved such a tragic loss of life some years ago, has placed Fife—more especially during the holiday months—at the mercy of the three leading centres of population in Scotland—Glasgow, Edinburgh, and Dundee. It will be impossible for many years longer to keep Fife unspotted from the seaside world. Then that world—and its wife and daughters as well—have been seized with the present passion for golf; and for the gratification of that passion Fifeshire, whose coastline is one long series of links, affords unequalled facilities.

Still, the Fifers have such a vast resisting power in their history, and in the conservatism of their habits, and even perhaps of their prejudices, that they will decline, at first at all events, to be submerged by their invaders. Their history is quite as remarkable for what it lacks as for what is included in it. Fife took practically no part in what must have been two of the leading struggles in Scotland. The Fife poet, who somewhat but *longissimo intervallo*—after Matthew Arnold, wrote

"But thou didst scorn Rome's captive for to be,  
And kept thyself from Roman legions free,"

seems to have told the truth. At all events, there is no record that the Romans "conquered the district between Kinross and Muckross, as its Celtic natives called, in their apt way of naming places, the head and snout of the well-defined promontory of Scotland, south of the Caledonian Forest, between the Tay and the Forth." Then, while, between the death of Margaret in 1093 and that of Alexander III. in 1286, Fife played an active part in the history of Scotland, it was, to all intents and purposes, nowhere in the War of Independence, although Wallace's chaplain, Blair, was a monk of the Benedictine Abbey in Dunfermline, and there also the bones of Bruce found their final resting-place.

From the first, indeed, the Fifers have lived, and not a few of them have died, in the odour—not infrequently the burning odour—of sanctity. Two of its saints, Serf and Andrew, did quite as much for the "conversion" of Scotland in the earliest era of its history as any others whose names have been handed down by legend, although it is impossible to say whether either was an individual or only a Homeric constellation. Then St. Andrews became in the first place the Canterbury of the North, and in the second the Armageddon of the Reformation. There Cardinal Beaton burned George Wishart; there Norman Leslie and his friends "removed" Beaton; there Knox began his remarkable and occasionally wild work. The greatest event in the recent ecclesiastical history of Scotland has been unquestionably "the Disruption." Thomas

Chalmers, the leader of the movement which ended in the formation of the Free Church, was born in the little Fifeshire town of Anstruther, was educated at St. Andrews, and before he migrated to Edinburgh had made a reputation as a professor in his own university. Nor should it be quite forgotten even at this time of day that James Sharp, the one Scotch cleric of note who apostatised from Presbyterianism to Episcopacy, and who, by way of reward, was made Archbishop of St. Andrews, and, by way of punishment, was assassinated by a party of fanatical Covenanters, was, at the time of his "perversion," minister of the Fifeshire parish of Crail. So Sheriff Mackay, in the course of his work, which is of necessity to a large extent historical, seems to be perpetually jostling up against ecclesiastical personages or memories. He does not, however, make too much either of the one or of the other; he almost sighs with regret that the reign of Cromwell in Scotland had not continued longer, inasmuch as Cromwell partially relieved the country of the tyranny of presbyters no less than of nobles.

Sheriff Mackay is quite as successful in his treatment of the industries and the social life of Fife as of its history. He deals with them much in the same way, indicating how they have been evolved, so to speak, out of circumstances, and, perhaps, in a measure out of what, for want of a better phrase, may be accounted the racial characteristics of the Fifers themselves. Most of the industries of "the Kingdom," except education, are in a sleepy if not a hopelessly backward position. Thus, it is curious to read that almost exactly two hundred years ago—in 1692—Kirkcaldy, the chief port of the county, had a tonnage of 1213 tons, being surpassed by Leith alone, with 1700 tons, Glasgow dragging in the rear with 1172. One of the most curious events in the history of Fife was the attempt, about the beginning of the seventeenth century, on the part of a section of the inhabitants to colonise the Hebrides, which failed as disastrously as Edward Bruce's effort to conquer Ireland, or the Darien expedition. It is to be feared, however, that Fife will never again play an important part in the industrial or manufacturing history of Scotland, in spite of the Tay and Forth Bridges. Were, however, some of Mr. Gladstone's later teachings to be taken to heart by the inhabitants, it might become a large market-garden. Still, not a few Scotchmen would prefer that it should remain what it is in Sheriff Mackay's delightful pages—a place to go to for education when young, to visit for reinvigoration when middle-aged, to withdraw to for all the pleasures of retirement when old.

WILLIAM WALLACE.

*The Gain of Life, and other Essays.* By William Chatterton Coupland. (Fisher Unwin.)

THE essay which occupies some two-thirds of this book—and of which the interest, relatively to that of the entire volume, is greater than its mere quantitative proportion—is not, as its title might lead us to expect, an optimist manifesto, but the dispassionate attempt of a careful thinker

to weigh the good and evil of life, with a view to ascertain which scale preponderates. We say a dispassionate attempt, but we doubt if Mr. Coupland himself would insist very strenuously on claiming for it a total absence of bias. At all events, though he puts before us with perfect fairness the evidence for both sides of the case, we feel from the first that he himself is at least inclined to regard existence as a doubtful boon, and we are hardly unprepared to find him at last avowing explicitly that, though he will not let himself be "claimed by the pessimists," he yet does not "recognise a positive worth of life." In other words, he is not sure that life is worth living, and here we find a slight inconsistency in his position. For he tells us in a short preface that his essays are intended "indirectly to suggest lines of practical action," which we take to mean that they include by implication a reference to the ethics of conduct; but if life be not worth living at all, it follows that it cannot be worth living well, and therefore that right conduct is not worth the trouble of inculcation. Hence we notice a certain logical incompatibility between a tendency to depreciate the value of life and a concern for practical morals.

In his endeavour to assess the proportion of pain and pleasure in the world, Mr. Coupland very properly refuses to confine his view to humanity alone. His opinion seems to be that the "sub-human animal world" undergoes on the whole less suffering than the human. And in this he is probably right; for, although the pangs of disease unalleviated by science, and of hunger culminating in death, must be far more heavily visited upon the brute world than upon the human, these two varieties of pain practically cover the whole ground of brute suffering; added to which, it must be borne in mind that the inferior animals escape altogether that anxiety with regard to the contingent future which forms so large a part of human pain, and are, moreover, entirely untroubled by prescience of their own dissolution. We say *entirely*, for we doubt if even a drowning dog, for example, in his effort to keep afloat, would be actuated by any other motive than a mere instinctive recoil from the physical distressfulness of sinking under water. Where death is unconceived of, the desire to elude death cannot exist; and it may here be parenthetically remarked that the famous phrase, "the Struggle for Life," is inaccurate in so far as it is applied to a quest of the *means* of life on the part of the lower animals, those means being coveted entirely for their own sake without any conscious reference to self-preservation as an end. Indeed, to the minds of brutes life is, of course, no more present as a concept than its negation is; but while their inability to conceive the latter obviously exempts them from one form of suffering—the human dread of extinction—it also deprives them of the one means of escape from desperately miserable conditions which his superior intelligence places within the reach of man.

It seems to us that Mr. Coupland is least happy in his opening chapter, where certain assumptions are postulated, and certain



dicta enunciated as axiomatic, with somewhat of over-confidence in the reader's willingness to accept disputable premisses as established data of thought. Thus we read: "If terrestrial life be all of life with which we have any concern, *worth of life* must mean comparative quantity of pleasure and pain." This will command the ready assent of but few, if any, disinterested thinkers; for a standard which measures the worth of life entirely by its pleasureableness, without reference to the inherent nobility or ignobility of the pleasure, amounts to a tacit denial that such nobility or ignobility exists, and is thus in its ultimate application cynical and antimoral. This mere "pleasure" criterion of life's value involves a distinct degradation of the Benthamic ideal of "the greatest happiness"—happiness being used as a synonym of *good*. Again, Mr. Coupland says: "All the ills of human life, however manifold their disguises, have two sources—ignorance and greed"; and in the absence of any adequate attempt on his part to demonstrate this proposition, we do not feel quite sure that such ills as are the result of original irregularities of individual power and capacity are in all cases referable even remotely to either of the two causes alleged. There is something to be said for the theory of an imperfect adjustment of inward necessities and outward resources. Presently we read:

"On the physical side, disease is the chief form the monster Evil takes; and disease owes its origin to a lack of understanding of the physiological functions, of the relation of the human organism to its material environment, and to intemperance."

In part, perhaps in the main, it does, but surely not altogether; for is not Nature herself—pure, unvitiated, pristine Nature—susceptible of disease, as evinced in the life of plants for example? And are we not warranted in assuming the existence of a discordant principle in Nature, manifesting itself on a cosmical scale in abnormal disturbances of material equilibrium—departures from that perfectly smooth working of the machinery of the universe which would be analogous to a state of flawless health in an individual organism? An unequal distribution of vital energy, entailing here a plethora there a privation of force, appears on examination no less truly a morbid condition in the universe itself than in any one of its smallest component parts. The only real difference we can perceive is the difference which is introduced by sentience, with its incidents of pleasure and pain—pleasure resulting from the perfect working of the vital mechanism, pain from its functional disorder.

We dwell the more upon what appear weak spots in Mr. Coupland's logical armour, because he is so interesting a writer that we regret the least intrusion of loose thought or vague phraseology upon his vigorous and suggestive pages. We regret, for instance, such a sentence as the following: "Ecstatic raptures and violent depressions must be paid for by prolonged prostration and unbinging of the system." A "violent depression" is itself more apt to be the penalty for some antecedent emotional

state—very likely an "ecstatic rapture"—than something which has to be "paid for." This is simply a case of careless expression; but sometimes we come upon real incoherence in the tissue of the thought—which is a more serious matter. For example, there is a remarkable passage on the side of Determinism as opposed to the doctrine of Free Agency, in which Mr. Coupland, apostrophising his reader, introduces logical chaos by speaking of "that billionth part of an ontical free-will that resides somewhere in the dim depths of your soul." Now, free-will is arguable, and predestination is arguable, and perhaps a reasonable compromise between the two is arguable also; but Mr. Coupland's "billionth part of an ontical free-will" is neither arguable nor conceivable. What is its sphere of operation? Surely not the unimportant daily and hourly acts of our lives, for these in their sum-total comprise the greater part of life itself, and must have some wider source than this infinitesimal rivulet of free-will lost in an ocean of fatalism. Is it, then, in our more momentous actions that we succeed in rising superior to such an overwhelming force of inherited tendencies as, contrasted with our residuum of free-will, is as a billion to one? The latter alternative is, if possible, still more incredible; and we are reluctantly driven to the conclusion that Mr. Coupland is not sufficiently on his guard against such occasional laxities of thought as are apt to be fatal to the value of an otherwise powerful dialectic.

His unfortunate "billionth" of free-will is moreover out of harmony with the whole body and spirit of his thinking; for he may be styled even an impassioned Determinist, and nowhere does he become more earnest than when he is enforcing his conviction that "what has retarded the world has been pre-eminently this idea [now happily somewhat fading] that each man holds his fate in his own hands." He says:

"Much of well-meaning current Radicalism is entangled in the illusion indicated. The temptation is doubly strong for those who decry an ideal that is far in advance of the existing world of practical fact to jump to the conclusion that the political power should and ought to be wielded in the service of this ideal. But surely history has been written in vain if these visions are to become guides for practical statesmen. Abstract rules of right are the authors of blood-stained strife and the parents of injustice; and it might even be shown that the humanest of men have not seldom unwittingly been the world's most dangerous foes. Abstract principles and glowing ideals are for the nourishment of the private intellect and heart; they are out of place in the sphere of private and public conduct."

But surely "abstract principles" kept as interesting objects in a sort of museum of transcendental ethics cannot be very solid aliment even for the "private intellect and heart." The philosopher doubtless sees more clearly than other men the difficulties attending the translation of an abstract principle of justice into a legislative enactment. But it can hardly be his most appropriate office to persuade men of the positive *undesirableness* of even attempting such a translation; and, although it may sometimes happen that "abstract rules of right

are the authors of blood-stained strife and the parents of injustice," the fact is too exceptional and abnormal to be stated thus nakedly. Such an unqualified affirmation is virtually a denial of all intelligible continuity, all legitimacy of sequence, in the moral world.

Mr. Coupland is profoundly impressed by the prevalent gloom of human history—the gloom of its dreadful disclosures, the deeper gloom of its more terrible silences. He is unable to derive much comfort from the new optimism of Evolution—the creed that ages of strife and pain are but a necessary incident in the working out of an ultimately beneficent divine intent, and that a perfected humanity will at last emerge from the long welter of blood and tears. In his eyes such a consummation appears slight in proportion to its tremendous cost; and certainly there is the difficulty that in such a scheme a perfected humanity will alone be the gainer. In these matters, as in the question of the worth or worthlessness of life, most of us have arrived at the conclusion that to speculate at all is but to "build labyrinths about perplexity." Nevertheless, speculation ceases not to fascinate when it ceases to enlighten; and no student of the abstruser problems of existence can fail to find in Mr. Coupland a thinker whose subtlety and daring amply atone for his occasional lack of coolness, and whose brilliant studies in the most thankless of sciences never flag in interest or fail in stimulative suggestion from the first page to the last.

WILLIAM WATSON.

#### *Travels in Africa during the Years 1857-1878.*

By Dr. Wilhelm Junker. Translated from the German by A. H. Keane. (Chapman & Hall.)

MR. KEANE has done good service in translating this interesting work, in which a considerable portion of Central Africa, especially Makaraka land and the surrounding regions, are described for the first time. Dr. Junker begun his African journeys in 1875, and continued them, with the exception of a visit to Europe in 1878-9, till May 1883, when the revolt in the Sudan brought them to a close.

The present volume treats only of the first period, which ended with his return to Europe, for the benefit of his health, in September 1878. After a visit to the Lybian desert and the Natron valley, Dr. Junker arrived at Cairo; and there, meeting with Theodore von Heuglin and Dr. G. Schweinfurth, the former drew his attention to the still unexplored region of the Khor Bararka south of Suakin, for the exploration of which the Paris Geographical Society had offered a prize. Dr. Junker was easily persuaded to undertake this expedition, as his original intention had been to make Khartum his headquarters, and he would be able to reach that place by way of Kassala, instead of by the ordinary route through Berber. Kassala, one of the most modern towns in the Sudan, was, when Dr. Junker passed through it, a place of some importance—it was then connected with both Suakin and Massowa by telegraph lines. Defended by a loyal Egyptian officer and a brave garri-

son, it held out against the Mahdi for many months after the fall of Khartum.

"How much lavish work," he exclaims, "how many sacrifices of time and money, how many centuries of military and civilising efforts have been wasted with the loss of the Sudan."

The dry season made the shorter and ordinary route from Kassala to Khartum impracticable; Dr. Junker, therefore, went by the way of the Atbara, the Rahad (which river was dried up), and the Blue Nile. Of this journey from leaving Cairo Dr. Junker gives, as he does of every journey he undertook, a thoroughly comprehensive and entertaining description. Valuable as his discoveries are to geography, we are inclined to think his observations on natural history and on the tribes he fell in with—their histories, habits, and customs—are even of more importance. He mentions that the youths of the Hadendoa tribe are ambitious of the title of defender or protector of the village maiden, and on certain local festivals challenge each other to a duel of a very peculiar kind. They strip to the waist and belabour each other with whips of hippopotamus hide till one, thoroughly exhausted and streaming with blood, gives way. The victor receives the title of which he is not a little proud. Here is a curious story of the leopard:

"The incredible daring of the Nimr, as the Arabs call him, makes this animal the terror of the neighbourhood. As agile on the crags and trees as on the plains, nothing, not even man himself, is safe from his attacks. But, on the other hand, the hostility manifested towards him by all other creatures, from the smallest bird to the largest baboon, is probably unprecedented in the animal kingdom. It is as if all had combined together to warn each other against the ubiquitous marauder. Scarcely is he detected by any little bird, when the whole feathered tribe raises the hue and cry. One of the numerous ravens approaches, satisfies itself of the foe's presence, and with a scream darts down upon him, taking good care, however, to keep beyond the reach of his dangerous claws. Other ravens, attracted by the familiar note, flock round; the whole company pursues the robber through bush and bramble, perching over him on bare branches or rocks, and drawing other scoffers and warners to the spot."

Dr. Junker's original scheme of African travel was the exploration of the Dar-Fôr, a region at that time presenting geographical interests of the first importance. This scheme was the result of his intercourse with the distinguished German explorers—Schweinfurth, Nachtigal, and Rohlf. It was with this view that he directed his steps to Khartum. Difficulties thrown in his way by the Egyptian government obliged him to remain at Khartum about five months. But this time was not wasted; he took the opportunity of a vessel going to procure timber for Gordon's dockyards to make a trip to Sennaar; and, again, in another vessel going for the purpose of victualling the military stations founded by Gordon, he went to Sobat. It was on this voyage that he first saw giraffes. Here is his description of the White Nile:

"The complete absence of human habitations, and the apparently boundless expanse of open water or of a sea of sedge and grass, unbroken

by a single hill or knoll, imparts to this section of the White Nile a character of oppressive vastness. There was nothing to vary the uniform prospect, except perhaps here and there a solitary "snake-neck" or a cormorant perched on some tall ambach. This characteristic growth, which in some places forms whole forests, rises to a height of seven or eight feet above the surface of the water."

Dr. Junker gives an interesting but melancholy picture of the Roman Catholic mission to Khartum. Self-denying as these missionaries were, and energetic as were their leaders, the climate overcame them, and the mortality was so terrible that all the Nile stations had to be abandoned. Of ten missionaries at Gondokoro eight perished in a single year; and of thirty who settled near Kaka, on the White Nile, fourteen died within two years.

Having finally abandoned his project of going to the Dar-Fôr, Dr. Junker decided on proceeding to Ladô, on the Upper Bahr el-Jebel, at that time the capital of the Equatorial Province, and from there exploring the country to the west, much of which was unknown. There were financial difficulties in his way which Gordon, who most fortunately arrived just in time, at once removed. "Money," said the general; "you require no money, nor should you send for any"; and he forthwith issued orders to all in authority to supply Dr. Junker with provisions and carriers free of charge. Ladô was reached in seventeen days from Khartum; and there Dr. Junker found Emin, then Government physician, to whom he was furnished with letters of introduction from Gordon. In Emin Dr. Junker recognised a highly cultured person, who spoke nearly all the languages current in the East. His first journey from Ladô was to Makaraka land, the southwesternmost division of the Equatorial Provinces. This indeed was the chief seat of his explorations. When the Khartum traders in ivory first opened up Makaraka land, the supply of ivory was large; but at the time of Dr. Junker's journey, the herds of elephants were much reduced. The enormous destruction of these animals to supply the civilised world with ivory is shown by the calculation that in the twenty years from 1856 to 1876 Africa supplied Europe, on an average, with 1,500,000 lbs. of ivory annually, besides 250,000 lbs. exported to India, and about 150,000 lbs. to America—representing altogether at least 51,000 elephants!

"And what unspeakable miseries of every kind," Dr. Junker exclaims, "are inflicted on millions of wretched natives directly or indirectly through the ivory trade itself! If only the moans and groans and heartfelt agony could be heard that have been caused by a single tusk in its wanderings for thousands of miles before it reaches our workshops!"

And, indeed, he saw more than enough of the sufferings of the negroes caused by the inroads of the Egyptian traders. In his journey to Kaliká land he joined himself to an expedition sent to plunder the independent tribes to the south of the province of Makaraka. This was avowedly the object of the expedition, and we cannot but think it a sad blot on Dr. Junker's career that he should have had anything to do with so

barbarous a raid. He makes no attempt to extenuate the villainy of his companions. To add to the horrors of the expedition, small-pox broke out among the Egyptians; from them it spread to the negroes, who were thus the victims of pestilence as well as of robbers. Famine and disease are the chief causes of the depopulation of Central Africa; in Dr. Junker's opinion, the export of slaves is but a small item in comparison. Gordon was powerless in dealing with the abuses that were inseparable from the Egyptian system, and was so painfully conscious of his inability to reform them that he was glad not to be told of what he was unable to remedy. Dr. Junker perceived this, and on principle avoided speaking of these abuses to Gordon unless directly appealed to. Gordon was grateful for this reticence, and said to him—

"I am very glad to see that you do not bring to my notice complaints concerning men and matters of which you have gained an intimate knowledge, and the difficulties of removing which you fully appreciate. Tell me the means of remedying these abuses and I shall be thankful to you."

Dr. Junker saw much of Gordon at Khartum on his return. He was permitted to spend hours with him every day, and had all his meals with him; and this led to a freedom of intercourse, in the course of which he learned Gordon's real worth. No part of the book is more interesting than his account of the hero.

In spite of all the cruelty and oppression of the Egyptian rule, Dr. Junker seems to be of opinion that on the whole it was for the benefit of the negroes. Its chief merit was imposing on them the necessity of keeping peace with neighbouring tribes and of cultivating their fields. However hard the pressure of a foreign yoke may be, Dr. Junker thinks it preferable in the interests of the negro to the sway of his native despots, which entails an unceasing war of extermination with one another.

Books of African travel are not unfrequently heavy, wearisome, and monotonous. We can assure the reader that he will find Dr. Junker's of a very opposite character; it is eminently readable, and abounds with interesting information and observations. It is profusely illustrated, perhaps too much so, for the illustrations vary greatly in quality. Some, such as the view of the Kassala mountains, are excellent. We must find one fault, and that is with the index, which is meagre and incomplete; but Dr. Junker is in no way responsible for this.

WM. WICKHAM.

*Views and Reviews: Essays in Appreciation.*  
By W. E. Henley. (David Nutt.)

LIKE other craftsmen, the journalist has at times to labour in a somewhat deleterious air; and his work suffers. His utterances are mostly conceived in haste, and born to immediate oblivion. Often he must write after a certain tradition, perhaps one which he has formed himself and accustomed his public to admire. Periodically, whatever his mood, he must write something telling, that strikes, and does its momentary work, and disappears: and he may well be en-

slaved by the hundred prepossessions and tricks of style that make up the personality of a newspaper. Doubtless this work is necessary, and there are dozens of men who are born for it and for nothing better. But any fine and exceptional talent has every chance of perishing; and it bespeaks no common force and vivacity in a man if, after ten or fifteen years of habitual journalism, his gift remains untarnished.

Mr. Henley has not come out of this ordeal quite unscathed. Indeed, the weak side of his work seems to depend directly upon the mode of its production; but either he, or the friend who has compiled his book, has succeeded in saving a collection of scraps which betoken a rare and fine critical perception. That such a talent should have gone on spilling itself into the sands of ephemeral journalism for fourteen years is a matter, not only for pity, but, to speak frankly, for disgust. Two hundred tiny pages have been saved, and we are thankful; but think of the force that has been wasted, think of the things that might have been done during all those years with such a gift.

The worst complaint that can be made against Mr. Henley is a certain violence of prejudice. The conduct of a partisan newspaper is the worst training in the world for a literary critic. A good critic like Mr. Henley is far too good for such a work, which he has lately undertaken; and it is only surprising that he has suffered so little. But why should noisy prejudice be brought at all into the calm and grave senate-house of literature? The great writers who sit above are only grieved and surprised as they look down and behold these strange heats, this discursive violence. Why, for instance, should we be told about Benjamin Disraeli that he was "the antithesis of Grocerdom, the Satan of that revolt against the yielding habit of Jehovah-Bottles, the spirit whereof is fast coming to be our one defence against socialism and the dominion of the Common Fool"? When a writer gives way in this fashion, style and matter deteriorate together. In France, only a very foolhardy or a very obscure critic would venture to print such a sentence. It is not merely an imitation of Carlyle: it is the kind of imitation that might have been palmed off by a "medium" as a *communiqué* from Carlyle's departed spirit. Mr. Henley has, as befits his political sympathies, an astoundingly high opinion of Disraeli; and he evidently prefers his flash jewellery to all the nature and all the humour of George Eliot, whom he dismisses with a handful of laboured epigrams about "Pallas with prejudices and a corset" and "the fruit of a caprice of Apollo for the Differential Calculus." One suspects that, with the true Tory, the real objection to George Eliot is her sex; and that, if from some accident that sex had never been revealed, we should have heard less about her feminine pedantry and the rest. The creator of Dorothea and Mrs. Poyser will survive these onslaughts, as well as the excesses of her own admirers; and hers will not be the reputation that will suffer from either. There are some trifles in the book which Mr. Henley's editor had better have left where

he found them; for instance, the translation of "faire le bon Dieu" on p. 141 is simply vulgar; and the paragraphs on Boswell have been anticipated by Carlyle—not the Carlyle who raves against "the common fool" and "Grocerdom," but the great poet and true prophet Carlyle.

Enough, and too much, of complaint; the excision of half a dozen pages would render the book charming and stimulating without interruption. It is crammed with good things, and the good things are those of a man who can be both a wit and a poet. The wit is often neat; but of the two the poetry is the rarer. Plenty of men can replace a phrase-maker, unless he be a Voltaire; but a poet once lost or stifled is irrecoverable. One is tempted to say: Take care of the poet, Mr. Henley, and let the wit take care of himself!

"In Herrick the air is fragrant with new-mown hay; there is a morning light upon all things; long shadows streak the grass, and on the eglantine swinging in the hedge the dew lies white and brilliant. Out of the happy distance comes a shrill and silvery sound of whetting scythes; and from the near brook-side rings the laughter of merry maids in circle to make cowslip-balls and babble of their bachelors."

And again,

"In his [Longfellow's] verse the rigging creaks, the white sail fills and crackles, there are blown smells of pine and hemp and tar; you catch the home wind on your cheeks; and old shipmen, their eyeballs white in their bronze faces, with silver rings and gaudy handkerchiefs, come in and tell you moving stories of the immemorial, incommunicable deep."

We want more of this quality from Mr. Henley and less about "Pallas with a corset." What a difference between the speech of the heart and imagination and the speech of the prejudices and passions!

It must also be said that Mr. Henley does not treat his fine gifts altogether respectfully. His views are exasperatingly disjointed and incomplete; his good things are atoms with no mutual cohesion. We are not sure whether we have his total opinion upon anything, or whether he has a total opinion; and we feel that a little more trouble and a little more constructiveness might make his work ten times better. If he could only sit down and write a patient study of some particular writer, after the time-honoured fashion of the French critics, he would do himself far more justice than his friend and compiler has been able to do him. Each saying would be riper; there would be a single impression instead of a bewildering series of diverse impressions; and we should have the whole mind of the man given us by himself, instead of disjointed portions of his mind presented by somebody else. Such a talent as his is worth a little fostering.

It would take too much room even to name the forty writers on whom Mr. Henley has published his notes. Probably the most admirable of all is the criticism on Mr. George Meredith's writing and scope. Mr. Henley has missed Mr. Meredith's essential loftiness and hard-won strength of thought; but all the remarks on his artistic side are excellent—and, further, are the first excellent things ever printed on the subject. "There

is genius, but there is *not* felicity." Certain of his characters

"have the unity of effect, the vigorous simplicity of life, that belong to great creative art; and at their highest stress of emotion, the culmination of their passion, they appeal to and affect you with a force and a directness that suggest the highest achievement of Webster."

This remark is made *à propos* of *Rhoda Fleming*, the strongest of all Mr. Meredith's works; and it is so little known or popular that Mr. Henley has done a real service in singling it out for such strong and just language. "A merciless impeachment of respectability" exactly describes it.

The judgment on Sidney may serve as a final example of Mr. Henley's cosmopolitan reading and appreciation, as well as of a certain excess of hardness which sometimes visits him.

"Sidney's prime faults," he says, falling for the moment into the brief jotting style of Lamb (who, by the way, has a truer and more admiring view of Sidney), "are affectation and conceit. His verses drip with fine love-honey; but it has been so much clarified in metaphysics that much of its flavour and sweetness have escaped."

"When all is said he remains no more than a brilliant amorist, too super-subtle for complete sincerity, whose fluency and sweetness have not improved with years."

This is hard measure; but Mr. Henley is often to be found administering unjust censure in a finished style. There are dozens of things as good up and down the book; and from the sub-title "Literature" which appears on the title-page we are encouraged to hope for a companion volume upon Art.

OLIVER ELTON.

#### SCHETTINI AND THE REACTION AGAINST THE MARINISTI.

*Pirro Schettini e l'Antimarismo*. By Vittorio Caravelli. (Naples.)

PIRRO SCHETTINI, the subject of this memoir, was born near Cosenza in 1630, seven years after the publication of the famous "Adone" of Giovanni Battista Marini. This poem, which has perhaps never been equalled in point either of length (it contains some 45,000 lines) or of bad taste, was hailed on its appearance as a work of supreme genius; and its author received more applause during his lifetime than was ever accorded by their contemporaries to either Dante or Petrarch.

The "Adone," which at once found a host of imitators, became the parent in Italy of the debased literary style known as "Marinismo," after the name of its originator; or more generally as "Secentismo," from the period during which it chiefly prevailed. Involved and inflated language, extravagant conceits, far-fetched metaphors, abundance of pedantic and obscure allusions, and above all a never-failing fertility in surprises, in obedience to the absurd dictum that the aim and end of poetry is to excite the wonderment of the reader—"è del poeta il fin la meraviglia"—such were the chief characteristics of the school which regarded the author of the "Adone" as its founder. "Marinismo" was in fact the Italian

counterpart of the Spanish "Cultismo," and of the English "Euphuism"; and Marini may rank with Gongora and Lyly as one of the high-priests of affectation and pedantry. That a reaction against this artificial style should set in sooner or later was inevitable in the nature of things; and it is to Schettini, as Signor Caravelli claims, that is due in no small measure the credit of hastening the reaction and of infusing new life into Italian poetry.

Schettini was intended by his father for the legal profession, and he went so far as to obtain his doctor's degree at the university of Naples,\* but he soon abandoned the law for the more congenial pursuit of literature. He naturally enough at first followed the prevailing fashion, and, as his biographer puts it: "si diede a marineggiare nelle canzonettine per musica, nei madrigali e nei sonetti." Of these early poems, which are characterised by all the extravagances of the Secentisti, Signor Caravelli gives several examples, some here printed for the first time.† A single line in which the ships of a fleet are likened to—

"Appennini volanti, Alpi animate"—

will suffice as a specimen.

Schettini, however, soon exchanged this artificial verse-making for composition of a more serious nature, the immediate cause of the change being an unhappy passion for a "lady of high degree." The identity of this lady, whom he always addresses as Phyllis, has not yet been established, and it has been inferred in consequence that she was a fictitious personage. There can be little doubt, however, from the nature of Schettini's later poems, that the object of his passion was no mere abstraction; their tone is too real, too natural to have been the outcome of a purely artificial sentiment. The two following sonnets, written under the influence of this passion, show how completely he had separated himself from the Marinisti. The first, composed evidently during a fit of dejection, is addressed to Death:—

"O Morte, o tu de' miseri mortali  
Contro a' flutti del Mondo, e contro a' venti  
Sicuro porto: o de l' afflitte menti  
Dolce ristoro, eterno oblio de' mali:  
Quando fia che si scioglia, o che s' allenti  
Il nuvol denso de' miei sensi frali?  
Vieni, O Morte pietosa, a sciogliermi l' ali;  
Cieco vulgo da te fugga e paventi.  
Folle, e' non sa ch' il glogio indegno e greve  
Spezzi d' amor tu sola, e de la sorte  
Fermi la rota e 'l variar si lieve.  
Io te vorrei per mio riposo, o Morte:  
E chi si duol che nostra vita è breve  
Duolsi che l' ore del penar sien corte."

In the second the poet compares himself to a caged bird that has lost the taste for

liberty, and when freed returns again to confinement:—

"Angel, che visse in chiusa gabbia oscura  
Sua verde età da man leggiadra accolto,  
Del caro nido onde primier fu tolto,  
Più non gli cal nè libertà più cura.  
Anzi s' altrui pietade, o sua ventura  
Gli addita il varco, onde fuggir può sciolto,  
Vola e rivola, e più rimane involto;  
Chè quel lung' uso al fin si fe' natura.  
Così, Filli, il mio cor che per tant' anni  
Vi fu soggetto, il grave giogo indegno  
Non sente più, nè servitù, nè affanni;  
E se l' aurea prigion, ove soggiorna,  
Apre talor Fortuna, o vostro sdegno,  
O non sen fugge, o volentier vi torna."

If the influence of Petrarca is here perceptible, it at any rate shows that Schettini was in advance of his time, and that he had the taste to revert to a good model instead of slavishly following in the steps of his contemporaries. He can hardly, however, be allowed the claim made for him here, of having been largely instrumental in bringing about the reaction against the Secentisti; for, though he commanded a following in the Cosentine Academy, and had at least one devoted disciple in Carlo Buragna, his influence appears to have been for the most part personal only. The Academy of Cosenza, for instance, which had been momentarily galvanised into new life by him, relapsed after his death into its pristine comatose condition. It was left for Filicaja, Guidi, Menzini, and, above all, Crescimbeni, the founder of the "Arcadia," to effectually purify the national taste and to regenerate Italian poetry. Schettini was at most but a forerunner of the movement, without in any real sense being the originator of it.

The interest in Schettini as a writer is a historical rather than a literary one; that is to say, we are less concerned with his poems as literary compositions than with the fact that they mark the commencement of the reactionary period. His reputation has suffered possibly from the fact that only a small proportion of what he wrote has been preserved, the bulk having been committed to the flames by himself. Even his biographer, however, whose object in writing this memoir is to rescue his name from oblivion, does not affect to regard the loss as a serious one for Italian letters.

Signor Caravelli, who deserves credit for the careful and dispassionate way in which he has treated his subject, concludes with a notice of the Sardinian poet, Carlo Buragna, who was the contemporary and faithful disciple of Schettini. Both his poems and those of his master are likely to be neglected, save by the more curious enquirer into the literary history of the period.

PAGET TOYNBEE.

#### NEW NOVELS.

*Two Masters.* By B. M. Croker. In 3 vols. (White.)

*A Marked Man.* By Ada Cambridge. In 3 vols. (Heinemann.)

*Lover or Friend?* By Rosa N. Carey. In 3 vols. (Bentley.)

*The Hand of Vengeance.* By George F. Underhill. (Trischler.)

*A Poppy's Tears.* By Mannington Caffyn. (Chapman & Hall.)

*Edelweiss.* By "Rita." (Spencer Blackett.)

*Mount Eden.* By Florence Marryat. (Hutchinson.)

THE motto from "Othello" which Miss Croker adopts for her *Two Masters*, "I do perceive here a divided duty," refers to the difficulties which beset her heroine. Ellen Le Marchant, or Deane, marries Captain Karslake, in response to his urgent entreaties, although he knows that her father was convicted of murder nearly twenty years before. Nevertheless Philip Deane was completely innocent of the crime, the real criminal being a fellow officer named Kant, who had lost heavily to his victim at cards, and owed him large sums of money. But circumstantial evidence all pointed to Deane, and he was sentenced to penal servitude for life. At the time the novel opens he is presumed to be dead; but his daughter, on visiting Ireland, discovers him near the scene of the tragedy in the person of a supposed lunatic, who goes by the sobriquet of "Mad Dominick." Ellen Deane learns the whole circumstances of the murder, and sets herself to the task of clearing her father and bringing the crime home to the real man. An overcoat and a sleeve-link play a conspicuous part in fixing the guilt upon Colonel Kant; and when he can no longer fight against the accumulated evidence, he makes full confession and dies at the eleventh hour. Ellen did not succeed in her efforts until she had momentarily compromised herself, and her "divided duty" lay between her husband and her father, the latter forcing her to secret action. She becomes Lady Karslake in the end, and her romantic adventures furnish society with the usual nine days' gossip. Miss Croker writes pleasantly, without manifesting any special gifts, and her novel is fairly readable. The Irish brogue of some of the characters is pretty well sustained, but an old Irish woman in the lowliest station is scarcely likely to give utterance to such phrases as "I could expatiate to you for hours."

A story of two generations is unfolded in *A Marked Man*. The first volume deals with the early life of Richard Delavel, a younger scion of an ancient house, settled at Dunstanborough Hall, on the east coast. Delavel, captivated by the beauty of a daughter of one of the villagers, commits the "disgrace" of marrying her. As he has already deeply angered his father by refusing to take orders, for which he has no vocation, he is now cut off from all communication with his family. To make matters worse, he finds that his wife is self-indulgent and absolutely devoid of any of the finer feelings and aspirations. But Dick's character is sterling gold. He is true to his wife, though he has met with another woman who could answer to his soul's utmost needs, and who nursed him through an apparently fatal illness. He makes his fortune in Australia, and finds some consolation in the affections of his only child, a daughter, with the same deep but unconventional nature as his own. Miss Cambridge's second and third volumes detail the latter portion of Richard Delavel's

\* It is characteristic of the times that this degree was obtained by fraud, the necessary declaration of three witnesses as to Schettini's attendance at the required number of lectures having been falsely sworn to. Such perjured declarations appear to have been by no means unusual at that period, at any rate in the university of Naples.

† Schettini's poems were first published by Bulifon at Naples in 1693—misprinted 1593 by Sig. Caravelli; they were reprinted, according to Gamba, in 1710, and again in 1779, both times at Naples. No complete edition of his extant works exists. Such as have been preserved are contained in an autograph MS. in the Bib. Naz. at Naples.



career, with its pathetic ending, and the union of his daughter with Rutledge, a colonist and ex-clergyman. In spite of its somewhat disjointed character, the story may generally be commended for its fresh views of life.

Miss Carey's *Lover or Friend?* is written with all that delicate charm of style which invariably makes this writer's works pleasant reading. There is no profound thought in them, and none of that originality which lights up the pages of genius; but no one could say that they are ever dull, or altogether commonplace. There is an imitative touch of Jane Austen in the delineation of the Ross and Blake families in the first volume of the story before us, while the second and third volumes are not without their element of tragedy—that is, anguish and suffering are brought before us in a very direct and real manner. Audrey Ross, the heroine, is a most attractive girl—all the more winning, perhaps, from her waywardness and an unconventional habit of looking at things. She is drawn into an engagement with Cyril Blake, and she really has some love for him; but in the background is Captain Burnett, the lover and friend, who has watched over her since girlhood, and who stands closer to her heart than she has any conception of until she is in danger of losing him, and then the friend becomes lover and husband too. But before this happy conclusion is reached Cyril has bravely given up Audrey, on discovering that there is a terrible stain upon his family, and that he is not even entitled to the name he bears. Then he crowns a noble, if brief, life by a supreme act of heroism. To save his worthless father from death on the railway, he unhesitatingly sacrifices his own life. Cyril Blake and Michael Burnett (who is himself a Victoria Cross man) are worthy of each other in their lofty unselfishness and grandeur of character.

*The Hand of Vengeance* is one that is wielded by a Devonshire girl named Norah Godfrey, and very heavily does she manage to bring it down upon Jack Belgrave in the end. Belgrave has ruined her sister, and caused the suicide of her father. He quits the little Devonshire village, apparently leaving no trace; but Norah registers a vow that she will find him, and ruthlessly pursues him unto the death. She is aided by a lover to whom she promises marriage. Belgrave is discovered in London; he is harassed in a variety of ways, falls into hopeless difficulties, and is at last killed while riding a vicious mare which Norah's lover has sold to him. Mr. Underhill leaves the question whether Norah was justified in her action to be settled by the moralist. One can understand the quick and sudden revenge of a young country girl, but not the slow deliberate cruelty which is here depicted.

Mr. Mannington Caffyn gives us a painful picture of the deterioration, ruin, and death of a morphia victim in *A Poppy's Tears*. It will all the more serve as a warning from the fact that Paul Stewart's first acquaintance with the insidious drug was in a degree accidental. A few drops are injected into his system to relieve him from pain and induce

sleep, after he has performed a noble action in saving several lives from a horrible death by fire. By degrees, however, the drug becomes a necessity to him. He fights against the slavery which threatens him, but in vain. Friends are powerless to save him, including even the woman who is dearer to him than anything else in the world. Sad and horrible is the end of all. Mr. Caffyn writes vigorously; but now and again he treats lofty subjects with a candour approaching flippancy. Yet his sketch is certainly clever.

*Edelweiss* is a delightful little tale, with a halo of real poetry round it. A child found on the mountains is brought up by an honest Swiss peasant as his daughter, and he gives to her the name of Edelweiss. She is as beautiful in nature as she is in person; and after an existence all too brief, glorified by love and devotion, she lays down her life simply and unreservedly for her lover. The story is extremely tender and touching.

A new edition has been called for of Florence Marryat's *Mount Eden*. It is an attractive story, there being sufficient novelty in the adventures and changes of fortune on the part of the heroine, Evelyn Rayne, to keep the reader's interest alive all through. The villain, her cousin, William Caryll, is a despicable creature; and it affords peculiar satisfaction when he at last richly meets with his deserts, and his machinations for obtaining possession of the estate of Mount Eden are ruthlessly overthrown.

G. BARNETT SMITH.

#### RECENT THEOLOGY.

*Economic Morals.* Four Lectures. By the Rev. Wilfrid Richmond. (W. H. Allen.) These lectures were delivered during Lent, 1889, at Sion College to an audience composed chiefly of clergy. They sum up as simply and clearly as possible the views already expounded by their author at greater length and in less popular style in his *Christian Economics*. Mr. Richmond has performed his task very well. From the crowd of preachers and teachers who vaguely declaim against an immoral political economy they have not taken the trouble to study or understand, Mr. Richmond is honourably distinguished by his grasp of the subject and his original intellectual power. *Christian Economics* was not an easy book, because it covered a very wide ground without stopping to enlarge upon separate points. These four lectures will serve as an excellent introduction to it. They form the most striking presentment of what is meant by a moral political economy which has appeared since Mr. Ruskin's *Unto this Last*; and they are calculated to arrest the attention of the large class of readers who were repelled rather than attracted by the splendid but paradoxical eloquence of that most eloquent treatise. Mr. Richmond is eminently temperate both in language and logic. He leaves no prejudices or difficulties which his reader may entertain unconsidered or unexplained. He wishes them to yield to the eloquence not of indignation, but of common sense. He can hit very hard when he wants to. His account of the inefficiency of almsgiving, so often "magnificent rather than moral," and his picture of that "very charming character," "the economic man," may be given as instances; but he never forgets that to lash opponents is rarely the best way to convince them. The lectures are followed by a very carefully prepared analysis. After an

introduction on the different senses of the word "law," and a consideration of the question whether or how far economic laws are divine laws, it is urged that Christians as such must accept the principles of Socialism, and cannot refuse assent to its theories as to (1) rent and interest, and (2) the possible efficacy of law, until they have carefully studied and applied these principles. Lecture II. is on the law of justice and the meaning of exchange; Lecture III. on the law of help; Lecture IV. on the "Economic Ideal." Mr. Richmond holds that "the desire for life and enjoyment is in itself a form of duty"; and that it is this wholesome and right desire which is the necessary and useful element in those competitive instincts which Mr. Ruskin entirely curses and economists till recently have entirely blessed. This very brief indication of Mr. Richmond's point of view must suffice. He has lucidly stated in this short volume the most important principles of his thoughtful and original scheme of Christian economics.

*For Christ and City.* Liverpool Sermons and Addresses. By the Rev. C. W. Stubbs. (Macmillan.) This is a somewhat heterogeneous collection of addresses. It contains a selection of sermons preached by a town clergyman on occasions demanding special care or effort. Mr. Stubbs has been known hitherto as a writer on country problems; in *Village Politics* and *The Land and the Labourers* he dealt chiefly with the labour question and co-operative agriculture, giving an account of valuable practical experiments in a style genial, eloquent, and earnest. His sphere of work is now an important suburb of Liverpool, and the volume before us shows that Mr. Stubbs in town is as fresh and original in his plans and methods of work as he was in the country. The last paper on "Work and Worship in a Suburban Parish" is his report of his first year's work in the form of a pastoral letter. It is published as containing "the statement of certain principles of Church work," and proves that the writer has not allowed his study of country questions to keep him from a consideration of town problems. It displays remarkably Mr. Stubbs's power of writing freshly and brightly on the dullest topics. Three of the addresses are on the work, position, and reform of the English Church, and present us with a broad Churchman's ideal of a Christian Church. The most important of these addresses, on "Church Comprehension and Reform," has already appeared in part in the volume on *Church Reform* in the "Imperial Parliament Series." The general reader will most appreciate the sermons on F. D. Maurice and Sir James Picton, and the sketch of Bryan Blundell, one of the makers of Liverpool, occurring in the sermon which gives its title to the collection. We are acquainted with no short account of F. D. Maurice at all equal to Mr. Stubbs's in clearness and comprehensiveness. This volume is the fruit of one year's work in a large town, and if the writer's health and strength permit, will doubtless be followed by others. These may, perhaps, exhibit more connexion and cohesion in their construction, a greater concentration of energy, and more definiteness of aim; but they cannot be more stimulating, more earnest, more full of useful suggestions and original ideas.

*The True Life and Other Sermons.* By the Rev. Robert Eyton. (Kegan Paul & Co.) Prebendary Eyton's sermons are of a kind becoming happily not so uncommon as it has been in the past. They are the work of a man of wide culture and conscientious thoughtfulness. He has realised that theological learning alone, if it is not brought into vital relation with the ordinary thoughts and work of men, can never gain the ear of the ordinary worshipper; and he is aware that it is the duty of a preacher in explaining

a passage of Scripture to know and to examine the difficulties it suggests, not to himself but rather to the thoughtful or perplexed in his congregation. Prebendary Eyton's culture, the width and wisdom of his reading, are not so rare now-a-days as his conscientiousness, his carefulness of statement, his anxious honesty. The two qualities coming together make his style eminently persuasive; he is eloquent and impressive, and at the same time trustworthy; his evident care not to deceive himself convinces us that he will not play any rhetorical tricks with his listeners. The preface apologises very unnecessarily for possible obligations to the writings of others which may not have been acknowledged by a reference. Prebendary Eyton has made the thoughts of his sermons thoroughly his own, and states them in his own style and language. It is difficult to criticise specially the thirty-six sermons contained in the volume, because the preacher rarely falls below his own level; but Sermons XI., XIV., XIX., and XXXI., may be mentioned as specially interesting.

*The Country Clergyman and his Work.* By the Rev. Herbert James. (Macmillan.) Mr. James's survey of the work of a country clergyman takes the form of six lectures, delivered originally in the Divinity School, Cambridge, in May, 1889. Although he declines to limit his field of view by his own forty years of ministry, and finds in them "personal humbling" rather than "practical helping," it is, nevertheless, the thorough personal acquaintance of the lecturer with his subject which makes his book valuable. His lectures are well-arranged, and excellently adapted to arrest and hold the attention of the reader. He is an experienced and painstaking speaker; but his vivacity and his pains are almost unnecessary. He so obviously speaks from a full and varied experience that we are indifferent to graces of style or clearness of arrangement. The fifth lecture, on "parochial organisation," is specially full of practical detail. The first, on the country clergyman's "field," sketches in broad outlines the writer's opinion of the present condition and recent progress of the countryman. That opinion is, on the whole, encouraging. "There is a general levelling-up in the matters of position, of taste, of feeling. . . . The English labourer is a better paid, better housed, better dressed, better mannered man than he was thirty years ago." The divinity students for whose benefit these lectures were delivered could not have found a more genial or capable teacher; and the country clergyman who comes across them in print will read them with sympathy, admiration, and profit.

*The Old Documents and the New Bible.* By J. Paterson Smyth. (Bagster.) Mr. Smyth is the author of the popular *How we Got our Bible*, now in its sixth edition. He is, therefore, succeeding in his effort to convey to the general reader an intelligent and informed conception of the history of the formation of the Biblical Canon. His second effort, dealing with the Old Testament, is as excellent as his first. It gives a clear and lively account of Hebrew writing, earlier and later, of the formation of the Massoretic text; of the use for purposes of textual criticism of the Talmud and the Targums; and of the history of the more important versions, the Septuagint, the Syriac, and the Vulgate. Mr. Smyth's admirable clearness and simplicity will make him easily followed by the most ignorant, while his enthusiasm—the energetic interest which he contrives to convey into his style—will attract the dullest. The book is the best "easy lesson for the people in Biblical criticism" which has been written, and will do great good, but it does not profess to go

behind the Massoretic text. The author is careful to state that the problems of what is called the "higher criticism" are outside the scope of his book. The full meaning of this statement will not be understood by those for whom Mr. Smyth writes, but that is not his fault.

*A Key to the Psalms.* Being a Tabular Arrangement, by which the Psalms are exhibited to the eye according to a general rule of composition prevailing in the Holy Scriptures. By the late Rev. Thomas Boys. Edited, with Introduction, Notes, and an Appendix on the structure of the Psalms as a whole, by the Rev. E. W. Bullinger, D.D. With Preface and Memoir, by the Rev. Sydney Thelwall. (Published by the Editor at 7, St. Paul's Churchyard.) Readers of a once well-known work, Horne's *Introduction to the Scriptures*, will remember, in the chapter on Parallelism, the mention of an earlier work of Mr. Boys, which bore the same title as the present, and of another work by him on certain Epistles of the New Testament. His editor remarks that "he arranged whole chapters and books, as Bishops Lowth and Jebb had arranged verses"; and that "the same orderly arrangement [is] found in Genesis, the historical books, the Gospels, and the Epistles, in Old and New Testament alike." In short, Mr. Boys saw things in a mist, and exaggerated their real proportions. It would not be fruitful to discuss his work, the translation of the Psalms being unscholarly, and the arrangement fantastic. Prof. Forbes, of Aberdeen, is a parallelist of another calibre.

*Biblical Atlas and Scripture Gazetteer.* With Geographical Descriptions and Copious Bible References. (Religious Tract Society.) This work is a revision of a Bible Atlas issued by the same society in 1840. The maps have been furnished by Mr. H. Courtier. The introductions have been revised, more especially on the basis of the works of Major Conder, from whom presumably the identifications in the Gazetteer are also drawn. It would be too much to say that the standard aimed at is a critical one. Advanced students will anxiously wait for Guthe's promised cheap atlas. Even to Sunday-school teachers and Bible-class scholars we incline to think that nothing short of the best information should be supplied. Why, for instance, should the late Dr. Manning be quoted on the site of Capernaum, and Canon Rawlinson alone on the tenth chapter of Genesis?

#### NOTES AND NEWS.

MESSRS. SAMPSON LOW will publish next week, as the first volume of a new series entitled "The Queen's Prime Ministers," *The Earl of Beaconsfield*, by Mr. J. A. Froude, with a portrait. It is understood that the author has received valuable assistance not only from Mr. Ralph Disraeli, but also from the Duke of Rutland and other political friends of the late premier.

MR. JOHN MURRAY announces a Life of the late Dr. Burgon, written by his friend, Dean Goulburn. It will be in two volumes, with portraits.

A SERIES of antiquarian and historical works is announced, to be commenced during the coming season, under the title of "The Camden Library." Among the subjects of the earlier volumes will be "The Antiquities of the Exchequer," "History of the Old London Theatres," "English Domestic Architecture," and a reprint of Camden's *Britannia* in a handy form. The series will be under the general editorship of Mr. T. F. Ordish.

MR. DAVID STOTT has ready for immediate publication a volume of translations of Choral

*Odes from the Greek Dramatists*, edited by Mr. Alfred Pollard. Besides versions by Mr. and Mrs. Browning, Mr. Swinburne, Dean Milman, quoted from their published works, the volume will comprise renderings specially made for this volume by Dr. Verrall, Mr. E. D. A. Morshead, Mr. Ernest Myers, and other well-known scholars. Each version is accompanied by the Greek text.

THE three next volumes of the "Heroes of the Nations" series, published by Messrs. G. P. Putnam's Sons, will be *Gustavus Adolphus*, and the Struggle of Protestantism for Existence, by Mr. C. R. L. Fletcher; *Pericles*, and the Golden Age of Athens, by Mr. Evelyn Abbott, the general editor of the series; and *Theodorice the Goth*, the Barbarian Champion of Civilisation, by Dr. Thomas Hodgkin.

MR. G. B. LONGSTAFF, well known both at the Statistical Society and on the London County Council, has collected a number of his statistical papers, dealing with social, political, and medical subjects, which will be published by Mr. Edward Stanford, with about thirty illustrative maps and diagrams.

MESSRS. RICHARD BENTLEY & SON will shortly publish a new novel from the pen of "Hugh Westbury," whose *Acte* has been one of the most successful works of fiction of the year. The forthcoming book is entitled *The Deliverance of Robert Carter*.

ARROWSMITH'S Christmas Annual for 1890, as for two or three recent years, has been written by Mr. Walter Besant. It is entitled *The Demoniac*.

MESSRS. F. V. WHITE & Co. announce for immediate publication: "Winter's Christmas Annual," *He Went for a Soldier*, by John Strange Winter; *Brave Heart and True*, by Florence Marryat, and *Basil and Annette*, by B. L. Farjeon, each in three volumes; also *Reminiscences of My Life*, by Gustav Freytag, in two volumes.

MR. JUSTIN MCCARTHY is writing a story, entitled "A Lying Vision," for newspaper publication through Messrs. Tillotson & Son, of Bolton. The same firm have also arranged for a story by the Marquis of Lorne, to be published early in the new year.

MESSRS. BICKERS & SON will shortly publish a more complete biography, with portrait, of the late Miss Naden than that by Mrs. Daniell attached to her essays on *Induction and Deduction*, recently issued by the same publishers. The biography will be edited by Mr. R. W. Hughes, and will contain contributions from Profs. Lapworth and Tilden, of the Mason Science College, and by Dr. Lewins, editor of the volume of essays above mentioned.

THE following new volumes of verse are announced for the present season by Mr. Elliot Stock: *The Love Song of Barbara*, by Charles J. Whitby; *Lyrics of the Hills*, by Charles A. Fox; *David, and Other Poems*, by M. H. Browne.

THE next volume in the Camelot series will be *The Essays of Elia*, with an introductory notice by Mr. Ernest Rhys.

MR. BERNARD QUARITCH'S annual trade sale dinner will take place on Friday next, October 17, at the Freemasons' Tavern. Among the books to be offered will be the first volume of Mr. William Morris's "Saga Library," comprising the stirring Icelandic story of Howard the Halt, Hen Thorin's Saga, and the Saga of the Banded Men; Mr. R. T. Pritchett's *Smokiana*, historical and ethnographical, with several hundred coloured designs of the pipes of all countries; the Jeypore Portfolios of Indian Architecture and Ornament, produced by Mr. Griggs; J. W. Bradby's *Giulio Clovio, the Miniaturist*; His Life, Times, and Works; Dr.

John Evans's supplement to his *Coins of the Ancient Britons*; and the long-expected penultimate volume of Dr. Furnivall's *Quarto Shakspeare Facsimiles* (to be completed in forty-three vols.). Two valuable archaeological works—T. Morgan's *Romano-British Mosaic Pavements* (1886), and Wallace Dunlop's *Old Glass: its History and Manufacture* (1882)—will at the same time be offered at reduced prices. We are informed that Mr. Morris, Dr. Furnivall, Mr. R. T. Pritchett, and Mr. Griggs will be present on the occasion as Mr. Quaritch's guests.

THE first number of the *Critical Review of Theological and Philosophical Literature*, edited by Prof. Salmond, will contain contributions by Canon Driver, Principal Rainy, Profs. A. B. Bruce, A. B. Davidson, Marcus Dods, Macalister, Plummer, Candlish, Laidlaw, Gibb, Iverach, Reynolds; Dr. Hutchison Stirling, Dr. Stalker, Dr. Walter Smith; the Revs. G. Adam Smith, D. M. Ross, Vernon Bartlett; and Mr. A. Taylor.

THE series of free lectures on Sunday afternoons at the South Place Institute has been recommenced this month. In continuation of last winter's series, descriptive of national life and thought throughout the world, Miss Colenso will give a lecture to-morrow (October 12) upon "The Zulus"; and among future arrangements are: "Siberia," by Prince Kropotkin; "Bulgaria," by Mr. J. G. C. Minchin; "Portugal," by Senhor J. Batalha Reis; "The Lost Tasmanian Race," by Mr. James Bonwick; and "Systems of Tribal Policy among the Bantu Race in South Africa," by Mr. John Mackenzie.

MR. J. N. ELLABY will recite Shakspeare's play of "Julius Cæsar" at the Crystal Palace on Wednesday afternoon, October 16.

DR. R. VON FLEISCHHACKER's text of Lanfranc's *Cyurgie*, englished about 1400 A.D., continues to surprise its readers by its early use of words thought late. No one would suppose "cellule" and "inanition" to be much older than the present century, yet there they are in Dr. von Fleischhacker's text at the end of the fourteenth. "Caustic," "cautery," and the like, which the Philological Society's collectors could get no earlier than 1540-1600, go back to 1400; and so does "brawny," for which the New English dictionary's first quotation is from Marston in 1599. We hope that our German and English editors of MSS. will hereafter keep a sharper eye on these early MSS., and print them before the Dictionary grows much older.

IN reference to the protest against Mr. Hall Caine's play on Muhammad, it may be worth while to recall the fact that about the year 1798 Coleridge began a "Mahomet" in hexameters, modelled apparently upon the "Messiah," as is shown by the first lines, "Utter the song, O my soul, the flight and return of Mahomet." But "Mahomet" seems to have been abandoned for "Wallenstein," though we do not hear of a protest from Musalmans.

PROF. MASSON's new edition of the *Collected Writings of De Quincey* (Edinburgh: A. & C. Black) is now approaching its end. Vol. XII. contains the first instalment of what the editor styles "tales, romances, and prose phantasies." Though the most famous of all that come under this heading—"The Spanish Military Nun," "Murder Considered as one of the Fine Arts," "The English Mail Coach," and "Suspisia de Profundis"—are reserved for the following volume, the present one has a special character, as including the whole series of De Quincey's adaptations from the German, several of which are here brought together for the first time. About the bibliographical history of most of them Prof. Masson has something interesting to tell. Notably he has been able to discover the German original of "The Fatal Marks-

man," De Quincey's version of "Der Freischütz," and also to announce that it first appeared in an anonymous three-volume collection of *Popular Tales and Romances of the Northern Nations*, published in the same year (1823) when De Quincey was contributing other German tales to the *London Magazine*. For the recovery of Tieck's "Love-Charm," Prof. Masson acknowledges his indebtedness to Mr. James Hogg. Meanwhile, it is worthy of note that not even this edition of De Quincey can be final, for Dr. Alexander H. Japp has quite recently been entrusted with the publication (with Mr. Heinemann) of a number of posthumous writings, including additional "Suspisia."

IN the notice of Mr. S. R. Gardiner's *Student's History of England* in the ACADEMY of last week, it was remarked, "No maps are given—possibly for good reasons." The reason, as we now learn, is a good one. The work, when complete in three volumes, will be accompanied by a Student's Atlas of English History, which is now being prepared by Mr. Gardiner himself, to be explanatory of the text. It is hoped that this will be published in a few months' time.

#### UNIVERSITY JOTTINGS.

TERM begins at the end of the present week at both Oxford and Cambridge. At Oxford, Prof. Ray Lankester will enter upon his duties as deputy Linacre professor of human and comparative anatomy; while no steps have yet been taken to fill the vacancy caused by Prof. Sayce's resignation of the deputy-professorship of comparative philology. His resignation, however, will not come into effect until after Christmas. At Cambridge, a successor to Prof. Stuart, in the chair of mechanism and applied mechanics, will be elected in November; and a new teachership in Tamil and Telugu—the two principal vernaculars of the Madras presidency—has been established by the board of Indian civil service studies.

THE Dean of Christ Church has called a meeting for next week to consider the best means of establishing a special memorial to Dr. Liddon at Oxford.

IN the list of lectures proposed by the special board for classics at Cambridge for the current term, we notice that Prof. Jebb is lecturing on "Greek Scenic Antiquities"; Prof. Mayor on "Seneca's Epistles"; Dr. Jackson on "The Fragments of Heraclitus and Parmenides," and also on "The De Anima of Aristotle"; Dr. Postgate on "Greek and Latin Phonetics"; Dr. Peile on "The Morphology of Nouns"; and Mr. Roberts on "Greek Dialects and Inscriptions."

MR. A. S. PEAKE, tutor in Hebrew at Mansfield College, has been elected to a theological fellowship at Merton College, Oxford. This is, we believe, the first link between the new institution and one of the old foundations, and also the first election of a Primitive Methodist to an Oxford fellowship.

IN connexion with the syndicate for the training of teachers, a course of twelve lectures on "The Theory of Education" will be delivered during the present term at Cambridge by Mr. H. Courthope Bowen, beginning on Wednesday, October 29. The lectures will in the main consist of brief descriptions of the modes and interrelations of mental activities, together with a more detailed application of psychological principles to the art of teaching.

THE Rev. Philip Wicksteed, who will be well known to readers of the ACADEMY as the translator of Kuenen, has been appointed warden of the new settlement at University Hall, Gordon

Square. Prof. J. Estlin Carpenter's course of ten lectures, in connexion with that institution, upon "The First Three Gospels and the Early Church," will be delivered at Essex Hall, Essex-street, Strand.

THE subject which Prof. Douglas has chosen for his inaugural lecture of the autumn term of the School for Modern Oriental Studies is "China and the Language of China." The lecture will be delivered at University College, Gower-street, on Tuesday next, October 14, at 5 p.m., with Dr. Erichsen, president of the college, in the chair; and the public will be admitted free.

MR. WALTER LEAF's course on "Homeric Greece," in connexion with the Chelsea centre of the London University Extension Society—the first lecture of which will be delivered at the Chelsea Town Hall on Wednesday next, October 15, at 5.15 p.m.—will deal with the following topics:—The historic basis of the Homeric poems; the origin of the *Iliad* and the *Odyssey*; the political state and religion of heroic Greece; heroic fortresses and architecture; Homeric dress, armour, and art. Mr. Leaf's lectures will be followed immediately by a course of four on the "Myths of the Homeric Cycle," by Miss Jane Harrison.

MR. WILFRID A. GILL will deliver a course of lectures during the winter on "Modern Ethics," at 13, Kensington-square (King's College Department for Ladies). The opening address will be given on Tuesday next, October 14.

THE late Sir Munguldas Nathubhoy, one of the Parsi merchant-princes of Western India, has bequeathed to the university of Bombay the residue of his property, which is estimated to amount to over six lakhs of rupees (say £60,000), for the foundation of scholarships of £500, to be awarded, by open competition, to graduates who undertake to follow up technical studies in England.

#### ORIGINAL VERSE.

##### SILENCE IN VALHALLA.

"Which things are an allegory."—GAL. iv. 24.

The feasting hath ceased in Valhalla,  
The joy is all fled;  
The gods have grown feeble and pallid,  
And hope lieth dead.

He can never return to bless us,  
Great Baldur the bright;  
The whole world groaneth in darkness,  
Day becometh as night.

We knew that the doom it was certain,  
The Norns never lie;  
That the thread of his life should be broken,  
And Baldur must die.

For Loki was subtle as always,  
And stronger than might  
Is his craft; it slumbereth never,  
In darkness or light.

The sun hath grown cold in the heavens,  
The arrow it sped;  
A grey pall it hath fallen upon us  
Now Baldur is dead.

It availeth us little that Loki  
Lies bound and in pain,  
For naught can bring back the departed—  
Our grief is in vain.

But the Norns they have told us all things;  
The time draweth nigh  
When the doom that was spoken it falleth;  
There riseth a cry

From the earth—the gods do not hearken,  
All silent their breath,  
As calmly they gaze from Valhalla,  
Awaiting their death.

M. W.

## MAGAZINES AND REVIEWS.

By far the most important article in the October number of the *Antiquary* is the account of Leicester Castle, by Mrs. Chaworth Musters. It is just the sort of historical sketch which we require—and so seldom get—with regard to our historic buildings. These old buildings have been much modernised, but still a great part of the original work remains. We cannot even guess when first there was a castle at Leicester. It is probable that the spot on which the buildings now stand was fortified by a wooden stockade long before anything we now see was in being. "To come down to comparatively modern days," as Mrs. Chaworth Musters says, "it was built by Simon de Montfort, the great Earl of Leicester, in the thirteenth century." The memory of John of Gaunt, and many others of the great race of Plantagenets and their kinsfolk, also gathers round these walls; and yet, if the most strenuous exertions be not made, they will soon be swept away to serve the purposes of a railway company. In the hope of doing some good we transfer a portion of Mrs. Chaworth Musters' protest to our columns:

"And now will our readers believe that a group of buildings so ancient, so peaceful, so historically connected with the glories of our land—religiously, politically, and socially—are already marked out for destruction by a railway? The proposed new line of the Manchester, Sheffield, and Lincolnshire Railway Company is projected to run through the great hall diagonally, just shaving St. Mary's Church by a few yards, levelling the grassy mount on which stood the keep, and whether entirely destroying or only running close past the wall of the Trinity Hospital I am not aware; but, of course, the scheme, if carried out, means the utter destruction of this little group of historical buildings."

We are glad to know that influential people of the county are stirring themselves to hinder, if it be possible, this contemplated act of wantonness. The Rev. E. Maule Cole contributes a valuable paper on "The Entrenchments on the Yorkshire Wolds," and Mr. S. John Hope discourses on the recent excavations at Silchester. Mr. R. C. Hope continues his interesting series of papers on Holy Wells, having now reached the counties of Somerset and Stafford.

## THE COMING PUBLISHING SEASON.

## MESSRS. BLACKIE &amp; SON'S ANNOUNCEMENTS.

"A Rough Shaking," by Dr. George Macdonald, with twelve full-page illustrations by W. Parkinson; "By England's Aid: or the Freeing of the Netherlands (1585-1604)," by G. A. Henty, with ten page illustrations by Alfred Pearse, and four maps; "By Right of Conquest: or With Cortez in Mexico," by G. A. Henty, with ten full-page illustrations by W. S. Stacey, and two maps; "Maori and Settler: A Story of the New Zealand War," by G. A. Henty, with eight full-page illustrations by Alfred Pearse; "Twixt School and College: A Tale of Self-Reliance," by Dr. Gordon Stables, with eight full-page illustrations by W. Parkinson; "Hussein the Hostage: or a Boy's Adventures in Persia," by G. Norway, with eight full-page illustrations by John Schonberg; "A Chapter of Adventures: or Through the Bombardment of Alexandria," by G. A. Henty, with six full-page illustrations by W. H. Overend; "The Secret of the Old House: A Story for Children," by Evelyn Everett-Green, illustrated by L. Leslie Brooke; "Hal Hungerford: or the Strange Adventures of a Boy Emigrant," by J. R. Hutchinson, illustrated by Stanley Berkeley; "The Golden Weathercock: and what the Birds and the Winds told him," by Julia Goddard, illustrated by W. Parkinson; "Nuthrown Roger and I: A Romance of the Highway," by J. H. Yoxall, with illustrations;

"A Rash Promise: or Meg's Secret," by Cecilia Selby Lowndes, with illustrations; "The Light Princess; and other Fairy Stories," by Dr. George Macdonald, new edition, illustrated by L. Leslie Brooke; "The Seed She Sowed: A Tale of the Great Dock Strike," by Emma Leslie, illustrated by T. H. Wilson; "Unlucky: A Fragment of a Girl's Life," by Caroline Austin, illustrated by Evelyn Stuart Hardy; "Everybody's Business: or a Friend in Need," by Ismay Thorn, with illustrations by Alfred Pearse.

## MR. ELKIN MATTHEWS'S ANNOUNCEMENTS.

"George Meredith: Some Characteristics," by Richard Le Gallienne, with a bibliography by J. Lane, portrait and illustration of the novelist's chalet; "The Student and the Body-snatcher, and other Trifles," by Robinson K. Leather, and Richard Le Gallienne; "Letters to Living Artists," by Pasquin Junior; "A Sicilian Idyll," a pastoral play, by Dr. John Todhunter, with frontispiece by Walter Crane; "Alma Murray, as Beatrice Cenci," a critical notice, containing four letters from Robert Browning and portrait; "Robert Browning and the Drama," a note by Walter Fairfax; and a new edition of "Robert Browning; Essays and Thoughts," by John T. Nettlehip.

## MESSRS. CROSBY LOCKWOOD &amp; SON'S ANNOUNCEMENTS.

"The Mechanical Engineer's Office Book," in two parts, Part I. Machine Construction, Part II. Boiler Construction, by Nelson Foley, illustrated with about fifty folio plates, and other illustrations; "The Colliery Manager's Handbook," a comprehensive treatise on the laying out, management, and working of collieries, designed for both students and colliery engineers, by Caleb Pamely, of Pontypriid, illustrated with about 500 engravings; "The Analysis and Valuation of Fuel: Solid, Liquid, and Gaseous, a Manual for Chemists and Engineers," by J. H. Phillips, of the G.W. Railway Laboratory, Swindon; "Asbestos: its Properties, Occurrence, and Uses: with some account of the Mines of Italy and Canada," by Robert H. Jones, with eight collotype plates and other illustrations; "The Complete Grazier and Farmer's and Cattle Breeder's Assistant," by William Youatt, new edition (the 13th), rewritten, by Prof. William Fream, of the Downton College of Agriculture, illustrated with new engravings, showing the latest examples of improved breeds; "Auctioneers: their Duties and Liabilities," by Robert Squibbs, new edition, revised and enlarged; "Ventilation," a practical handbook for sanitary engineers, architects, and others, by W. P. Buchan, with engravings; "Country and Suburban Cottages and Villas: how to Plan and Build them," containing 33 4to plates, by James W. Bogue; "The Number, Weight, and Fractional Calculator," a new edition (the 3rd) revised and improved of the New Calculator, showing the value at different rates, ranging from 1-128th of a penny to 20s. each (or per cwt.) and £20 per ton, by William Chadwick; "Electric Light: its Production and Use," by John W. Urquhart, fourth edition, revised, with additions; "A Handbook for Young Brewers," by Herbert Edwards Wright, new edition, re-written and enlarged; "The Cabinet Worker's Handy-book," embracing information on the tools, materials, appliances, and processes employed in cabinet work, by P. N. Hasluck, with upwards of 100 illustrations; also the following new editions in Weale's Rudimentary Scientific Series: "Portland Cement for Users," by Henry Faiji, third edition, corrected and enlarged; "Circular Work in Carpentry and Joinery," by George Collins, second edition,

## A CATALOGUE OF OLD ENGLISH BALLADS.

THE private and limited impression of a book which, however intrinsically valuable, must still be caviare to the general, has, a certain advantage. It communicates a flavour of rarity and curiosity which ensure the preservation of the work even under circumstances adverse to the safety of most printed volumes. Thus the student of the future will profit by the modesty of the scholar of to-day; but the students of our own time remain unluckily ignorant of much that has been done to assist research. There are many so called "private impressions," cleverly designated thus in order to attract a multitude of purchasers; but we allude only to books which are virtually inaccessible to the public. One of these is the volume which has evoked the present notice. It has, by a fortunate chance, become known to the writer of these lines; and he is thus enabled to record the existence of a bibliographical work of very high interest, which reflects credit upon the author's mastery of his subject and the scientific exactness of his methods. The title runs as follows:

"Bibliotheca Lindesiana. Catalogue of a Collection of English Ballads of the XVIIth and XVIIIth Centuries, printed for the most part in black letter. Privately printed, mcccxc."

The book is a thick quarto volume of over 700 pages, finely printed at the Aberdeen University Press; and it contains a wonderfully elaborate catalogue of the English ballads (1466 in number), which in the form of broad-sheets constitute a valuable portion of Lord Crawford's famous library. He is himself the unassisted author of the work, which is compiled in such a manner as to evince not only a full acquaintance with the history of England during the reign of the Stuart sovereigns, but also a perfect mastery of the minutiae of bibliographical science; not to speak of the devoted and indefatigable industry without which the task would have been impossible. The alphabetical order which he has chosen for the ground-arrangement is determined by the first line of each ballad; but full indices of the intitulations, or catch-word titles, facilitate all necessary reference. The second of two appendices furnishes a complete list of the ballads which are found in the Erring and Huth collections—both of recognised importance; the first appendix contains a correct and fully amplified description of the ballads which Thomas Thackeray announced as for sale in 1685, in a rough list of titles which had not hitherto been wholly identified. Amongst the indexes is one which specifies the ascertained period of each printer's career, the earliest and latest dates at which he is known to have been at work. When we remember that most of the black-letter broad-sheets are undated, we recognise the value of this addition. The catalogue is one of which any bibliographer might be proud. We can only regret that it has been privately printed. Only a hundred copies were struck off.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- FRIEDWAGNER, M. Goethe als Cornelle-Uebersetzer. Leipzig: Fock. 1 M.  
 HOUSSEY, Arsène. Galerie du 18e Siècle: Louis XV. Paris: Charpentier. 8 fr. 50 c.  
 JOURNAL des Goncourt. Mémoires de la vie littéraire. 2e Série. 1er Vol. 1870-1871. Le Siège et la Commune. Paris: Charpentier. 3 fr. 50 c.  
 LAGARDE, P. de. Ueb. die v. Hrn. Paul Güssfeldt vorgeeschlagene Reorganisation unserer Gymnasien. Göttingen: Dieterich. 60 Pf.  
 NÖLDEKE, Th. Beiträge zur Geschichte d. Alexanderromans. Leipzig: Freytag. 3 M.  
 RHOMALDES, Const. Olympia; the Hermes of Praxiteles. Athens: Wilberg. 75 fr.  
 TRUBERT, A. Franz Grillparzer. Ein Bild seines Lebens u. Dichtens. Wien: Drescher. 5 M. 60 Pf.



## THEOLOGY, ETC.

- CORPUS scriptorum ecclesiasticorum latinorum. G. V. A. Juvenii evangeliorum libri IV. Rec. J. Huemer. Leipzig: Freytag. 7 M. 20 Pf.
- GRÜNEWALD, M. Ueb. den Einfluss der Psalmen auf die Entstehung der katholischen Liturgie, m. steter Rücksichtnahme auf die talmudischmidraschische Literatur. 2. Hft. Frankfurt-a.-M.: Kauffmann. 1 M.
- STEINTHAL, H. Zu Bibel u. Religionsphilosophie. Berlin: Reimer. 4 M. 80 Pf.

## HISTORY.

- NIRRNHEIM, H. Hamburg u. Ostfriesland in der ersten Hälfte d. 15. Jahrh. Hamburg: Meissner. 2 M.
- SCHWARTZ, F. Die Prov. Posen als Schauplatz d. 7 jährigen Kriegen. Posen: Jolowicz. 1 M. 20 Pf.

## PHYSICAL SCIENCE, ETC.

- BITTER, W. Anwendungen der graphischen Statik. Nach C. Culmann bearb. 2. Tl. Das Fachwerk. Zürich: Meyer & Zeller. 9 M.
- TSCHEKMAK, G. Die Chloritgruppe. 1. Tl. Leipzig: Freytag. 8 M.
- ZIMMERMANN, R. Leibnitz bei Spinoza. Eine Beleuchtung der Streiffrage. Leipzig: Freytag. 1 M. 20 Pf.

## PHILOLOGY, ETC.

- ARISTOTELES' Metaphysik, übers. v. H. Bonitz. Aus dem Nachlass hrsg. v. E. Wellmann. Berlin: Reimer. 6 M.
- CASSEL, P. Die dreisprachige sardinische Inschrift. Berlin: Rosenbaum. 60 Pf.
- DERCKE, W. Beiträge zur Auffassung der lateinischen Infinitiv-, Gerundial- u. Supinum-Konstruktionen. Leipzig: Fock. 1 M.
- GUTSCHER, H. Die attischen Grabchriften, chronologisch geordnet, erläutert u. m. Uebersetzgn. begleitet. Leipzig: Fock. 2 M.
- HOLUB, J. Noch 30 doppelstimmige Stellen in der Elektra d. Sophokles. Prag: Neugebauer. 40 Pf.
- MERGUET, H. Lexikon zu den Schriften Cicero's. 2. Tl. 9. Hft. Jena: Fischer. 8 M.
- MIKLOSHICH, F. Die Darstellung im slavischen Volksepos. Leipzig: Freytag. 2 M. 60 Pf.
- PHILIPPI, A. Einige Bemerkungen üb. den philologischen Unterricht. Gießen: Ricker. 1 M.
- TALLQVIST, K. L. Die Sprache der Contracte Nabû Na'ida (565-538 v. Chr.) m. Berücksicht. der Contracte Nebukadrezars u. Cyrus'. Leipzig: Pfeiffer. 5 M.

## CORRESPONDENCE.

## A FRAGMENT OF A LOST GREEK POET.

Queen's College, Oxford: Oct. 4, 1890.

In the ACADEMY of last April (p. 273), I mentioned that a splendid Greek tomb had been found by the natives at Dalgat near Deshlût, in Central Egypt, not far from the site of Phylaké Thèbaiké. An inscription in Greek on the breast of one of the mummies states that it belonged to a certain Sarapous, who died in the 14th year of Augustus (13 B.C.). Among the Greek papyri discovered along with the mummy is a fragment, now in private hands at Siût, of which I was allowed to make a hasty copy. It seems to belong to some lost comedy, and contains several curious words. The beginnings of the lines are unfortunately lost. It is written in capitals; but I publish it, for the convenience of the printers, in cursive characters, and with the words divided from one another, though, like the original, without stops or diacritical marks:

... δια την Αθηναίην  
... τι και συ τον ποδα ψωρη  
... [ο π]ους ο λακτισμας υμας  
... ηκον ησθ υπ [ω]μυλην  
... Κερδωνος εστι ην ουτω  
... s εκειτ αν ως σαφως κηται  
... [ε]πτα δαρκινους τουδε  
... προς θυρην κιχλ[ι]ουσα  
... πτε κητερον χρεην  
... λιη[ν] κ[α]τοιικην ελκιν  
... οι δουλ[οι] αδε πεμπετε  
... i προς ν ... τη ενατη παυτας  
... αρκινια την γαρ ουν βατην  
... αιναον φρονουντα και ραπτιν  
... ενυπνιον  
... [α]λλα μεχρι τεο κιση  
... [τον]δε χωρον αυον η αρπυτι  
... μεχρις ευ ηλιος θαλψηι

On another fragment are the words:

... ει θελεις λυχνον  
... τον χωρον ες νομην.

The Egyptian substitution of ι for ει will be noticed, also the new word αρπυτι for αρρυπτον. In the fourth line I suppose δμυλλαν to be intended.

A. H. SAYCE.

## THE IMPERIAL UNIVERSITY OF WARSAW.

Warsaw: September 20, 1890.

On September 11 (August 30, O.S.) the university of Warsaw completed the twenty-first year of its existence. It was opened under peculiar circumstances. In accordance with an Imperial ukase, addressed to the Senate on June 8—20, 1869, the Russian language was introduced as obligatory for all lectures, examinations, proceedings, and public speeches. The university, like the others in Russia, was divided into four faculties (philology, law, medicine, natural science and mathematics), with the rector as its head, and the congregation, partly as a consultative, partly as a deliberative body. The rector was to be nominated by the Minister of Public Instruction; the right of election to vacant chairs was at first limited, and about two years ago entirely abolished. Now only the deans or presidents of faculties (four in number) are elected.

During the year just ended there were in the university 60 professors (42 ordinary, 18 extraordinary), 5 readers, and 1164 students, of whom 719 belonged to the Roman Catholic Church, 234 to the Orthodox religion, 175 were Jews, and 36 Lutherans or members of the Reformed Church. Divided according to faculties, philology had 53 students (of whom 37 had previously been educated in seminaries, the rest in classical gymnasia); law, 389; natural science and mathematics, 143 (39 educated before in seminaries\*); and medicine, 579. For encouraging competition among students, more than £6700 (53,567 roubles) was awarded in the form of scholarships, prizes, &c.

As regards the scientific activity of the university during the year 1890, I can only mention the following important works published by some of our professors: C. Grot's "The History of Hungary and the Slavs in the Twelfth Century" treats of an interesting period (1141-1173) of Hungarian history and the political relations of the Magyars to their Eastern neighbours. Prof. N. Lubowich produced a learned book "On the Beginning of Catholic Reaction, and the Decline of the Reformation in Poland" from unprinted documents in the Vatican Library and the State Records at Venice. Students of Polish history will find useful an elaborate Index by F. Wierzbowski:

"Polonica XV. ac XVI. SS.: sive catalogus librorum res polonicas tractantium vel a polonis conscriptorum arte typografica impressorum, qui in bibliotheca Universitatis Caesariae Varsoviensis asservantur."

Prof. Asarevich has completed his "System of Roman Law." Vols. I. and II.; Didinski his "Latin-Russian Dictionary; or, the Sources of Roman Law." Prof. Tauber, who has been investigating the condition of surgery in the different countries of Europe, has just published the first part of his work, dealing with "the English and Scotch Schools of Surgery." He gives an interesting account of the different schools he visited in 1885, and of the eminent surgeons (including Lister) with whom he was brought into contact. The medical faculty of Edinburgh struck Prof. Tauber as being on a somewhat higher level, in the scientific departments, than the London schools, and he especially remarks on the high position held by it in the Scotch capital as compared with the other faculties.

B. ALEXANDRENKO.

\* The sons of clergymen being educated in seminaries cannot become members of another faculty, or university, except that of Tomsk, where they may attend the medical lectures. In Warsaw they are admitted only to the two faculties of philology and natural science and mathematics.

## JUNIUS'S TRANSCRIPTS OF OLD ENGLISH TEXTS.

London: October 5, 1890.

Mr. H. Logeman, in a letter under the above title in the ACADEMY of September 27, takes some remarks of mine in the Introduction to my edition of Alfred's *Cura Pastoralis*, and by detaching them from the context and altering "Junius has swerved from the path of literal accuracy in a few unimportant particulars" into "Junius sometimes swerved. . . ." has transformed a definite statement about the relation of one of Junius's transcripts to its original into a misleading statement about Junius's method of transcribing in general—a method which bears a striking resemblance to that of Mr. Logeman himself, who, as we see, alters "has swerved" into "swerved," and interpolates a "sometimes" of his own. If he had quoted my words accurately, any English reader would have seen that I was speaking of one particular transcript.

What I said was that, in order to test the accuracy of Junius's copy of Ci, I collated it with a few fragments of the original MS. which had escaped the great fire in the Cottonian library, and also compared those parts of Junius's MS. which were taken from the extant MS. H. I then summed up the results, and went on to say "Junius has, however, swerved, &c." and to give details of Junius's alterations of his originals. Mr. Logeman's letter leaves the general question exactly where it was before. He merely says over again what has been known to me and every other Old-English specialist for the last fifteen years—viz., that Junius, in many of his transcripts—especially, I may add, of Glossaries—makes alterations, omissions, and additions. Mr. Logeman throws no light on the rationale of Junius's methods, or on the question why he followed a totally different one in his transcript of the *Cura Pastoralis* MSS.

Mr. Logeman does not like Junius's spelling *cyrice*. But he must admit that if Junius gives that form in his transcript, and quotes *cirice* as a divergent reading from the other MSS., there is a strong probability that Ci did have the form *cyrice*. I do not say that this is the case; but it was evidently Mr. Logeman's duty to find out whether it was so before writing his perfectly useless and misleading letter, and wasting half-an-hour of my valuable time in answering it.

HENRY SWEET.

## A BLASPHEMY CASE IN POLAND.

Oxford: October 4, 1890.

I hope you will allow me a few words in reply to Mr. Naaké, although I am afraid you have but little space in the ACADEMY for these obscure points.

Mr. Naaké wants to show that I have copied two short sentences from a book the name of which I have concealed. The sentences he reproduces occur almost *verbatim* in Krasinski's *Historical Sketch of the Rise, Progress, and Decline of the Reformation in Poland*, a book the use of which I have freely acknowledged in the article. I am afraid that Mr. Naaké has not read it, or he would not have made his insinuation. The other work he mentions I have never seen. It does not seem to have occurred to him that Krasinski could have repeated himself.

By a slip of the pen I wrote Christopher instead of Casimir, and it must be remembered that I only cite the name once. I followed Krasinski in the account of the punishment; he cites Bishop Zaluski, a contemporary we must remember, who expressly says:

"After recantation the culprit was conducted to the scaffold, where the executioner tore with a burning iron the tongue and the mouth . . . ."

finally, himself, that monster of his century, this delcide, was thrown into the expiatory flames; expiatory if such a crime may be atoned for."

We see, therefore, that Mr. Naaké's talk about inaccuracies, his insinuations about my plagiarism and concealment of the sources of it, are all capable of being reduced to the detection of a slip of the pen in once calling a man who was named Casimir, Christopher.

W. R. MORFILL.

#### THE LIFE OF LORD BYRON.

London: October 6, 1890.

It seems to me as if Mr. Roden Noel were a gentleman very hard to please, and I do not feel as if it were any business of mine to even try to please him. He says: "It was my first duty in this little book to write a biography, and not a criticism." Who ever thought anything else? I certainly gave what I consider very substantial praise to the biography, and only condemned the criticism, not indeed as bad, but merely as faulty and insufficient. Where then is the bone of contention between us? Is it that I have not pointed out that, as Mr. Noel says, "the distinctive note of Byron as poet is his iconoclasm, his revolutionary spirit?" But surely I could not say everything, and did not profess to say more than a very little in my short notice of Mr. Noel's small book. But if I had to write ten times as much about Byron, the last thing I should have thought it necessary to say was what Mr. Noel thinks the most needful thing to be said. Everybody knows about Byron's "iconoclasm," and, in a sense, "his revolutionary spirit"; but what everybody does not know, and what I do not believe, is that "he is, before all, the poet of revolt." I should have thought this phrase much more applicable to the greater poet and far better man, his friend Shelley. Again, where did I say, or how could I be supposed to think, that Byron's "relations with women and men friends" should not be dealt with fully. I simply thought that, as regards his Venice life, they were dealt with a trifle too fully. However, if it be any satisfaction to Mr. Noel, I am ready to concede that probably no great harm has been done in this matter.

I do not know that I need say much about Mr. Noel's personal remark. I find it rather hard to enter into the constitution of that peculiar mind that can conceive of me as being, or having become, a Tory. I am, above and before all things, an Irish Nationalist, and what I am after that it is scarcely for me to set forth in the columns of the ACADEMY. Mr. Roden Noel, who apparently knows nothing about me, must look for my record elsewhere.

JOHN O'LEARY.

#### POETRY AND SCIENCE IN FOLK-LORE.

London: Oct. 2, 1890.

The Rev. Percy Myles, in a review of Lady Wilde's *Ancient Cures, Charms, and Usages* (ACADEMY, Sept. 27), makes complimentary mention of my little compilation, *Fairy and Folk Tales of the Irish Peasantry*. He misunderstands, however, what I said about scientific folk-lore in the Introduction. I do not want the fairy-tale gatherer to tell us "what he thinks he might have heard, or what he thinks his audience would like to hear." But I deeply regret when I find that some folk-lore is merely scientific, and lacks the needful subtle imaginative sympathy to tell his stories well. There are innumerable little turns of expression and quaint phrases that in the mouth of a peasant give half the meaning, and often the whole charm. The man of science is too often a person who has exchanged his soul for a formula; and when he captures a folk-tale, nothing remains with him for all his

trouble but a wretched lifeless thing with the down rubbed off and a pin thrust through its once all-living body. I object to the "honest folk-lore," not because his versions are accurate, but because they are inaccurate, or rather incomplete. What lover of Celtic lore has not been filled with a sacred rage when he came upon some exquisite story, dear to him from childhood, written out in newspaper English and called science? To me, the ideal folk-lore is Mr. Douglas Hyde. A tale told by him is quite as accurate as any "scientific" person's rendering; but in dialect and so forth he is careful to give us the most quaint, or poetical, or humorous version he has heard. I am inclined to think also that some concentration and elaboration of dialect is justified, if only it does not touch the fundamentals of the story. It is but a fair equivalent for the gesture and voice of the peasant tale-teller. Mr. Hyde has, I believe, done this in his marvellous *Teig O'Kane*, with the result that we have a story more full of the characteristics of true Irish folk-lore than all the pages given to Ireland from time to time in the *Folk-lore Journal*.

W. B. YEATS.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Oct. 12, 4 p.m. South Place Institute: "The Zulus," by Miss Colenso.  
MONDAY, Oct. 13, 4 p.m. Royal Academy: "The Bones of the Human Body," III., by Prof. John Marshall.  
WEDNESDAY, Oct. 15, 8 p.m. Microscopical: "A New Type of Foraminifer," by Mr. H. B. Brady; "A New Method of demonstrating Intercellular Protoplasmic Continuity," Mr. P. C. Waite; and "A Simple Form of Warm Stage for the Microscope," by Mr. G. F. Dowdeswell.  
FRIDAY, Oct. 17, 4 p.m. Royal Academy: "The Joints of the Human Body," by Prof. John Marshall.

#### SCIENCE.

THE ORIGIN OF THE NEUTER GENDER IN  
INDO-GERMANIC LANGUAGES.

*Die Pluralbildungen der Indogermanischen Neutra.* Von Johannes Schmidt. (Weimar: Böhlau.)

THE late Georg Curtius, in the fourth chapter of his last work, *Zur Kritik der neuesten Sprachforschung*, commented unfavourably on the reluctance shown by the "new school" of philologists to explain the formative elements of words. A good many of us have probably sympathised somewhat with Curtius on this point. The old theory that λέγω came from \*legomi, "speak—I," was, at any rate, a positive statement; and there is something unsatisfying in the new view that λέγω = \*λεγω, when no one has the least idea what the final α may mean. At the same time, it is to be remembered: first, that it is not the wholly unsupported hypotheses which aid the advance of science; and, secondly, that the excessive caution of the new school is partly a reaction from the excessive dogmatism of their predecessors. One does not expect bold theorising on inflexions from men who have just shaken off the extraordinary views once prevalent as to the personal endings of the Greek middle. When they have shown rashness, it has naturally been in other directions—in the matter of analogy, for instance, and perhaps in an over-estimate of the term "phonetic law." At the same time, it would be unfair, except in an epigram, to regard the "new school" as the embodiment merely of reaction. On many points the new views are not the antithesis of the old ones, but something quite different. The question as to the origin of the formative

or inflexional elements in words, which is the question raised by Dr. Schmidt's last book, is one such. It is true that Brugmann, in his reply to Curtius (p. 119), allows the possibility of explaining suffixes by what may be called the agglutinative method, and both there and in his *Greek Grammar* (second edition, p. 145) he says that -mi and some other of the personal suffixes of the verb are probably pronominal in origin. But the general tendency at present is to explain the inflexional endings by the aid of analogy. The *Ursprache*, on this hypothesis, was not originally rich in inflexions; but confusion as to terminations multiplied suffixes, and perfects and aorists grew more numerous. It is thus that Brugmann and Osthoff, in two very different ways, explain the perfect in -κα, that Thurneysen explains the imperative in -τω, and Wackernagel the aorist in -θην. And it is thus that Dr. Schmidt in the present volume seeks to account for the origin of the neuter gender in the Indogermanic languages. This, of course, is not quite what Curtius meant by "explanations of the formative elements in words." When we have shown δέδωκα to be a mistaken aorist from δώκω, ἐδόθην a tense formed from a misunderstood second person, δόμεν a locative and δομένα a dative, we have still to explain our dative and locative and second person suffix and aorist. Dr. Schmidt has, therefore, hardly the right to say, as he does in his preface, that his book is an answer to Curtius's criticism and a proof that the new school, or rather that he himself (for Dr. Schmidt holds rather apart from the *Junggrammatiker*), does desire to explain inflexional suffixes. The difference between him and Curtius on this point is perhaps rather a matter of logic than of philology. It is the question whether the historical method can give philosophically adequate "explanations" of things. Meanwhile, the ordinary man will probably say that, whatever be the ultimate explanation of inflexion, hypotheses such as those indicated above are most useful. It is not until we have cleared away the subsequent accretions of analogy that we can hope to "explain" the inflexions of the *Ursprache*. And Dr. Schmidt's book undoubtedly contains one of these hypotheses.

He starts from two well-known facts: first the σχῆμα Ἀττικόν, which he considers Indogermanic, as traces of it occur in the Vedas, the Gathas, and elsewhere; and, secondly, the formation of neuter plurals corresponding to masculine singulars, σῆτος σῆτα, locus loca, Slavonic kamen (stone) kamna. Hence he proceeds to argue that these plurals are in reality collectives, in fact collective feminines, and supports his view by the analogy of the Arabic "broken plurals." The theory is further strengthened by the proof (1) that collective singulars do take the place of plurals (πρόβασις for πρόβατα, &c.); and (2) that every formation of the neuter plural known to have existed in the *Ursprache* corresponds to a feminine nominative singular formation found in the same class of nouns. The body of the book is occupied with the discussion of these plurals. How far Dr. Schmidt has proved his main theses is perhaps a question which individuals will answer in different ways.

But there can be no doubt that philologists will have to take account of his theories. They form a working hypothesis which may be amended, may perhaps be ultimately rejected, but which cannot be neglected.

The book, however, is a good deal more than a treatise on the Indogermanic neuter plural. The author's vast learning enables him to touch on problems in all the Indogermanic languages, and his pages are full of new and ingenious solutions. Thus it is suggested that *ducenti*, *lumbi*, *peni* are really duals, mistaken for masculine plurals and inflected accordingly. This is the reason why *lumbus* (a later singular) is masculine, while the parallel forms in German and Slavonic are entirely feminine. Other points of importance with which Dr. Schmidt deals are the formation of *δνομα*, where he seems successful, at least in rejecting the usual explanation of a stem in *-aro-*, the etymology of *δμμα* and other words denoting the eyes, the forms of *κῆρας* and *κάρα*, the Greek adverbs in *-s*, *έκας*, *ἀρτεμας*, &c. No less attention is paid to difficulties of inflexion presented by Teutonic, Indian, and Slavonic languages; but upon these the present writer cannot speak with special knowledge, and "general" criticism would be impertinent. I have, however, no hesitation in recommending the book as one of the most valuable contributions to philology which has been made of late years, and as well worthy of the high reputation which its author enjoys.

F. HAVERFIELD.

#### MATHEMATICAL BOOKS.

*American Journal of Mathematics.* (Baltimore.) No. 4 of Vol. XII. contains two papers on "Confocal Bicircular Quartics," by F. Franklin (pp. 323-336), and on "The Theory of Matrices," by H. Taber (pp. 337-396). The latter paper "originated in an investigation upon the development of Clifford's geometrical algebras; the consideration of the linear vector functions of these algebras led me to think of investigating the theory of matrices viewed as linear vector operators." The first part "contains only the elementary notions and theories developed from the point of view of the matrix as an operator." In the second part it is "shown that the whole theory of matrices may be regarded as contained in the theory of Clifford's geometrical algebras." The author, at the time of writing, was not acquainted with the late Mr. Buchheim's paper on "The Theory of Matrices" (L. Math. Soc. Procs. vol. 16). He states, on an examination of the aforesaid paper, that he has treated the whole subject in more detail and more systematically than Mr. Buchheim. Vol. XIII., No. 1, opens with an interesting investigation by M. W. Haskell entitled "ueber die zu der curve  $\lambda^2\mu + \mu^2\nu + \nu^2\lambda = 0$  im projectiven Sinne gehörende mehrfache Ueberdeckung der Ebene" (pp. 1-51). This is illustrated by numerous figures and two large plates, and has, moreover, a good index of contents. Prof. Cayley, in a note on "A Soluble Quintic Equation" (pp. 53-58) shows that the roots of an equation discussed by Mr. Young (Vol. X. pp. 99-130) can be put into much simpler forms than those given in that memoir. The closing paper on "The Theory of Substitution-Groups and its Applications to Algebraic Equations" (pp. 59-96) is in great part a reproduction of a course of lectures delivered by Oskar Bolza at the Johns Hopkins University, January-February, 1889. It is an elementary introduc-

tion to the theory of substitution-groups and its application to Galois's theory of algebraic equations, and is likely to be helpful to students. An excellent likeness of Prof. Cayley faces the opening page.

*Theory of Differential Equations. Part I. Exact Equations and Pfaff's Problem.* By Dr. A. R. Forsyth. (Macmillan.) Dr. Forsyth, in the preface to his *Treatise on Differential Equations*, pointed out that, though he had tried to make the discussion of the various parts of the subject as full as possible, yet that treatise did not profess to be complete. He then indicated some of the parts which had been omitted, and expressed a hope of giving in another volume an account of some of these. The present volume in part fulfils this hope, though it really takes up a small portion of his omissions, so widely and diligently has the subject been studied. Lately a part has been ably handled in Dr. Craig's *Treatise on Linear Differential Equations*, of which Vol. I. has appeared. Dr. Forsyth is a most thorough investigator, and handles his difficult subject with consummate mastery of every detail, so that a perusal of his work affects one with wonder at his skill in duly subordinating the successive steps of his argument. This skill on his part, however, will not allow a reader to be careless, and many times have we had to return to some previous point to which we had safely got before getting all the steps well in view. The work is not composed for the ordinary Cambridge student; it is a production of much higher merit, and will raise Dr. Forsyth to a more exalted place than even he had attained. The students for Part III. will have, we presume, to master the methods here given and to study the few illustrative examples which are discussed. A most useful index enables the student to find his way to what is discussed in the text and what he need not look for.

*Notes on the Application of the Theory of Elliptic Transformation to the Formation of Semi-Covariants and Semi-Invariants.* By J. Griffiths (Oxford). Mr. Griffiths, in these pages (18), gives some further elegant results he has obtained in a direction with which students of his previous papers are familiar (cf. L. Math. Soc. Procs. vol. xx., &c., and Reprint from *Educational Times*, vol. li. appendix ii.).

*Examination Papers in Trigonometry.* By G. H. Ward. (Bell.) This is a volume of the publisher's School Examination Series, and contains 120 papers, each paper being composed of seven questions (more or less subdivided). What is wanted in such a book is careful graduation as to difficulty and variety in the subject-matter of the questions. Mr. Ward has succeeded in these two directions; and his book will form a useful pendant to the text-book in the way of supplying questions for home-work, or for testing the student's progress. In addition, there are eighty-four questions in order upon trigonometrical book-work.

*Junior School Algebra.* By W. S. Beard. (Longmans.) We need not beat about the bush, but say right out that this is a good book for school use, and is well suited "to meet the requirements of the Oxford and Cambridge Junior Local Examinations, the College of Preceptors," &c. There are specimen examination papers, and the answers are given at the end.

*A Shilling Book of Arithmetic for Elementary Schools.* By the Rev. J. B. Lock. (Macmillan.) To adopt the wise man's words, we may say of making many Arithmetics there is no end, and much study of them is a weariness to the flesh. Mr. Lock, however, is a skilful caterer for the market, and in this handy little volume has provided sound food for his customers and plenty of it. The foundation is

his *Arithmetic for Schools*, but he has diverged here and there to meet the requirements of the New Code. The work is clearly printed, and the copy in our hands is furnished with answers to the numerous examples.

*Elementary Arithmetic.* By C. Pendlebury and W. S. Beard. (Bell.) Yet another Arithmetic! This is elementary in fact as well as in title. The exercises are well chosen for the end in view; and, supplemented by judicious *viva voce* teaching, the book should serve as a suitable introduction to Mr. Pendlebury's larger work. The answers follow the text.

*Sandhurst Mathematical Papers for Admission into the Royal Military College for the Years 1881-9.* By E. J. Brooksmith. (Macmillan.) This is a collection which is likely to be as useful as we predicted the editor's previous collection of "Woolwich Mathematical Papers" would be. What is required in the way of editing has been well done, and, further, Mr. Brooksmith has appended the answers.

#### CORRESPONDENCE.

##### THE ZODIAC AND CYCLES OF BABYLONIA AND THEIR CHINESE DERIVATIVES.

London: Oct. 6, 1890.

Last year, in the *Babylonian and Oriental Record* I gave a detailed list of more than one hundred items showing, I think to demonstration, that the oldest civilisation of China was borrowed from that of Elam and Chaldaea, and dates for the most part from the middle of the third millennium B.C. The collective importance of these items may be judged from the fact that the derivation of the Chinese characters does not count for more than one unit in the total.

Perhaps some readers of the ACADEMY will be interested in the further advance I have now to record in similar identifications.

The evidence afforded by the Chinese cycles, months, and zodiacs deserves special attention. It was in the ACADEMY, on September 1, 1883, that I published my first attempt at identifying the words of the Chinese cycle of ten with the ten numerals in Sumero-Akkadian. Since then, better readings of the latter and more correct sounds of the former have been obtained, and the evidence has become much stronger and more convincing.

So far as concerns the cycle of twelve, I have shown that the full names for it which appear in the *Erh-ya* vocabulary (500 B.C.), and in the *She-Ki* (150 B.C.) are identical in some cases, and obvious corruptions in others, of the old Semitic nomenclature of the Babylonian months before the reform of the calendar. As to the ordinary names of the duodenary cycle, it is only recently that I have been able to identify them with those of the Babylonian zodiac in their shorter forms.

The evidence is somewhat difficult to explain briefly, as must always be the case with borrowings from one civilisation by another. We must remember that we stand several thousands of years after the event, and that one of the parties has continued its evolution with inevitable modifications, while the other has remained crystallised in the inscribed tablets of Assyro-Babylonia. Let us remember also that Chinese orthoepy has no *r*, and that there are no finals *s*, *sh*, *z*, *b*, *p*, *l*. For the present the identification, except in a few cases, cannot go beyond similarity in words; the respective objects of the Babylonian symbols are little known, and on the Chinese side many ancient meanings of the signs have been lost.

SUMERIAN.	ANCIENT CHINESE.
I. Offspring = TÊ	TE or TŪ = child
II. Twins = MASH	? mod. <i>tcheu</i> (unknown).
MASH	
III. A crab? LAMGA	DZAM mod. <i>yin</i> (an unknown beast).
OF NAMGARU	

SUMERIAN (cont.).	ANCIENT CHINESE (cont.).
IV. Water? = ME	MO, mod. <i>mao</i> (unknown).
V. Growth? = SHERU	TCHAN, mod. <i>teh'en</i> = pregnant.
VI. Empty? = ZAB	TSE, mod. <i>sz</i> (unknown).
VII. A dagger? = GIR	GU, mod. <i>Wu</i> = a club, a spear?
VIII. Leafy top of a tree = PA	VE, mod. <i>Wei</i> = upper-sprout of a tree.
IX. Sea-goat? = SAHU	TZAN, mod. <i>shén</i> (unknown).
X. A dripping vase = GU	YU, a vase full.
XI. (Unknown) = ZIB	SUH (unknown).
XII. A Ram? = KU	HAI, a quadruped, a pig?

It will be seen that, within the limits of Chinese phonetics, the identification is pretty clear in all but two cases, and that in no case where the meaning is known or probable on both sides is there any opposition between them. Moreover, the comparison shows that the selection of the well-known symbols of the zodiac had not reached its completion when the knowledge of the above list spread eastwards. In Nos. 2, 3, 5, 10, 12 only were they fixed.

Another of the Chinese cycles is traceable to a Babylonian origin. The twelve *ts'e*, which mark the twelve places where the sun and moon come into conjunction, and are thus in some degree analogous to our signs of the zodiac, agree phonetically in nine cases out of twelve, and in a remarkable manner, with the non-Semetic readings of the Babylonian signs of the month.

TERRIEN DE LACUPERIE.

#### PĀLI "ASUROPA" AND "ĀSULOPA" OF THE ASOKA INSCRIPTIONS.

Dedham, Essex: Oct. 6, 1890.

Dr. Grierson's reference to the Asoka inscriptions (ACADEMY, October 14) is most acceptable. There is no doubt as to the connexion of the two words *asuropa* and *āsulopa*. The Dhāuli det. ed. i. 10 reads—"imehi cu jatehi no saṃ-patipajati isāya *āsulopena* nithuliyena," &c., which Prof. Senart renders as follows: "Mais il est des dispositions avec les quelles on ne réussit pas: ce sont l'envie, le manque de persévérance, la rudesse," &c.

The nouns *isā*, *āsulopa*, *nithuriya* correspond to Pāli *issā*, "envy, ill-will," *asuropa*, "anger," *nithuriya*, "harshness."

But "anger" is but one of the meanings attached to *asuropa*; it has also the sense of "impatience," "want of forbearance," as in the following passage in Dhammasaṅgani 1341: "Yā khaṇti khamantā adhivāsanaṭā acandittam *anasuropo* attamanatā cittassa—ayam vuccati khaṇti." Here *anasuropa* corresponds exactly to *ānāsulopa* in the Asoka inscription Dh. det. i. 12.

The great difficulty is with the initial vowel. Should it be short or long? The shortening of an initial long vowel is uncommon in Pāli, while the lengthening of a short one is not rare in the Asoka inscriptions. The form *āsulopa* does not settle the question as to the original form. *A-suropa* may have originally meant "lack of good nature," i.e., ill-nature, bad temper, want of forbearance, where *\*su-ropa* = "good-nature" would be opposed to *\*viropa*, = "ill-nature." Cf. Sk. *virāpa*, "wicked, deformity." If *āsuropa* be the true reading, the second element *ropa* may come from the root *rup*, "to break, pain," which Pāli possesses in the passive *ruppati* = *ruppati*.

Dr. Kern's ingenious emendation of *rosa* cannot, of course, stand before the reading furnished by the Pāli texts.

R. MORRIS.

#### SCIENCE NOTES.

*Journal of the Asiatic Society of Bengal.* Vol. LIX. Part II., No. 1, 1890. Supplement No. 1. *Proceedings* January, February, and March, 1890. These parts of the publications of the Asiatic Society of Bengal contain a memoir on the gestation of some sharks and lays, by Alfred Alcock; descriptions of seven new Indian Amphipods with figures, by G. M. Giles; a catalogue of the carabid insects of the Oriental region, by E. T. Atkinson, extending to 126 closely printed pages; descriptions of the pupae of two Indian Nemeobid butterflies, by L. de Nicéville; a notice of a Bengali Brahmin, who obtained a high position in the Buddhist hierarchy in the eleventh century A.D., from whose writings we make the following extract:

"Let kings punish, let learned men deride, and let relations forsake me, yet O father Jina, I cannot live a moment without thee—you are my father, mother, brother, sister; you are my fast friend in danger, O dear one, you are my lord, my preceptor who imparts to me knowledge, as sweet as nectar. You are my wealth, my enjoyment, my pleasure, my affluence, my greatness, my reputation, my knowledge and my life. You are my all, O all-knowing Buddha."

In meteorology there is a curious article on the occasional inversion of the temperature relations between the hills and plains of Northern India, by John Eliot. The last February number contains an elaborate anniversary address by the President, Col. J. Waterhouse, extending to 80 pages.

#### PHILOLOGY NOTES.

SIR LEPEL GRIFFIN presided, at the German Athenaeum, on Monday, October 6, over a meeting of promoters of the International Congress of Orientalists to be held in London in September, 1891. Among the foreign delegates present were Prof. Jules Oppert and Dr. Nordau, who addressed the meeting on behalf of the French members, assuring it of their cordial support. Similar promises of co-operation were given on behalf of the German members by Prof. Carl Abel, who had come over specially to represent the growing feeling among German orientalists in favour of the London congress. The following names were then added to the committee, as a result of letters circulated among the signatories: As president, Sir Patrick Colquhoun; as vice-presidents, Sir Lepel Griffin, Sir James Redhouse, Sir F. Richard Burton, Dr. W. H. Bellew, and Dr. G. W. Leitner; and as members of committee, Mr. H. C. Stephens, Mr. Howorth, Col. R. Poore, Col. Fishwick, Gen. Forlong, Dr. Adler, Dr. Phéné, Dr. A. Cates, Dr. H. Baynes, Prof. Platt, Prof. Whitehouse, Prof. Jones, Prof. Marshall, Prof. T. Whitton-Davis, Prof. Evans, Mr. Stuart Glennie, Mr. Israel Davies, Mr. W. Irvine, Mr. H. H. Risley, and Rai B. K. Lahiri. Dr. G. R. Badenoch, Mr. Hyde Clarke, Prof. C. Abel, and Mr. W. Fooks were appointed to assist Dr. Leitner, the organising secretary. The sectional committees were then appointed, and the adhesions of several governments and of academies and learned societies were reported. The number of signatories has now reached 350, or forty more than at the London congress of 1874; twenty-four countries are represented.

PART II. of the *Transactions* of the Philological Society for 1889-90 (Kegan Paul & Co.) prints several papers recently read before the society. Among them are two by Prof. Skeat: one dealing with English words of West Indian origin, and incidentally giving some curious information about the Mexican language; the other being a further instalment

of corrections and supplements to his English Etymological Dictionary. The most important English words derived from Mexican are chilli, chocolate, cacao (cocoa), jalap, and tomato. This last is *tomatl* in Mexican, and *tomate* in Spanish, the final *o* in English being apparently due to a preconceived idea that Spanish words ought to end thus. Mr. E. F. Wharton's "Loan-words in Latin" should be studied by those who may find themselves unable to accept the authoritative results presented in his *Etyma Latina*. His statistics are very interesting. Finally, nearly two-thirds of this Part consists of an Appendix, containing Dr. Leon Kellner's Introduction to Caxton's *Blanchardyn and Eglantine* for the Early English Text Society, in which he treats exhaustively of Caxton's syntax and arrangement of words. Incidentally, the Viennese scholar defends Caxton from the charge of being only a servile translator.

#### FINE ART.

##### BURMESE COINAGE AND CURRENCY.

I.

Simla: Sept. 3, 1890.

I FOUND, soon after my arrival in Upper Burma about four years ago, that great interest attached to the coinage and currency of the country, as no coinage, properly so-called, had existed before 1861. I was therefore living among a people of considerable civilisation who had but recently been introduced to the use of coins, who must consequently be familiar with methods of barter and trade without a coinage, and among whom must be many relics of pre-coinage days. My official duties were many and engrossing, and I had very little leisure to devote to coin collecting or to the study of local customs; but I was so fortunate as to gather specimens of currency sufficient in number and complete enough to illustrate what may be called the whole evolution of coinage. These are just now deposited for safety in the Indian Museum at Calcutta, and await detailed examination and description, which I regret that continued pressure of official work prevents my undertaking at present. As, however, I believe the collection illustrates facts of exceptional interest to numismatists, it has occurred to me that a cursory description thereof may be of value to many readers of the ACADEMY. I say that the description will be of value because, so far as I know, the collection enables us to study for the first time the currency of a nation immediately before and immediately after the introduction of a system of regular coinage.

The Burmese coinage was introduced by King Mindon, the father of King Thibaw whom we deposed, about 1861, although some of his coins—after a fashion which I have noticed elsewhere as being common in India, and which has been noticed also in the coinage of Bulgaria—bear date 1852, which was the year of his accession. Previous to this the only "coins" of Burma—excluding, of course, Arakan and Pegu—that I have heard of are the mysterious "fish coin" of 1781, and the tokens brought to Calcutta by Cox in 1796. Sir Arthur Phayre had seen one of the former, and took it to be a token to be buried in the foundation chamber of a pagoda; but I have two more, found in Mandalay, which makes me think they are real coins of King Bodawphagā. The latter were avowedly sacred tokens. The argument, therefore, is that any Burman resident in Upper Burma who is, say, over forty years of age must have in his or her (for the women are the principal hucksters) youth habitually dealt in an uncoined currency.

This uncoined currency my specimens prove to have been:

(1) Lumps of metal whose fineness could



only be known by actual rough assay or by appearance.

(2) Lumps of metal whose fineness, but not weight, was attested by a stamp or mark.

(3) Irregular tokens.

Assay was, and is still, carried on by recognised jewellers and assay masters in the usual Indian style with wax and touchstone, and by comparing the touch with that of pieces of recognised or ascertained standard. Value is estimated by reference to silver standards, *i.e.* a piece of gold or copper is said to weigh so many rupees and annas (strictly *tickals* and *mās*, or tenths of a *tickal*), and its value is found by simple multiplication, with a deduction for alloy, or by division, as the case may be. A year ago at Mandalay gold was from 29 to 32 times the value of silver, a fact worth noting on its own account.

However, for ordinary business purposes the main test for fineness was appearance, for it is not so difficult to tell fineness by appearance as it would seem *prima facie*. There are several methods of extracting silver from the ore, and each method leaves its own mark on the products; and I found that after a while I could detect the quality of certain classes of silver myself without a reference to assay. Long practice makes dealers adepts in testing silver, worn or unworn, at sight; and I found that most of the old "bazaar" women could do so at once with fair accuracy. But, owing to the introduction, first of King Mindón's coins, and now of the British, this kind of practical knowledge is rapidly disappearing. The art of testing weight by handling is still, however, common among the young and old of both sexes.

Lumps of metal stamped to show fineness, but not weight, were in more or less common use. They were all, so far as I know, of foreign origin—either Chinese, Siamese, or Sinhalese.

The irregular tokens above spoken of were lumps of metal made into certain forms and used as coins, though never intended for that purpose. Anything answers for currency to the petty dealer in an Upper Burma bazaar, provided she knows that it is of true metal and has a value by weight. I have had a copper button and a copper seal (Burmese) tendered to me in all good faith in payment of petty bazaar fees by Burmese women.

In using lumps of metal of indefinite size as currency the practice was, as in China, to chop off the required weight from the lump and to tender the chip in exchange for the article wanted. In out-of-the-way places some dealers still keep a hammer and chisel for the purpose, and others either go to the local jeweller or assayer and get the lump chipped off for them, or borrow his hammer and chisel and do the needful themselves.

If we may define a coin as a lump of metal stamped with recognised marks to indicate fineness and weight—*i.e.*, exchange value—my collection exhibits a complete history of the evolution of coinage:

(1) The mere lump of metal whose fineness can only be tested by actual assay or outward appearance, and its weight only by actual weight.

(2) The lump of metal whose fineness is attested by a mark stamped thereon, but whose weight can only be ascertained by actual weight.

(3) The token whose appearance and apparent weight gives it an exchange value without further test.

(4) The coin stamped by marks to indicate weight and fineness—*i.e.*, exchange value.

(5) Coin of the realm, or coin stamped with those marks which give it a forced currency within the realm and make it the legal medium of exchange.

The raw lump currency of Upper Burma consisted of gold, silver, and lead; but not of copper, so far as I know, as that metal is not, I believe, to be found in the country.

The purest recognised silver is called *Shan baw*, or pure silver (*baw*) from the Shan country. It is also known, on account of its appearance, as *chaubinbaw* *baw* and *Khayūbat ngwē*. There is silver known as Burmese *baw*, and the process of extraction would appear to be the same in both cases. The second quality of silver is called *dain*, running to about 89 to 93 per cent. of *baw*. It is known by the marks of striation on its surface. *Nguēlōn* and *Mainyōn-ngwē*, the latter a Shan silver, both known by their appearance, are said to be equal to *dain* in fineness. The third quality is called *ywetnī*, about 85 per cent. of *baw*, and is interesting as having been the standard of silver when the Burmese court was at Ava. *Thākhwā*, of about the same fineness, is used in Bhamo chiefly, and is said to be extracted by the Chinese across the border. It is readily known by its spongy appearance.

I have other specimens of alloyed silver, with local names signifying the amount of alloy contained in the lump. There is a large number of recognised alloyed standards. The Taungwin Mingyi, second minister to the late king, gave me a list of twenty from memory, but the ordinary traders recognise only about eight. These are 97½ per cent., 95 per cent., 92½ per cent., 90 per cent., 87½ per cent., 85 per cent., 83 per cent., and 80 per cent., of *baw*, which is itself not quite pure silver according to the Calcutta mint standard. My specimens are *sengājatkē*, a name which means "fifteen rupees alloy" (in Rs. 100 of standard silver). *Asēkkē* similarly means "one greater alloy." Both these are known by appearance; but a third specimen, *lēzegē*, meaning "forty (rupees) alloy," I had to have tested by rough assay before an opinion was given.

My raw gold specimens are *khayūbatkē*, or pure gold, and *mājū*, *i.e.*, half gold, because it contains 50 per cent. of valueless alloy. I was, however, so fortunate as to procure the set of gold standards or touch needles of a bankrupt jeweller which show ten standards, *viz.*, 96 per cent., 95 per cent., 90 per cent., 85 per cent., 80 per cent., 75 per cent., 70 per cent., 65 per cent., 60 per cent., and 50 per cent. The Burmese reckon all fineness or touch in terms of the rupee (or *tickal*), and it is interesting to note that English silver is called *chaumūgē* (6 annas alloy in Rs. 10), or 94 per cent. of *baw*.

Lead currency, well known in Lower Burma, is simply called *khēgē*, or lump lead. I have two specimens: one which had been in the possession of an old woman for forty years, and one which has a hammer and chisel attached for cutting up.

Of the lumps stamped for fineness only, I have but one specimen, and that is a piece of *Myinkā* silver, which is nothing but the well-known "sycee" of former commerce and the old books. It is rare in Burma now, and I only procured my specimen on the last day I was in Mandalay, where I stayed three years. It used to be, however, a standing "product" of Upper Burma, and until twenty years ago, at any rate, the only currency in Bhamo, where our political agents were paid in it. "Sycee" is a bank issue of China, and is stamped with the name and designation of the issuing bank, much in the fashion of a bank note. With it may be compared the "book" money of Persia and Ceylon, specimens of which are still fairly common in Western Indian bazaars.

The irregular tokens alone mentioned are very interesting. First comes *chālōn* or *chaubinbaw*, the well-known Shan shell-money. These are on the border-land between real tokens and lumps of metal marked for fineness,

as their shape proves the latter. They are not manufactured, but are the result of the natural efflorescence of silver under certain methods of extraction. They are necessarily pure, and weight is tested by handling, so they pass for tokens. In some of my silver specimens efflorescence in this form is to be seen adhering to the silver from which it springs. The chief use of these silver shells was as customary presents from the Shan chiefs to the Burmese King. Like all Shan silver, they contain about 6 per cent. of gold, and in some of the specimens salts of gold are clearly visible on the under surface.

Next come *mājizis*, or tamarind seeds, in gold and silver. Burmese children, especially little girls, are very fond of a game which consists in throwing a tamarind seed into the air with one hand and seeing how many more can be picked up by the same hand before it falls and is caught. The royal children used those made of gold and silver, and King Mindón used significantly to impress upon the little princesses the importance of keeping those that he gave them against a rainy day. They have now been mostly sold or melted down, and are already exceedingly rare. They are tokens, owing to their weight and fineness being assumed; and when, as subsequently happened, the *mājizis* assumed a uniform and conventional shape, size, and fineness, we are brought to a point very near the true coin.

*Tan-thōng*, or Shan *mājizis*, used as customary gifts like the *chālōn*, are still nearer the true coin, as they are conventionally stamped. I suspect, however, that the influence of the Siamese *tickal* is to be seen here.

I have already alluded to the fact that a copper button and a copper Burmese seal were tendered to me as currency, because both answered roughly to a piece of British currency. These were looked on as true tokens; but I have a third specimen in the shape of a British quarter-anna of 1887 with the obverse filed smooth. It was tendered as a pice in payment of a ferry fee. Here there may have been swindling on the part of the person who filed the coin, but the *bona fides* of the old woman who tendered it was never questioned. In her eyes it was currency because it was copper and weighed a pice or thereabouts.

Although the coin stamped to indicate weight and fineness comes before the regular coin of the realm, in the order of evolution, it will be more convenient to treat the Burmese specimens in the reverse order, because the former were imitations of the latter. This I will do in my next letter.

R. C. TEMPLE.

## CORRESPONDENCE.

### EARLY IRISH ART.

Bardwell Rectory, Bury St. Edmunds :  
October 2, 1890.

The following letter, just received by me from Miss Stokes, is, I am sure, worthy of publication in the columns of the ACADEMY.

F. E. WARREN.

"Carrig Breac, Howth: September 23, 1890.

"DEAR MR. WARREN,—

"I read your note in the ACADEMY [September 20, p. 253] with much interest, and should have written at once to you on the subject, but that I had no copy of the 'Handbook' referred to in the house until to-day. But I am sorry to say that I cannot agree with your theory of the meaning of this design any more than I now agree with my own hasty suggestion that it 'may be held to signify a flower.'

"I now believe it is intended for a star—but a star in the heart of which burns the monogram of Christ xpi, the *ι* being horizontal. Another variety omits the horizontal *ι*.

"I found this sign at Bobio in the Apennines on the tomb of Bishop Cummian, A.D. 740; and looking into Le Blant's Gaulish Inscriptions, I find it constantly on Christian tombstones of the fourth and fifth centuries. It is called by Remondini and by Le Blant 'the monogram of Christ in form of a wheel.'"

"This star is sculptured on several sarcophagi in Provence, on which the Nativity is represented appearing above the figure of the Virgin. It affects the wheel form, that is, the six or eight rays being enclosed in a circle; but it varies from other stars found in other scenes than the Nativity, the distinctive mark being the perpendicular central line. This variety, as Le Blant tells us (*Inscriptions Chrétiennes de la Gaule*, vol. 1., p. 27), is explained by a fresco painting of the Nativity of the Saviour in the cemetery of St. Cyriacus at Rome. Here one of the Magi raising his finger to heaven points to the Chi-Rho monogram as it were taking the place of a star. The wheel on the sarcophagi represents the cypher of the Saviour, 'the morning star' of the Book of Revelation (xxii. 16). I may add that, unless my memory deceives me, this initial N in the Book of Kells belongs to the text, 'Nativitas Christi.'"

"I remain,  
"Yours truly,  
"MARGARET STOKES."

#### NOTES ON ART AND ARCHAEOLOGY.

THE new volume of the *Magazine of Art*, which commences with the November number, will be printed with new type on new paper. Two series of articles are promised: "Great Picturesque and Historical Houses of England," beginning with Warwick Castle, illustrated by Mr. John Fulleylove; and "Collections of Modern Pictures in England," beginning with that of Lord Armstrong. Mr. Spielmann, the editor, will himself write on the portraits of Mr. Ruskin; and Mr. Theodore Watts on the portraits of Tennyson. Among other features in the programme for the coming year are—"Illuminated MSS.," by Mr. William Morris; "Drawing," by Mr. Holman Hunt; "Miniature Painting in England," by Dr. Lumsden Propert; and "Book Illustration," by Mr. William Black and Mr. Harry Furniss. The frontispiece to the November number will be an etching by Mr. James Dobie, after Mr. G. F. Watts's "Fata Morgana."

MR. GEORGE GLAZEBROOK, of Oak Hill Park, Liverpool, has just issued, in a limited edition for private circulation, a little volume that will have interest for students of heraldry, and especially for those attracted by the artistic aspects of heraldry as a branch of decorative art. The book is entitled *The Dates of Various Shaped Shields, with Coincident Dates and Examples*; and it may be regarded as a careful and successful "attempt to classify and date the various shapes found in heraldic shields, principally in England." Among the numerous illustrations the student will find a good deal that is new and curious.

MR. GLAZEBROOK also contemplates the publication of a more extensive heraldic work, a *Corpus Sigillorum*, to bring together in one view a large number of English seals, averaging fifty selected and characteristic examples in each century from the eleventh to the seventeenth, arranged in order of date, which would illustrate, in one view, the progress of the art of seal-engraving in our country. Mr. Glazebrook has already formed, for his own use, the collection of examples from which the illustrations of his proposed book would be taken; and when a sufficient number of subscribers have sent in their names the work will be proceeded with. Such a book would be an interesting and valuable one; yet we cannot but hope that within a measurable period a still more comprehensive work on the same sub-

ject may be undertaken, one that would do for the seals of England what the two volumes of the late Henry Laing did so excellently for those of the sister country.

WE greatly regret to notice the death of that veteran collector and eminent art student and art patron, Mr. James Anderson Rose. Mr. Anderson Rose, a solicitor by profession—and solicitor to the *Standard* newspaper—was one of the few men who, as collectors, have the initiative and the courage to think for themselves. He began to collect a great many years ago. He was one of the first people to see merit in the drawings of F. Sandys and in the etchings and drypoints of Whistler. Sandys, we believe, made a very remarkable portrait of the mother of Mr. Anderson Rose, a lady of singular dignity of mien and presence; while of Mr. Whistler's etchings—of those fine ones especially which were executed now between thirty and forty years ago—Mr. Anderson Rose formed a collection which was perhaps quite the most notable of its period. Of the noble etchings of Méryon—now admitted to be classic—Mr. Anderson Rose possessed a few examples; but in the bulk of his collection, representative of contemporary and past engraving, these were indeed but as a drop in the bucket. For when, about a dozen years ago, Mr. Anderson Rose decided *de se défaire* of the greater portion of his prints, it was found that it would take Messrs. Sotheby something like a fortnight's steady selling to dispose of them. They passed under the hammer; but no sooner had they been dispersed than Mr. Rose—with the true instinct of a collector—began to accumulate once more. How much he leaves behind him is at the present moment difficult to say; but it is certain that his house, on Wandsworth Common, was crowded with pictures, prints, drawings, and books. Books even blocked the staircase. None could be kinder, more generous, or more encouraging to the young artist than Mr. Anderson Rose. Associated to some extent in his early days with the English Pre-Raphaelites, he was—as even his interest in one or two of the names that we have mentioned will have convinced the reader—much too broad and independent to be identified with any sect.

#### THE STAGE.

##### THE CONSERVATOIRE AND THE FRANÇAIS.

MR. FREDERICK WEDMORE—who has now, however, returned from the continent—writes to us from Paris:—"What one must speak of frankly as the absolute failure of young Mdlle. Moreno at the first of her *débûts* at the Théâtre Français brings up again a subject of interest and importance—that of the relations existing between the Conservatoire and the leading subsidised theatre. To Mdlle. Moreno there had fallen at the Conservatoire the unusual good fortune of having been chosen as the recipient of the very highest prizes, alike in tragedy and in comedy; and that the choice was ill-deserved no one has asserted. To receive either of these two distinctions—as the rule at present is—would have been enough to open the doors of the Théâtre Français to the student so honoured. The receipt of both of them, while it could hardly make more certain the appearance of the actress at the first national theatre, did naturally increase the expectation of the public; and a first night that had been timed elsewhere for the same date was actually put off in order that as much of "tout Paris" as can be got together at the end of September might assist, with uninterrupted thought, at Mdlle. Moreno's *débût*. On such an occasion the actress is free to select her own part, and Mdlle. Moreno's choice fell upon the part of the Queen in Hugo's "Ruy Blas."

On the eventful night a singularly patient audience waited through act after act for effects that did not come, and for the display of a talent of which there was hardly a trace. The actress was nervous—that may be taken for granted. But that was not all. The quality of her voice, the nature of her figure and facial expression, her obvious incapacity for that abandonment which, in one of its episodes, the rôle demands—all these gradually convinced the company, from gallery to orchestra, that Mdlle. Moreno had chosen her character with very little judgment. The young lady was forgiven, in virtue of the genuineness of her effort, and in virtue, too, of her past at the Conservatoire; and the second *débût*—for which a comedy part will, of course, be chosen—was looked forward to charitably, or, perhaps, even with hopefulness. For the lady is intelligent, has a measure of piquancy and incisiveness; and it is utterly impossible that her honours at the Conservatoire can have been bestowed upon her for nothing. I am concerned with her, however, very little for her own sake. I regard her as a text from which it is desirable to hold forth, in exposition of the fact that every arrangement of the Théâtre Français is not quite so perfect as the superior person in England invariably assumes that it is. For the case of Mdlle. Moreno is only an extreme one. Over and over again the same thing happens in a modified form—student and public suffer together, owing to the unripe though promising student having been pitchforked suddenly from a first-rate school on to the boards and into the company of the first, and the most learned, and the most accomplished theatre of the day. There is, of course, a natural curiosity to see the young men and women to whom, at a national training institution, the highest honours have fallen; but the Français is able, after all, to dispense with this element of attractiveness. It could leave the winners of first prizes to the Odéon, which already gets the services of the winners of the second. Nor would such a change tell at all in the long run against the chances of the younger performers. It would rather be the other way. The company at the Odéon is essentially moveable; that at the Français is more or less permanent. As it is even now, the winner of the second prize is not seldom more fortunately placed at the second theatre. There fewer people are in front of him, or of her; and the *débût* once over, with its exceptional and not-to-be-repeated opportunities for the choice of parts, the beginner does not find himself continually crowded out of everything that has the least promise in it, through the circumstance that everything is claimed by a more established artist in a similar *emploi*. At the Français, when even a successful *débût* is once over, the young player is terribly apt to be kept idle and invisible for months or years, or, if visible, to be visible only while a door opens and a letter is handed in. The interests of art would seem, I think, to demand that the first connexion between the Conservatoire and the Français shall be less close and immediate, only that some later one shall be more prolonged and more fruitful."

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## LITERATURE.

*Bacon's Essays.* Edited, with introduction and illustrative notes, by Samuel Harvey Reynolds. (Oxford: Clarendon Press.)

For ordinary purposes there is no edition of Bacon's Essays comparable with Mr. Aldis Wright's; and it is sufficient praise of Mr. Reynolds's book to say that it does not fall below that standard. Perhaps, considering the size and scale of this edition, we might have expected more than we find; certainly Mr. Reynolds will not supersede Mr. Wright.

Yet this new edition has great merits of its own, and an independent treatment which fully justify its appearance. The notes, in the main, are not philological, but explanatory; indeed, Mr. Reynolds confesses, or boasts, that "he has no taste" for grammatical and philological disquisitions. The edition is for the common reader, who will find collected a valuable mass of parallel passages from contemporary writers, and discussions of obscure or antiquarian points. In the notes, however, Mr. Reynolds is fond of explaining too much and too little. No reader can require to be told that "to keep an indifferent carriage" means "to maintain an impartial bearing"; while many readers may look in vain for an explanation of the word "aculeate." Mr. Reynolds disagrees with Mr. Wright where he says that "the English reader will find few difficulties in Bacon's language and style." Every page, asserts Mr. Reynolds, "bristles with difficulties." Certainly Mr. Wright's opinion has the greater sanction: it is wholly a new opinion that Bacon's style is obscure. Mr. Reynolds gives instances of obscurity. He tells us that in a certain passage "no one would discover without assistance" that "less partially" means "with less of party spirit." Surely the reader who required assistance here were unfit to read Bacon. Again, Mr. Reynolds says that the meaning of "adamant," in the sense of "loadstone," "would be missed by those who understood 'adamant' in the only modern sense of the word." But such a reader would be ignorant of Shakspeare: "You draw me yet, hard-hearted adamant!" And Bacon is censured for the use of antiquated words, or of words coined by himself. But no one could in this matter compare Bacon with Spenser, "who," said Ben Jonson, "in affecting the Ancients writ no Language." Rather, Bacon follows the precepts of Horace, or of Ben Jonson himself, where he writes:

"Words borrow'd of Antiquity do lend a kind of Majesty to stile, and are not without their delight sometimes. For they have the Authority of years, and out of their intermission do win to themselves a kind of gracelike newness."

Again:

"Some words are to be cull'd out for ornament and colour, as we gather Flowers to strew Houses, or make Garlands; but they are better when they grow to our stile; as in a Meadow, where though the mere grass and greenness delight, yet the variety of Flowers doth heighten and beautifie."

This may remind us of Mr. Pater's saying, that "prose is found to be a coloured thing with Bacon." In truth, Bacon's style is curious, careful, elaborate; full of concision, of economy, of mind. But he is, of all the Elizabethans, the least easy to misunderstand for readers conversant with that age. He has no lengthy involutions, where grammar loses itself; no awkward inability to have done with his sentence, or with his subject. De Quincey said of him that he is "figurative and sensuous, as great thinkers must always be": a most exact and beautiful description. Voltaire also, who found Shakspeare so obscurely barbarous, calls Bacon an "écrivain élégant"; Newman, who disliked his philosophy, praises "his most majestic gravity of phrase"; Coleridge says that his language is "dignified but plain, genuine English, although elevated and brightened by superiority of intellect in the writer." Pope expressly commends the introduction, by good writers, of old words, and, curiously enough in this connexion names Bacon as a treasury of fine phrases. Good writers will

"Command old words that long have slept to wake,  
Words that wise Bacon or brave Rawleigh spake."

There is in Bacon's writing a spirit of majesty, a kind of sacred unction and eloquence, such as are seen in him alone. He writes with a divine superiority to others, a perfect pleasure and satisfaction in his work. Each word bears its full meaning; each sentence is necessary to the argument; each essay is like a grave and reverend oracle. This profound way of writing is, indeed, not obvious, nor trivial; but it cannot be considered difficult. Addison has said the last word in this matter:

"Bacon had the sound, distinct, comprehensive knowledge of Aristotle, with all the beautiful Lights, Graces, and Embellishments of Cicero. One does not know which to admire most in his writings, the strength of Reason, force of Style, or brightness of Imagination."

It is probably with a view to assist the modern reader that Mr. Reynolds has modernised the spelling of Bacon: as well might we alter the music of Mozart for modern players as change the spelling of a classic. "To modernise the spelling of a classic," pleads Mark Pattison, "is nothing less than to deface one of the monuments of the language."

There are a few points upon which we are constrained to differ from Mr. Reynolds, especially in the matter of Bacon's quotations. He accuses Bacon of "grave distortion," and he gives instances. "Jesting Pilate" is attacked, because "Whately gives what seem good reasons for believing that Pilate was not jesting." The Lord Chancellor had as good a right to his opinion as the Archbishop in a matter incapable of decision; and Charlotte Brontë, in her

poem upon Pilate's wife, takes his view. Again, the passage in the Fathers, which, according to Bacon, "calls poesy *vinum daemonum*," cannot be found; but Mr. Wright gives two passages, from Jerome and Augustine, which say the same thing in other words. Clearly, Bacon did not invent the quotation. Again, Bacon writes: "It is foretold that, when Christ cometh, He shall not find faith upon the earth." To this Mr. Reynolds objects, that Christ only asked a question, without stating a fact. But the form of the question implies a negative answer: as Beza held, when he translated the words by, *Num reperturus est?* and the Vulgate gives *Verumtamen Filius hominis rediens, putas, inveniet*; which to a nice ear is not an open question, but a delicate negative. Once more, Bacon writes, in his "Essay of Beauty":

"If it be true, that the Principall Part of Beauty, is in Decent Motion, certainly it is no marvaile, though Persons in yeares, seeme many times more Amiable; Pulchrorum Autumnus pulcher."

Mr. Reynolds is of opinion that the omission of *etiam* is a culpable garbling of the quotation. I cannot see that it makes any difference to Bacon's purpose; nor did Donne, if he was thinking of the same quotation, when he wrote of Herbert's mother:

"Nor Spring, nor Summer's beauty, hath such grace,  
As I have seen in one Autumnal face."

Mr. Reynolds states that the French versions of the Essays, by Baudoin, were "little known, and little worth knowing"; Bayle, however, says that they were in great estimation, and frequently reprinted. More might have been said in the notes upon the subject of gardens, of building, and of masques. It would have been profitable to compare Sir Henry Wotton's Treatise on Architecture, or of later date, Evelyn's works, with Bacon's treatment of such matters. Evelyn, in his *Sculptura*, couples the names of Bacon and Wotton:

"Pliny records of his age, that there were almost as many statues as men, by a kind of noble contention, says Sir H. Wotton, in point of fertility betwixt Art and Nature, and which he and my Lord Bacon improve to a politic, as well as altogether an expenceful magnificency."

But there are many features in Mr. Reynolds's notes most valuable and welcome. Such are his dissertations upon Baconian theories of political economy, usury, commerce, plantations; upon points of law and of judicial procedure; upon the politics and history of the day. In truth, this edition is rather for the historian than for the man of letters. Everything that lies outside the immediate province of literature, Mr. Reynolds has excellently treated. It is in the more purely aesthetic, or artistic, criticism, that he is not wholly successful. Upon Mr. Reynolds's view of Bacon's character, we are heartily at one with him. He agrees neither with Blake, who tells us that "The Prince of Darkness is a Lord Chancellor," and that "King James was Bacon's *primum mobile*"; nor with Spedding, "whose view of Bacon's virtue," writes Fitzgerald, "is so rarefied that the common consciences of men cannot

endure it." Elsewhere Fitzgerald described Spedding "washing his Blackamoor"; in fact, Spedding appears to have held with George Herbert, who addresses Bacon as *Collega Solis*. Admiration of Bacon is as traditional in England as admiration of Shakspeare; ever since his own time, a chorus of praise has ascended. "He is," says Walton, borrowing the phrase from Wotton, "the great Secretary of Nature and of all learning." "He is," cries Pope, taking the phrase from Addison, "the greatest genius that England, or perhaps any country, ever produced." Chapman extols "your Lordship's truly Greek inspiration and absolutely Attic elocution." Peacham, author of the *Compleat Gentleman*, speaks of "the Essayes and other peeces of the excellent Master of eloquence, my lord of S. Albanes, who possesseth not only eloquence, but all good learning, as hereditarie both by Father and Mother." Ben Jonson writes of him in so high a strain, in verse and prose, that Mr. Donnelly finds the panegyric applicable only to Shakspeare, who was therefore Bacon. Burke, speaking in Parliament, exclaims:

"We recognise in Bacon everything of genius the most profound, everything of literature the most extensive, everything of discovery the most penetrating, everything of observation upon human life the most distinguishing and refined."

Voltaire, whether in praise or blame is dubious, says of the Essays that

"n'étant ni la Satire de la nature humaine, comme les maximes de la Rochefoucault, ni l'école du Scepticisme, comme Montagne, ils sont moins lus que ces deux livres ingénieux."

Landor, in his most paradoxical humour, maintains that "the little volume of Bacon's *Essays* exhibits not only more strength of mind, not only more true philosophy, but more originality, more fancy, more imagination, than all the volumes of Plato." Thomson, in the *Seasons*, chaunts his praises:

"him for the shade  
Kind nature form'd, deep, comprehensive, clear,  
Exact and elegant, in one rich soul  
Plato, the Stagyrte, and Tully join'd."

After this extreme, it is salutary to return to the other: to Blake's criticisms. "Good advice for Satan's kingdom," he writes upon the title-page of the *Essays*. Bacon is "fool, liar, villain, atheist, Satan, stupid." And he corrects his political economy with great justice and wisdom. Bacon writes, "The increase of any state must be upon the foreigner." Blake replies, "The increase of a state, as of a man, is from internal improvement, or intellectual acquirement. Man is not improved by the hurt of another. States are not improved at the expense of foreigners."

But extremes are foolish. Mr. Reynolds has well preserved the just mean; and he has put forth an edition of these celebrated *Essays*, not indeed perfect and final, yet worthy of the Oxford University Press, whence it appears.

LIONEL JOHNSON.

*A Visit to Chile and the Nitrate Fields of Tarapacá.* By William Howard Russell. With Illustrations by Mr. Melton Prior. (Virtue.)

To a mere accident the public are indebted for this delightful volume from the still bright and graphic pen of the veteran *Times* Crimean correspondent. All preparations had actually been completed by Dr. Russell for spending the spring of 1889 in Egypt; places had even been retained for himself and wife in the Peninsular and Oriental *Mirzapore*; and apartments engaged at Sheppard's Hotel, Cairo, when a casual meeting with the "Nitrate King," Col. North, caused a sudden *volte face* from east to west. It cannot be doubted that we are all gainers by the change. Had the first project been carried out, the author would have either lacked the courage to add another to the countless books on the Nile Valley, or having made the venture could have scarcely hoped to produce such a fresh and instructive volume as this lively account of the comparatively novel region of Chile and its nitrate fields. To Dr. Russell himself the objection naturally occurred that he knew next to nothing of these things. But the objection was shrewdly overruled by the "Cecil Rhodes of South America," who had naturally seized such a favourable opportunity of procuring an absolutely unbiassed account of the extensive operations now being carried on by him in the Tarapacá nitrate districts. These speculations had been freely spoken of as shams, if not "swindles," and malicious tongues could best be silenced by a truthful statement of facts from an unprofessional observer otherwise above suspicion. "So much the better!" he therefore replied, adding that all the traveller would have to do would be to judge for himself and relate what he saw.

This roving commission, as it may be called, though honourable alike to all concerned, has been executed by Dr. Russell with rare tact and judgment, and the results of his observations on the spot are here placed before the reader in the lucid manner we should expect from a recognised master of descriptive language. His report is all the more welcome that, despite their great economic value and scientific interest, there exists no trustworthy popular account of the rich deposits of raw nitrate of soda spread over a large extent of the rainless zone on the South American seaboard, and not known to occur in any other part of the world. These deposits, now mainly worked by British enterprise, are invariably found at an altitude ranging from 2500 to 3500 feet above the sea-level, at from ten to ninety miles from the coast, and almost exclusively between 19° and 27° south latitude, but increasing in richness northwards. Thus the percentage in the *caliche*, or nitrate rock, rises from 33 in the Atacama desert to 40 and even 50 in the Tarapacá district, wrested by Chile from Peru during the late war. The fields, which cover hundreds of square miles, contain many million tons of this valuable fertiliser; and the trade has already acquired such a development that Col. North alone pays no less than £350,000 per annum

on the nitrate prepared and exported from his works in Tarapacá.

Dr. Russell deals at some length with the much discussed question of the origin of the nitrates, sulphates, boracic acid compounds, and many other associated substances, such as common salt, chloride of calcium, gypsum, iodides, bromides, and carbonates. Though unprepared with any better theory, he is unable, like many others, to accept without reservation the commonly received "lagoon hypothesis," according to which the deposits were originally formed in marine inlets changed by upheaval into land-locked basins. Here the water would be gradually evaporated, leaving at first a deposit of pure sea-salt, which in the absence of any rainfall would remain unliquified and exposed for ages to chemical reactions of all kinds. There is certainly abundant evidence of upheaval along this seaboard to a height of at least 1200 or 1400 feet. But there would also appear to be equally abundant evidence of a former rainfall sufficient to support a more or less numerous population in these now uninhabited districts, and consequently also to liquify the deposits of sea-salt in the shallow depressions. Maize cobs, stone axes, arrow-heads, and even highly tempered copper knives and fragments of textiles have been brought to light in many parts of these arid plains, where no trace of water can be anywhere found for leagues round about.

This is accepted as proof of a change in the climate, and no attempt has been made by the advocates of the lagoon theory to meet the difficulty. But the lagoon theory is probably sound; and the difficulty may perhaps be met by reference to the social condition of the Peruvian empire, of which all these coastlands formed part. In all the lands under the sway of the Incas the art of irrigation had been so highly developed that many since uninhabitable districts were thickly peopled in pre-Columbian times. Such, for instance, was the Ancón Coast at the northern extremity of the rainless zone, where the burial-grounds have yielded such rich archaeological treasures to Weiss and Stübel and other explorers. We know also that the Atacama desert itself was partly occupied by a few Indian groups said to have been related to the Bolivian Aymaras, and some of these Atacameños appear still to survive near the Punta Negra Salina at the west foot of the Llullayaca volcano. The copper knives and pieces of cloth found in Tarapacá imply a relatively high state of culture, and point therefore rather to the evidence of irrigation works than to a change of climate, which is in itself to the last degree improbable, and of which there is nowhere any direct evidence in the presence of dried-up water-courses, recent vegetable and animal remains, and the like.

But the work deals with many other interesting topics besides the nitrate fields. On the outward voyage St. Vincent, Rio, Tierra del Fuego, Coronel, Valparaiso, and Iquique were touched at, and excursions were made to Santiago and other places in the interior of Chile. Ample scope is here given for the author's powers of observation, and especially the *curiosa felicitas* with which he hits off just the gist of the argument, and with



one or two touches brings out the salient features of the land and its people. At Rio there was trouble over a circular note, which the bankers after much palavering duly honoured—but in Brazilian notes, because “our gold clerk has gone out with the key, and won’t be back till 4 o’clock.” Again, at Punta Arenas, Magellan Strait, the post-office master, “an official of routine and of staid habits of business,” refuses to open the bags because of the late hour, whereupon a mass meeting of “citizens” resolves to storm the place, when he capitulates. “The traditions of the town favour overt acts and *voies de fait*.”

In the passage through the western part of the Strait, where all the fine scenery lies, the travellers were specially favoured with clear weather—a rare phenomenon in that land of fog and mist. Needless to say that the opportunity is not lost of describing in glowing language “that glorious panorama of forest mountain and glacier, of primeval forest clothing the sides of lake-like inlets up to the verge of the eternal snow-fields, which has no rival in the world.” Here follow the usual visits of half-naked Fuegians in open boats, bartering furs or berries for “bacca, bacca”; and we learn that, since sheep-farming has been introduced, there is more chance of their being exterminated than evangelised. It appears that the sheep-farmers, like the early settlers in Tasmania, have taken to shooting the natives to prevent them stealing the sheep. “They have more to fear from civilisation, as it is presented to them, than from their cruel natural foes—cold and starvation.”

Like all recent observers, Dr. Russell notices the rapid progress of Chile in moral and material well-being—its commercial development, improved agricultural and mining processes, spread of education, and especially its orderly government, in such striking contrast to other Hispano-American commonwealths. The picture drawn of unhappy Peru is correspondingly gloomy—bankrupt, despondent, with no hope except in everlasting revolutions or a strong protectorate, now desired by many of its best citizens.

A word of praise is due to Mr. Melton Prior’s numerous illustrations, which are mostly worthy of the text they so admirably interpret.

A. H. KEANE.

*Capital and Interest: a Critical History of Economical Theory.* By Prof. Engen von Böhm-Bawerk. Translated, with a Preface and Analysis, by Prof. William Smart. (Macmillan.)

THE work which Prof. Smart has excellently translated forms the Introduction to the *Positive Theory of Capital*, which was reviewed in the ACADEMY of May 4, 1889. It will be remembered that we signalled, as Prof. Böhm-Bawerk’s principal contribution to economic theory, his philosophical analysis of bargains relating to future goods. Is this theory as new as it is important? The “critical history” which is now before us supplies an affirmative answer to this question. Prof. Böhm-Bawerk’s vast learning

forms a complete register of all the ideas which have been as it were patented by his predecessors. Among the immense number of specifications there nowhere occurs the particular construction which he claims as his own. The ideas which he has put together no doubt existed separately before. That future pleasures count for less than present, *ceteris paribus*, had been observed by many philosophers from Plato to Jevons; but no one, or hardly any one, seems to have systematically applied this conception to the explanation of interest. Thus Prof. Böhm-Bawerk is, not indeed a creator of ideas, but a maker; which is all that can be said of the highest originality. The theory of interest, which he is one of the first to have clearly formulated, may be compared with the theory of final utility, which he has aptly restated, as being each of them a corner stone rejected by the builders of economic systems, and not until the present generation placed in its proper position. Probably the writer of the last generation who was most nearly right in his treatment of the two principles was Senior.

While attributing great importance to Prof. Böhm-Bawerk’s “positive theory” of interest, we express ourselves with more reserve as to what may be called his negative theory concerning the deficiencies of his predecessors. We are disposed to think that his condemnation of former theories is too sweeping. He draws up a sort of list of the proscribed under several heads: the colourless theory, the fructification theory, the labour theory, and so forth. Some of these we at once give up. The labour theory, that profits are the remuneration of labour—in the case forsooth of wine acquiring value by being kept—is perhaps chiefly useful as a warning against the slips to which even the most powerful intellects are liable in economical reasoning. The exploitation theory which Socialist passion has built on economical error is still less defensible. As to the use theory, we may adopt the cautious language of Prof. Smart’s Preface: “I confess I find some difficulty in stating the economic argument of what our author has called the ‘use theory of interest.’” But are the productivity and the abstinence theories—one or both of which may be attributed to many eminent English writers—so absurd? Is J. S. Mill’s theory a “combination of opposed opinions”? Is it “such a tangle,” and does it form a “very unsuccessful part of his work”? Is Senior guilty of a “logical blunder,” and are we to say of his theory of abstinence: “Plausible as this argument is, its basis is none the less fallacious”?

Let us take as a test case that of Senior. Prof. Böhm-Bawerk thus argues:

“Take the case of a man living in the country who is considering in what kind of labour he should employ his day. . . . He could fish, or shoot, or gather fruit. . . . or he might plant fruit trees from which he could have no return for ten years. . . . What has he sacrificed to obtain the fruit trees? To me there seems no doubt about the answer. He has sacrificed a day’s work, and nothing more. . . . Or, if the indirect way of computation be preferred, instead of the day’s work he may calculate the other kinds of gratification that might have

been got by spending the day in other ways—say, the immediate enjoyment of three fish, or of three hares, or of a basket of fruit.”

But it is not allowable to reckon the sacrifice twice by using both these estimates. A “double calculation” of this kind is attributed to Senior in a passage too long to quote. Still, feeling that “Senior’s way of putting the matter has something very fascinating and persuasive about it,” our author returns to the charge. Imagine the following case:—

“I work for a whole day at the planting of fruit trees in the expectation that they will bear fruit for me in ten years. In the night following comes a storm, and entirely destroys the whole plantation. How great is the sacrifice which I have made, as it happens, in vain? I think every one will say—a lost day of work, and nothing more. And now I put the question, Is my sacrifice in any way greater, that the storm does not come, and that the trees without further exertion on my part, bear fruit in ten years? If I do a day’s work and have to wait ten years to get a return from it, do I sacrifice more than if I do a day’s work and by reason of the destructive storm must wait to all eternity for its return? It is impossible to make such an assertion. And yet Senior would have it so.”

We are not convinced by this dialectic. It still appears to us that “Senior’s way of putting the matter has something very fascinating and persuasive about it.” Prof. Böhm-Bawerk’s theory appears to us to be right, and Senior’s not to be wrong.

Our difficulty is not removed if we turn to the translator’s Preface, which is as faithful a representation of the author’s principles as the translation is of his words. First, as to the productivity theory—

“A poor widow owns a chest of tools valued at £50. An unemployed carpenter borrows them. The fifty shillings interest he pays seems almost an inadequate return for the added productiveness given to his labour over the year. Is not the interest made possible by the qualities of the tools? The facts here are as stated: without production there would be no interest. So without land there would be no turnips, but the existence of land is scarcely the sufficient cause of the turnips.”

The land appears to us to be a very important part of the cause. But, of course, we admit that in a more complete statement of the conditions of the phenomenon the difference between the value of present and future goods must be included. But is it not included, virtually at least, if not explicitly, by Senior? Prof. Smart may be regarded as a very able junior counsel who has improved upon the instructions which he has received. But we are not satisfied that he has won the case against the abstinence theory by the following argument and its context:

“An owner of capital embarks it in a productive undertaking. In doing so he decides to undergo the sacrifice of labour (in personally employing his capital), and that labour is made productive and remunerative by the aid of the capital. If, in calculating the remuneration to him, he claims one sum as wage for labour and another as reward for abstaining from the immediate enjoyment of his own wealth, he really makes the double calculation familiarly known as eating one’s cake and having it. The one sacrifice of labour admits of being estimated in two ways: one by the cost to vital force, the

other and more common by the greater satisfaction which would have been got from the immediate use of capital as wealth at an earlier time."

In expressing these doubts we should like to imitate the deference which Prof. Bühm-Bawerk himself practises when differing from high authorities—Knies, for instance. We are sensible that an original theory is liable to be misinterpreted just because the conceptions which it introduces are not already possessed by the reader. Cairnes's criticism of Jevons's theory of final utility is a memorable example of the mistakes which may be made in estimating the importance of a new idea. The reviewer of a new work is too often under the disadvantage that he cannot practise "abstinence." He cannot wait for time to exercise its ripening influence upon his judgment. It is possible that a maturer consideration would rank the negative equal with the "positive" theory of capital, which we have already applauded as original and profound.

F. Y. EDGEWORTH.

*William Pitt: a Biography.* By Edward Walford. (Chatto & Windus.)

THIS volume is a quaint and original fancy. It consists of some three hundred pages, printed in clear and elegant type upon good paper with broad margins and uncut edges; and it is Mr. Walford's birthday present for last year to Mr. Gladstone. A Latin dedication sets out not only the author's veneration for the statesman, but the particular quality in the statesman which has commanded this veneration. Mr. Gladstone, it seems, has proved by his own example "*opiniones adolescenti adhibitas multos post annos salvo honore posse mutari*"; and to this demonstration Mr. Walford's homage is due and paid. Yet some mystery seems to attend these passages of graceful compliment. Does any stress fall on the opinions of youth or upon change after many years; and would honour be preserved with difficulty, or perhaps lost beyond recall, if the opinions changed were those of maturity and age, or if the change of opinion took place not after many years, but after, say, a general election? Upon these points Mr. Walford ventures no opinion even in the obscurity of a learned language. But a further question remains. This birthday book is a brief Life of William Pitt. Mr. Gladstone is the conspicuous genius of this century, who once was in youth the rising hope of the stern and unbending Tories, and is now in old age the ardent leader of politicians whose principles and policy possess a capacity of indefinite expansion. Why should the present selected for such a man be a Life of the genius of the last century, who began his career full of Liberal promise and capacity for reform, and died the idol of those "top-boot" Tories of whom Mr. Gladstone once was one? The matter is the more singular because Mr. Walford has hardly a single good word to say for one of the principal achievements of Pitt's life, the Act of Union. A barely sympathetic Life of Mr. Gladstone's political antithesis is a curious offering, "*venerationis ergo*."

And the book is but indifferently executed. The authorities for the life of Pitt are numerous enough. Tomline's, Gifford's, and Stanhope's bulky volumes, with all the crowd of Memoirs, Despatches, and Recollections of that age, oppress the biographer with matter. Macaulay's article in the *Encyclopædia Britannica*, on the other hand, is an appreciation which even those who dissent from its conclusions cannot hope to surpass in brilliancy. No doubt there is a large intermediate ground. A readable Life of Pitt, which would give all the facts and none of the tittle-tattle, and would fairly criticise without wandering into the region of the might-have-been, is quite possible and would be very welcome. But Mr. Walford has missed the road to this middle space. He could not equal the dulness of Tomline or exceed the prolixity of Stanhope; but, relying on them for his facts, he might at least have painted a portrait full of the life, and told a story lucid, coherent, and complete. Unfortunately, illumination is not the effect which his book produces on the reader's mind. The order of narration is, in the main, chronological, with just sufficient lapses from that method to cause slight bewilderment without exhausting any one branch of the subject. The style is scrappy and casual, and the criticism almost non-existent. It would at least have been possible to have followed the authorities with accuracy and to have corrected the text with exactness. Yet, with Tomline's Life before him, Mr. Walford (p. 23) implies that Mr. Wilson became Pitt's tutor when he matriculated at Cambridge, and not before; whereas, in fact, the young man ceased to be his pupil on going up to the university. He almost goes out of his way to mistake the number of "Fox's Martyrs" at the election of 1784 (p. 80). He mentions the £100,000 offered to Pitt on quitting office in 1801 as being voted by the City of London, when, in fact, it was subscribed by individual London merchants (p. 222). In telling the well-known story about Lord North, Lord George Germaine, and Welbore Ellis, the "Nestor of the Treasury Bench," he ingeniously misquotes Pitt so as to deprive his words of all point and his reference to Homer of all appositeness. Similarly (p. 149), he miscopies a quotation from Macaulay in such a way as to turn a very just reflection into a feeble ineptitude. He draws upon the classics freely; but his comparison of Pitt to one of the characters in Aristotle's *Ethics* is a comparison that had already occurred to Macaulay; and being minded to make use of the same passage from Virgil ("*dis aliter visum*") twice in less than seventy pages, he quotes it so that in one case it will not scan, and in the other it is as trite as even this quotation can possibly be made. Mr. Walford would have done well to remember the Duke of Wellington's advice to the nervous member of the House of Commons: "Say what you have to say, don't quote Latin, and sit down." Examples of the inaccuracy of his composition are the statements that "room was found for Mr. Thomas Townshend as a secretaryship of state" (p. 59); and that "a challenge sent by Mr. Tierney next day forced Mr. Pitt to give him satisfaction.

The duel was fought on Putney Heath on Sunday, May 27, 1798. The latter had sent a challenge to the minister in consequence of some angry words in the House of Commons" (p. 195). As an example of Mr. Walford's judgments, it is hardly necessary to do more than quote the following passage (p. 290) from the chapter devoted to the public and private character of Pitt:—

"The name of Pitt has been to some extent immortalised by the Pitt University Press at Cambridge, and by a Pitt Club which has been supposed to keep up the tradition of his opinions . . . His old friend, the Duke of Richmond, was the first president of this club, which for many years celebrated the great statesman's birthday by a triennial dinner, either at the London Tavern or at Merchant Taylors' Hall; and the club still holds two dinners yearly."

Pitt's fame may have been exaggerated in the past, and may be in peril of dwindling in the future; but at least it rests on foundations more secure than the immortality of the Cambridge University Printing Press, of the occasional dinners of an obscure political club, or of the Life of Pitt by Mr. Walford.

It is curious to observe what a change has come over the character of the admiration which Pitt's followers still continue to offer to his memory. The extraordinary suddenness of his rise to greatness is of course always equally striking. Prime Minister at twenty-three, the unquestioned possessor of power till he reached middle life, a combatant able to hold his own single-handed against all the eloquence and experience of the Whig opposition, he has something of the heroic about his figure and career which fascinates the imagination and compels our wonder. He was the Bonaparte of parliamentary warfare. The undergraduate who dashes up to town from Cambridge to eat his dinners at Lincoln's Inn may well be dazzled by the achievement of the young Cambridge bachelor who, just a hundred years ago, passed at a bound from eating mess dinners on the Western Circuit to directing the policy of an empire; who was scarcely emancipated from the control of proctors and tutors before he received the confidence of his sovereign; who dominated debates in which Fox and Burke took part at an age when most barristers are stuttering their first platitudes to the gentlemen of the jury. But, politically, Pitt is now praised for the very reverse of the qualities which made him and his policy the watchword of his contemporaries. To them it was his staunch support of the king, his proud resistance to all opinions which seemed to savour of French revolutionary principles, his ruthless administration of the law against his adversaries, his long prosecution of the French war, which were his titles to respect and fame. They would not blame, if they could not approve, his lavish expenditure of treasure and his profuse distribution of titles. They stood upon the maintenance, by fair means or foul, of the *status quo* in Church and State, and they claimed to do so under the shadow of the great name of Pitt. Time has changed all this. These are now incidents in Pitt's career which those who invoke his name are not indisposed to forget. There are now

those who are at pains to do for the Tory party what Macaulay did for the Whigs—to prove that in point of virtue, foresight, and statesmanship they are the heirs of all the ages. To such it is a matter of importance to show that the measures which the Whigs brought to completion, and bequeathed as a sort of patrimony to the Liberal party, rested in truth upon principles to which the Liberal party has had no exclusive right. Pitt, as a parliamentary reformer, is therefore a figure which it is worth while to bring into relief. Pitt, as the friend of the West Indian negro, is something of a set-off to the Act of Lord Grey's administration. The Tory party's claims to credit for Roman Catholic emancipation are exactly of that kind which can be very materially strengthened by opposing Pitt's zeal in 1801 to Wellington and Peel's reluctance in 1828. Accordingly, Pitt is cited now as the representative of the Liberal element in the Conservative theory; as the statesman who furnishes for domestic policy, as Canning does for foreign affairs, the fundamental principles of the permanent Conservative creed. This is a natural and an interesting speculation, but it rather deposes the real Pitt in order to set up a simulacrum in his stead. It is true that his orderly and practical mind recoiled from the gross absurdity of sending members to Parliament to represent a grass mound or a stone wall, and of leaving the greatest centres of industry and commerce practically unrepresented. It persuaded him that a man may be no worse a legislator for believing in transubstantiation, and condemning Luther and Melancthon as schismatics, than for holding old-fashioned notions about second intentions or denouncing as unintelligible innovators those who talk about synthetic unities of apperception. But this is a very different thing from saying that he was a Reformer like Earl Grey, or even an Emancipationist like Canning. It is certain that he had no intention of transferring political power from the landed gentry and the great territorial proprietors to the industrial middle classes. Neither had he any more thought of encouraging democracy than of encouraging sansculottism. He resigned office for the sake of the Roman Catholics—no light matter for such a man and at such a time. But he was a parliamentary reformer when he was young and independent, and was conscious that among the rotten boroughs were numbered many Whig strongholds, and that among the unenfranchised manufacturing towns were many who would support the king and Pitt against the prince and the Whigs. When he was supported by a staunch majority who had shown that for their part they had no stomach for reform, and was engaged in the struggle with the republican democracy of France, his zeal for parliamentary reform died away. There is no turpitude in being affected by considerations of votes, nor anything trivial in simply wishing to brush aside grotesque anomalies; but it is too much, on the strength of these things, to cite Pitt as the originator of all that is good in the constitution of 1832. So, too, Roman Catholic emancipation was an important, if not an integral, part of the scheme of the Union, and Pitt very rightly

resigned office when he found himself unable to overcome the king's crazy obstinacy upon the point. But, having done so much, he was willing to allow the question to pass; and thereby to postpone emancipation for a quarter of a century. His masterful personality might well, without inhumanity or impropriety, have overcome the repugnance of the king's weak mind. But the Act of Union was safe, and Pitt unhappily allowed the Catholic claims to be reserved for a more convenient season. It is hard to see how, as some modern Tories represent, Pitt can be claimed, on the strength of this, as the parent of full religious toleration, which is loyally accepted by modern Toryism. It is not this paradoxical aspect of a great man that commends itself to the impartial judgment of history. Pitt's administrative shortcomings were many, and it may be that many of the dangers against which he thought it necessary to struggle were illusory. None the less it is certain that England was engaged, and inevitably engaged, in a heroic contest through which she could be brought only by the tenacity and fortitude of the entire nation; and that tenacity and fortitude were awakened and sustained in the minds of millions mainly by the qualities of one man, by the lofty patriotism and indomitable pride of William Pitt.

J. A. HAMILTON.

#### RELATIONS BETWEEN ENGLAND AND RUSSIA IN THE SIXTEENTH CENTURY.

*Angliiski Taini Soviet i ego Istoriya.* Chast Vtoraya 1547-1649. V. Alexandrenko. Second Part. (Warsaw.)

PROF. ALEXANDRENKO here gives us the second part of his valuable history of the English Privy Council. Much as the subject has been written about, he finds something new to tell us, as a glance at his references will show. Perhaps the part in which he deals with the relations between England and Russia in the sixteenth century will have most novelty for readers in this country.

Much of the business with our newly-acquired ally was transacted by means of the Privy Council. One of the most interesting episodes is the arrival of the four students in England who were sent to be educated here by Boris Godunov, the vigorous usurper who succeeded Feodor the feeble son of the terrible Ivan. These youths were to be "trayned for a tyme to learn Latin, English, and other languages, as their capacities would give them leave to attayne unto." Meanwhile, years rolled by, and during those years Russia experienced the terrible *smutnoye vremya*, or "time of troubles," as it is called. The Russians had many things to think of beside the students—the horrors of dynastic changes and invasions by the enemy. In 1617, however, under the peaceful rule of Michael Romanov, a message came through the ambassador, requiring their return to their native country. What the answer was to this request we have no means of knowing, for no documents about it have been preserved; but it was renewed the following year by the ambassadors, Stephen Volinski and Mark Pozdieyev.

The members of the Privy Council replied that two of the students had gone to the East Indies, one was in Ireland and had married there, and the fourth had become a clergyman of the Church of England. This last individual was named Nicephor Alferiev, and appears from Walker's *Sufferings of the Clergy* to have held some preferment in this country till he was ejected by the Puritans in 1643, after which we hear no more about him.

Prof. Alexandrenko is naturally acquainted with the writings of Bishop Stubbs and Prof. Dicey, whom he frequently quotes, but his notes show that he is equally familiar with many less obvious sources of information, diaries, publications of the Camden Society, and other works. The attitude of the Council in the reign of Elizabeth, when it enjoyed considerable influence, is carefully described. In 1581 we find the Queen, through the Chancellor, informing the Speaker of the House of Commons that the "Commons should not deal or intermeddle with any matters touching Her Majesty's person or estate or church government."

The following are the remarks of our author on the position of the Privy Council in the reigns of Elizabeth and James I.:—"Elizabeth laboured that her councillors might enjoy far greater consideration than that shown to members of Parliament. The recollection of such an attitude on her part towards the council lingered long in the memory of statesmen. But, in spite of all this, we must not forget that even in the time of Elizabeth a silent protest was made against the exaggerated position which the council assumed in her reign. Under the modest declarations of the Commons in the form of petitions, one and the same idea is concealed, that the highest legislative power in the country belongs to the Parliament. In the time of the [first] Stuarts (1603-1649) the authority of the institution declines, the opposition to it increases, and even in the actions of the Council itself there are not seen its former firmness and decision. In appearance the condition and influence of the Council remained almost the same in the time of James I. as in that of Elizabeth, its power was only increased in the matter of the appointment of the judges. Afterwards, by an order issued under the great seal, on June 23, 1618, the Council was to have the right to expel from England Jesuits, Catholic priests, and other adherents of the Papacy convicted of any offence. Among the people the opinion imperceptibly grew up that the Council, and not the king, was responsible for intolerance in these matters."

Englishmen cannot but feel gratified with the attention paid to our constitutional history and literature by Russian authors. The excellent work of Prof. Vinogradov, "Essays on the Social History of England in the Middle Ages," is shortly to appear in an English dress. Prof. Kovalevski has also published a valuable book on the secularisation of monastic property in England and its proximate consequences. Prof. Yanzhul has written on free trade in England; and Prof. Storozhenko, by his valuable works on Robert Greene and the predecessors of Shakspeare, has shown his familiarity with the Elizabethan drama.

We are sorry that with this part of his work, as Prof. Alexandrenko tells us, his useful labour ends. He has produced a

careful monograph based upon original research, and giving a clear view of the Privy Council and its functions. We hope that he may be induced on a future occasion to resume the subject.

W. R. MORFILL.

#### NEW NOVELS.

*A Harvest of Weeds.* By Clara Lomore. In 3 vols. (Ward & Downey.)

*A Fellow of Trinity.* By Alan St. Aubyn and Walt Wheeler. In 3 vols. (Chatto & Windus.)

*In Low Relief.* By Morley Roberts. In 2 vols. (Chapman & Hall.)

*The Moment After.* By Robert Buchanan. (Heinemann.)

*The Dominant Seventh.* By Kate Elizabeth Clark. (Heinemann.)

*Leah of Jerusalem.* By E. P. Berry. (Hodder & Stoughton.)

*Notches on the Rough Edge of Life.* By L. C. D'Oyle. (Chapman & Hall.)

*The Great Dorémi.* By C. J. Wills. (Gardner & Co.)

*Hypnotized; or, The Doctor's Confession.* By Margaret Brandon. (Hutchinson.)

If *A Harvest of Weeds* is, as there seems every reason to suppose that it is, a first attempt in fiction, the author is to be warmly congratulated upon her maiden effort. The outlines are sketched distinctly and with firmness; the plot, without being altogether original, is well conceived; and although the solution of its mystery is perhaps a little too palpable, the leading *motif* is sufficiently strong to divert attention from what might otherwise be an awkward defect. Sir Eric Graysbrook, of Graysbrook, leaves at his death a son and heir, Hubert, aged twenty, and a half-brother, Eustace, aged twenty-nine; the latter being constituted Hubert's guardian until his succession to the family estates, which is not to take place before his twenty-fifth birthday. When about four years of the guardianship have expired, the uncle, a man of somewhat grave and severe demeanour, but universally respected for his unblemished integrity of character; and the nephew, a general favourite, but of thoughtless and wild disposition, bestow their affections upon the same lady, Mercy Leyton, a daughter of Lord Melford. At this point commence two brilliant and exceedingly interesting character studies. Sir Hubert, the successful suitor, becomes completely reformed under the wholesome womanly influence of his betrothed. Eustace Graysbrook, smarting under his defeat, allows himself to become the prey of a jealousy which his innate strength of character renders all the more dangerous in its intensity; and when Major Buxton, a superannuated adventurer, arrives on the scene and offers to produce evidence that will have the effect of putting an end to the match, the temptation proves too great to be resisted. And even when the proofs of Hubert's illegitimacy tendered by Major Buxton, and accepted at first as true, turn out to be a mistake, the miserable man, who has

succeeded to the property and still hopes to win Mercy Leyton, stifles every remaining scruple of conscience, and consents to pay hush-money for the concealment of the secret. The action of the book is well sustained throughout, and even an episode of detective business is managed with as much ingenuity as such a well-worn subject admits of.

No really good novel has ever been written about university life. Any romantic interest that might be aroused by deeds of daring adventure is liable to be chillingly dispelled by the ignoble spectacle of subsequent gating or rustication, to say nothing of one's feeling of pity for the silly waste of time and of parents' money that such escapades involve; while the love-affairs of undergraduates are only a little less provocative of an indulgent smile than the calf-love of schoolboys. The joint authors of *A Fellow of Trinity* have struggled with some spirit against the difficulties inseparable from their undertaking, but with only partially successful results. They have, for one thing, wildly overdrawn a good deal of the descriptive matter in their efforts to make the book readable. Miss Bellenden, and her sister, Hebe, who have a sort of footing in Cambridge society, and yet contrive to maintain a gambling den at Chesterton, where, term after term, they at once bewitch and fleece successive generations of freshmen, can hardly be believed to have counterparts in real university life, any more than can the kept mistress, who daily pilots her dog-cart, with its attendant tiger, along Trinity Street and King's Parade, lunches unchaperoned with men in college rooms, and parades herself ostentatiously in broad daylight about the first court of Trinity. However, the struggles, the backslidings, and the ultimate success of Herbert Flowers, the hero, are told with considerable effectiveness; and—excepting his feat of coming out Senior Classic and Second Wrangler, which has but once been paralleled in university records, and only once surpassed—with a fair amount of *vraisemblance*. By the help of a murder (committed by Miss Hebe Bellenden on the person of an undergraduate, who had detected her in cheating at cards), a suicide, an attempted suicide, a case of delirium tremens, the tragic death of a boating hero in the moment of victory, and a sort of prize-fight between a temperance lecturer and a beer-drinking ruffian at the Barnwell Mission Hall, the sensational character of the story is maintained to the end.

*In Low Relief* is a good story of Bohemian life, the scene lying chiefly among a colony of artists living in the neighbourhood of Haverstock Hill. There are practically only two prominent characters in the book. John Torrington, an erratic genius and irreclaimable ne'er-do-well, with antecedents far from irreproachable and made to appear still worse than the reality by his own morbid delight in self-disparagement, clever, voluble of tongue, a loafer, and always letting things slide, but with profound depths of passionate feeling, which only wait to be stirred, falls in love with Mary Morris—an artist's model

—proposes to her in less than a fortnight after their first acquaintance, and in his impetuous fashion would carry her by storm, if she were not held back by an attachment which she scarcely dares hope may be requited. The other man, Paul Armour, is the reverse of all this. Of good family and education, and possessing some private means, he is of an even and placid temperament, capable of deep affection, but never stirred by any stormy waves of passion. Having schooled himself to regard the claims of his art as paramount, and bachelorhood an essential condition of life until professional success has been achieved, he keeps up a fraternal kind of intimacy with Mary Morris for a year and a half; and it is not until Torrington has asked the girl to be his wife that he discovers that to himself also she is a great deal dearer than a sister. The last volume describes in powerful language the modern substitute for a duel among civilised claimants for a woman's hand. The reader who relishes descriptive analysis of human emotion can scarcely have a greater treat than is here afforded by the author's masterly portrayal of the conscientious struggles, the burning fits of remorse, and the jealous tortures endured by two high-minded men in their agonised endeavours to gain possession of the woman they both love, without either taking an unfair advantage of the other.

Every writer may claim a patient hearing and a measure of belief upon matters which have been his special study; but as soon as he begins to deal with the unknowable, his opinions are of no more value than those of other people. Though Mr. Robert Buchanan has certainly succeeded in making a very weird story of *The Moment After*, he has done nothing whatever towards solving the question of a future existence. In the novel under notice a murderer is hanged in a very bungling manner, and, being cut down in a senseless condition, subsequently revives. He was led to the scaffold an avowed Atheist, in spite of untiring efforts made with a view to his conversion by the prison chaplain; but his recovery from strangulation is marked by a complete reconciliation with Christian belief, accompanied by a record of strange experiences dating from the moment of losing consciousness of earthly surroundings. He claims to have been caught up, not exactly into the seventh heaven, but into some outlying purlieu of celestial territory, where for many hundreds of years, seemingly, he wanders, going through various phases of repentance and expiation for his crime, until, just as the golden gates of the New Jerusalem are being unfolded for his admission, he is recalled to occupy once again his fleshly tenement and a prison cell, and finds that his absence has not extended over more than an hour or two at most. That the dramatic and descriptive powers exhibited in Mr. Buchanan's book are of a high order may be taken for granted; the value of his speculations will be the subject of rather conflicting estimates. People whose ideas of a future existence are formed upon John Bunyan, and a literal interpretation of the Apocalypse, will agree with Maurizio Modena's prison chaplain in regarding the



murderer's vision as confirmatory evidence in proof of orthodox Christian belief; while another class will agree with his doctor in looking upon it as the creation of a disordered brain.

The author of *The Dominant Seventh* appears to be an American, a transcendentalist, and a musical enthusiast. The book is prefaced by an extract from Schopenhauer, to the effect that life's alternation of desires and gratifications is symbolised in music by the two leading chords, namely the dominant seventh, the chord of unrest of longing and striving, and the tonic chord, the chord of rest and calmness. It is difficult to determine whether the story that follows is intended to exemplify this idea, or whether Miss Clark had any ulterior intention at all beyond writing a novel highly charged with musical metaphysics, which will be uninteresting if not absolutely unintelligible to any reader whose taste is not of the severest classical and Wagnerian type. However, for the benefit of the soulless multitude, there is a romantic love incident with a highly melodramatic ending, which is worth perusal.

*Leah of Jerusalem* belongs to a class of tales founded on Bible history, of which *The Prince of the House of David* is probably the most widely known example. The present book embraces a period of nearly seventy years, beginning with the boyhood of Saul of Tarsus, whose subsequent education at Jerusalem under Gamaliel and vigorous persecution of the Nazarenes are described at some length. His conversion and ministrations, ending with his martyrdom under Nero, all find a place in the narrative. Leah, who gives her name to the story, is the daughter of a Jerusalem merchant, and after being taken prisoner by brigands occupying the fastnesses about Jericho, and compelled to marry the chief of the robber band, she is sent as a slave to Rome, where the remainder of her life is passed. Though of a distinctly religious type, this book is full of stirring adventure and incident, the main features of life in the brigands' cave and the persecutions of the Christians by Nero being specially well told.

There has been rather a run of late on the "Wild West," and *Notches on the Rough Edge of Life* will no doubt be popular enough in consequence. It is a batch of eight stories, descriptive of various phases of life in the Western States, in which cowboys, claims, cattle-branding, bears, drinking bars, euchre, six-shooters, and sporadic Indians largely figure. Some of the stories have already appeared in print; they are all embellished with what appear to be correct and appropriate American idioms, and are fully up to magazine mark.

Any interest that might have been excited by the narrative of *The Great Dorémi* will be largely discounted by the fact that in all important particulars it has appeared before, in the shape of a story published in the *Cornhill Magazine* so far back as 1887. An Italian, named Pisani, being outlawed for a conspiracy, assumes the name of Dorémi, and procures a minor engagement in a London opera house. Dr. Baroffski, a Pole, who has invented a contrivance for enabling

a singer to produce artificial notes of enormous depth and power, engages Dorémi to exhibit his invention, and the latter at once achieves a European reputation as a bass singer; but Baroffski committing suicide by leaping from a monument, and the vocal instrument being crushed to pieces in the fall, Dorémi's career is cut suddenly short and he retires into obscurity.

Hypnotism appears to be a science of which most of the phenomena exist in the brains of eccentric novelists only. It is pretty certain that the mysterious appearances of white figures described in *Hypnotised, or the Doctor's Confession*, and the solemn voices coming from nobody knows where, and uttering words of warning or tearful laments, have formed no part of the experience of any healthy-minded human being. Nor up to the present time has any proof been forthcoming of the existence of a "demon power" enabling a gentleman, without preconceived arrangement, to allure a lady down from her bedroom at midnight for an interview with him among the flower beds, and to compel her at a later period to leave her home half-dressed, and pay him a visit on foot through two miles of London streets minus one of her shoes and stockings. Novels dealing with extravagances of this sort are scarcely worth notice. The hospital nurse who narrates the story makes an affectation of vouching for its truth, but this only aggravates the offence.

J. BARROW ALLEN.

#### TWO EDITIONS OF PLUTARCH.

*Plutarch's Lives of Galba and Otho.* With Introduction and Explanatory Notes by E. G. Hardy. (Macmillan.) It is a sad change to pass from Tacitus to Plutarch. We pass from the unscrupulous and brilliant rhetorician to a writer honest, occasionally witty, but with no gift of style. Yet a microscopic eye sees that the two authors have much in common—much in what they omit, in what they tell, and in their way of telling it. Evidence, both external and internal, forbids us to think that Plutarch borrowed his account from Tacitus; and "since the resemblances are too great to be the result of accident, our only alternative is to ascribe them to the employment by both historians of a common authority."—Of such resemblances Mr. Hardy gives a long and curious list, but no instance is more striking than one which he has not included. *Τὸν Σερβίαν οἶκον*, says Plutarch (*Galba*, 3), where of course he meant the house of the Sulpicii, and not of the Servii; and yet Tacitus (*Hist.* 2, 48) also writes *Post Julios Claudios Servios*.—Dr. Mommsen has found the common original of both authors in Cluvius Rufus. To this hypothesis Mr. Hardy raises some serious difficulties, and he suggests the elder Pliny. But the common passages, which, on this theory, owe their real origin to Pliny, seem to us both brighter and deeper in thought than what that author is elsewhere wont to turn out. It is impossible to overpraise the loving care which Mr. Hardy has spent upon his *Plutarch*. The result is a book more serious and mature than his *Juvenal*, and, we think, even superior to his edition of Pliny's Correspondence with Trajan. It differs from most school books in not laying itself out to teach grammar, and Mr. Hardy modestly disclaims that lexicographical knowledge of Plutarch which makes Dr. Holden's editions so valuable; but his notes are strong on history and constitutional points. As good

specimens we may cite the notes on the priest-hoods (*Otho*, 1) and on the mutiny of the seventeenth cohort (*Otho*, 3). They are excellent models, the one of plain exposition, the other of pointing out difficulties and dealing with them. We have made the following observations in reading Mr. Hardy's commentary: (1) The comma in *Galba* 29 at *ἀγνοοῖσθαι* should probably be struck out. (2) The name on p. xlvii. should be read Vipstanus. (3) Where is it said that Vitellius pardoned Salvius Titianus because of his old age? (p. cvi.). (4) P. cix. For "sixteen" read "sixteen cohorts." (5) Nymphidius was not actually struck with a spear (p. 22), see *Galba*, 14. (6) There is some confusion between Lycophron and Polyphron on pp. 1, 89. (7) *Galba*, c. 4, l. 2. Does *ἐκείνῳ* mean "in Nero's interest"? This explanation might perhaps be defended by a similar dative in *Otho*, c. 5, l. 12, but *ἐκείνῳ* would be more likely to refer to Galba, "under his eyes." Galba was alluded to in *ἐκείνῳ* at the end of c. 3. (8) C. 8, *φορέδην* is "in a litter" rather than "with haste." (9) C. 13, l. 5, *ἀντὶ* surely means Gellianus, not Nymphidius, "he had never been allowed to come near Galba." (10) C. 26, *ἐκπαδὸν ἵστασθαι* κ.τ.λ. hardly "to make away with the usurper." Say rather "Let him stand aside." (11) *Otho*, c. 5. The MS. reading *προσπορεύσασθαι* is untranslatable. Mr. Hardy follows Reiske in reading *πρὸς αὐτὸν πορεύσασθαι*. Might we conjecture *πρὸς δὲ πορεύσασθαι*? (12) C. 9, *ἀπὸ κρημνοῦ* seems to us to depend, not on *ἐγκαταλύμενον*, but on *μεθεῖναι*. (13) C. 13, *εὐλογεῖν* has nothing to do with "a good name"; it rather means "to act or consult wisely."

*Plutarch's Life of Timoleon.* With Introduction, Notes, Maps, and Lexicon. By H. A. Holden. (Cambridge: University Press.) We have here another of those singularly complete pieces of work of which Dr. Holden has, in recent years, given so many to the world. It seems to be his plan to take a moderately short text, to lavish on it all the resources of a scholarship such as few editors can match, and to make the edition complete by placing within its covers everything which is needed for the translation, understanding, and appreciation of the author. The purchaser of one of Dr. Holden's books need not look outside for any sort of help. The Life of Timoleon is one of the most interesting of all Plutarch's biographies. The story is striking, and the author has told it well. But a modern Plutarch would be more likely to compare Timoleon with Garibaldi than with Aemilius Paulus. The careers of the two great liberators of Sicily present, as Dr. Holden says (after A. Holm), many striking points of resemblance. The disproportion of the means employed to the great results achieved is remarkable in both cases. But it is curious that, while tales of miracles attached themselves to the exploits of Timoleon, Garibaldi's career, though so full of adventure, has never, so far as we know, been decorated by any hint of supernatural favour. Is this, perchance, because Garibaldi was an enemy of the popedom? Dr. Holden's text is, in the main, that of Sintenis. In C. xxx. 5 he has introduced a conjecture of his own, *τῆς δίκης αὐτοῖς ἀπολογουμένοις τὴν Τιμόλεοντος εὐτυχίαν ἐπιθεμένην*, instead of Sintenis's *τῆς Δίκης αὐτοῖς ἀπολογουμένης τῇ Τ. εὐτυχίᾳ ἐπιθεμένης*. It is, indeed, a desperate place, and we are not sure that this emendation helps much. It would be translated "Punishment being laid upon them, when they renounced T.'s success." But when or how did they renounce it? There is not a word about renunciation. Dr. Holden will, we hope, allow us to subjoin a few notes made in reading his commentary. (1) C. iii. *γραφόντων*, "while they were writing down the names" (H). Why not "proposing names"? (2) C. iii. *μήτε προσίδοντα τοῖς κοινῶς ἔτι*, "though he had

not yet taken part in public business" (H). But C. v. i. 25 shows that the meaning is, "he no longer took part." (3) C. v. *δυναστας*, "the oligarchical party" (H). But the sense wanted is "despots," and the lexicon translates *δ.* by *dominus* or *princeps*. (4) C. xvi. *τὴν πόλιν παραλαβόντες ὅππῃ πατρίδα καθαρῶς καὶ πιστῶς διεφύλαξαν*. "assuming charge of it as if it had been their own native city" (H). It would seem more natural to take *ὅππ.* with *διεφ.*; and we suspect that *καθαρῶς* does not mean "unselfishly," but refers to the absence of outrages against the families of their hosts. (5) C. xvi. the words *ἀργῶς καὶ ἀειμύως* occur in the *Timoleon*, C. xviii, as well as in Xenophon. (6) C. xvi. *μετ' αἰτίας ἰδίας*, "with a personal motive" (H, note). The lexicon more correctly explains it of blame given to the man. (7) C. xix. *ἀμφισβήτησιν*, "pretence" (H). Query, "pretext"? (8) p. 102, "One division of T.'s forces would naturally advance along the banks of the Anapus to attack Neapolis." Dr. Holden's map throws no light on this movement. (9) C. xxi., *εἰ διαπέπλευκεν ὁ στόλος*, "whether the fleet had crossed" (H). This must mean the second fleet—see CC. 13, 14. (10) C. xxxii., *ὑπὸ τῶν στρατιωτῶν* "by Timoleon's soldiers" (H, note); "by the garrison" (marginal analysis)—Hiketias's soldiers. No doubt the latter is correct.

#### NOTES AND NEWS.

AMONG the tablets from Tel el-Amarna, now in the museum at Berlin, five have lately been found which were sent from Urusalim or Jerusalem to the Egyptian kings. Their writer was a certain Additaba or Hadad-tob, who claims to have been a tributary and protected prince, and not merely an Egyptian governor, like the rulers of most of the other cities in Palestine. He declares that he had been appointed to his office by "the oracle of the mighty king," who is shown by a passage in one of the tablets to have been a deity. Additaba further speaks of having had dealings with the Babylonians, and refers to an oracle which declared that, as long as a ship crossed the sea, the conquests of Nahrina or Aram-Naharaim and of Babylonia would continue. This, it must be remembered, was at the close of the fourteenth century B.C. Prof. Sayce had already discovered the name of Jerusalem in one of the tablets now in the Ghizeh Museum (see *ACADEMY*, April 19, p. 273.)

MR. WILLIAM SHARP has left England for the winter, intending first to spend two months at Heidelberg, and afterwards to pass on to Rome. He has taken with him the materials for the Life of Joseph Severn, the friend of Keats, with which he was entrusted by Severn's sons some time ago. It need hardly be said that these materials include a vast number of interesting letters, covering the period of Severn's sixty years' sojourn at Rome, during which he was brought into relations with every eminent English and American visitor. The work will probably be compressed into one volume, and published by Messrs. Sampson Low.

MR. JOHN MURRAY has in the press a memoir of the early art-life and dramatic career of Jenny Lind, from 1820 to 1851, written from original documents, letters, diaries, &c., by Canon Scott Holland and Mr. W. S. Rockstro. It will be in two volumes, with portraits and other illustrations.

MESSRS. GEORGE BENTLEY & SON will publish immediately a third volume of *The Correspondence of Princess Lieven and Earl Grey*, covering the period from 1834 to 1841. Like the former volumes, it has been translated by Mr. Guy Le Strange, who has added notes; and it will be illustrated with facsimiles.

THE same publishers announce *My Life*, by Thomas Sidney Cooper, R.A., in two volumes,

with portrait and illustrations. It will include reminiscences not only of a past generation of artists—such as Constable, Turner, Stanfield, Stodart, Wilkie, Lawrence, Maclise, and Mulready—but also of Mrs. Siddons, of Byron and his set, and of Sir Robert Peel.

MESSRS. SEELEY & Co. will publish shortly a volume entitled *Scenes connected with the Life of Alfred, Lord Tennyson*, written by the Rev. A. J. Church, and illustrated with fourteen copperplates and many other engravings from drawings by Mr. Edward Hull.

MR. AUSTIN FRYERS has sent to press with Messrs. Swan Sonnenschein & Co. a novel entitled *A New Lady Audley*.

MESSRS. HARPER & BROTHERS, of New York—who for nearly half a century have been represented in this country by Messrs. Sampson Low—have now resolved to establish an agency firm of their own, under the title of Osgood, McIlvaine, & Co., with a place of business in Albemarle Street. The head of this is Mr. James R. Osgood, whose name is associated with the pleasantest traditions of publishing in New England, and who has himself made many friends here during a four years' residence in London as the representative of Messrs. Harper & Brothers. After the delay of a few months, *Harper's Magazine* will be transferred to the new firm; but the publication of *Harper's Young People* will remain in the hands of Messrs. Sampson Low. It is hoped that this arrangement "will tend to promote still closer and more friendly connexions between authors and publishers both in England and America."

THE first meeting of the eighteenth session of the New Shakspeare Society will be held at University College, Gower Street, on Friday next, October 24, at 8 p.m., when Dr. Furnivall will read a paper on "A Lover's Complaint." Among the publications which the society has in hand is a "Shakspeare Holinshed," consisting of extracts from Holinshed's Chronicle compared with Shakspeare's Histories, edited by Mr. W. G. Boswell-Stone.

MR. WILLIAM MORRIS will lecture at the Athenaeum Hall, Tottenham Court Road, on Monday next, October 20, at 8.30 p.m., on "Art for the People," in connexion with the "Commonweal" branch of the Socialist League.

THE first series of lectures provided by the Sunday Lecture Society will begin on Sunday next, October 19, at St. George's Hall, when Prof. Silvanus P. Thompson will lecture at 4 p.m. on "Waves of Light: a Lay Sermon," with illustrations and experiments. Lectures will subsequently be given by Dr. B. W. Richardson, Mr. A. Elley Finch, Dr. Andrew Wilson, Mr. Willmott Dixon, Mr. Arthur Nicols, and Sir A. C. Lyall.

THE second meeting of the North Midland Library Association was held at Newark-upon-Trent on Thursday, October 9, when the chair was occupied by the president, Mr. Briscoe, of Nottingham. Mr. Midworth (of the Newark Stock Library) read a paper on "A Librarian's Duty towards his Readers"; Mr. Briscoe contributed "Notes on Early Newark Printing and Booksellers"; and Mr. Radford (of Nottingham) gave a *résumé* of the parent association's meeting at Reading. The free, proprietary, and parish church libraries were visited, and also the private library of Mr. Branston. The next meeting of this society will be held in December at Leicester.

THE eleventh branch free public reading-room was opened at Nottingham on Monday last, October 13.

THE twenty-first Fascicule of the *Archives Historiques de la Gascogne* is "Lettres d'un Cadet de Gascogne sous Louis XIV., François de Sarraaméa, capitaine au regiment de Langue-

doc." The volume is carefully edited with introduction and notes (pp. xix. 90) by M. F. Abbadie. The letters cover the twenty-eight years from 1694 to 1722. The writer joined his regiment in his sixteenth year, and served chiefly on the Rhine and the Flemish frontier. His letters give an excellent idea of the ordinary life of a French officer on active service under Louis XIV.

MESSRS. MACMILLAN have issued this week, in their cheap edition of the works of Charles Kingsley, a volume of sermons entitled *The Good News of God*. Judging from the bibliographical history recorded on the verso of the title-page, the popularity of some of Kingsley's sermons would seem to rival that of his novels. This particular collection first came into the present publishers' hands in 1863. Between that date and Kingsley's death in 1875 it was twice reprinted; but since then no less than nine editions have been called for, six of them in the last ten years.

#### FORTHCOMING MAGAZINES.

WE understand that the forthcoming number of the *Nineteenth Century* will contain articles by the following:—Mr. Gladstone, Prof. Huxley, the Duke of Argyll, Earl Grey, Prince Krapotkin, and the Hon. Emily Lawless.

THE forthcoming number of the *English Historical Review* will contain an article by Lord Acton, entitled "Doellinger's Historical Work," which is based largely upon personal knowledge. Among the other contents will be "Northumbrian Tenures," by Prof. Maitland; "The Growth of Oligarchy in English Towns," by Mr. C. W. Colby; and "The English in the Levant," by Mr. J. Theodore Bent.

THE first number of Mr. Buchanan's new review is announced for publication early in December. It will be called the *Modern Review*, and one of its features will be a succinct survey of the criticism of the month. No list of contributors is yet published; but the editor announces his determination to secure good matter, quite irrespective of great names. The review is described as eclectic, and contributions are invited from both friends and foes.

WITH the November number the *Century Magazine* will enter upon its twenty-first year. The programme includes a selection from the much-talked-of Talleyrand Memoirs, arranged by Mr. Whitelaw Reid, the American minister at Paris; an account by Mr. W. Woodville Rockstro, the Chinese scholar, of his recent adventurous journey in disguise through Tibet, illustrated from photographs and curious objects brought back by him; a series of illustrated papers on "The Gold-Hunters of California," written by pioneers of that movement, including the late Gen. Frémont; and a serial story of village life by Mr. Frank R. Stockton, entitled "The Squirrel Inn," illustrated by Mr. A. B. Frost.

THE Christmas number of the *Art Journal*, to be published with the November magazines, will be devoted to the life and work of Mr. Birket Foster. The text is written by Mr. Marcus B. Huish, the editor, who will describe the artist's house in Surrey and its decorations designed by Mr. Burne Jones. The illustrations, numbering forty in all, will include an etching by Mr. Birket Foster, entitled "The Little Shepherds," and steel engravings after his pictures of "The Convalescent" and "Primrose Gatherers."

THE forthcoming number of the *United Service Magazine* will contain "Gerrymandering in Africa," by Sir Charles Dilke; "The War Training of the Navy," a reply to Sir Geoffrey Hornby, by Capt. Fitzgerald; "Gordon's Death—What is the Truth?";

"Obstacles to Imperial Federation," by Gen. Strange; and "Notes and Queries on Naval Warfare," by Admiral Sir George Elliott.

### UNIVERSITY JOTTINGS.

THE ceremony of conferring the honorary degree of LL.D. upon Mr. H. M. Stanley at Cambridge, which was unavoidably postponed last June, will take place on Thursday next, October 23, at 2 p.m.

DR. SMITH'S prizes at Cambridge have been awarded to Mr. R. A. Sampson, of St. John's, for his essay on "Stokes's Current Function"; and to Mr. W. E. Brunyate, of Trinity, for his essay on "The Associated Concomitants of Ternary Forms."

MR. J. G. ADAMI, who has just been elected to the studentship of pathology at Cambridge on the John Lucas Walker foundation, proposes to spend part of the winter at Paris, in order to devote himself to an investigation at the Pasteur Institute of the means by which it is possible to confer immunity against infectious disease.

MR. D. G. RITCHIE, of Jesus College, Oxford, has written a little work for the "Social Science Series" of Messrs. Swan Sonnenschein & Co., to be entitled *The Principles of State Interference: Four Essays on the Political Philosophy of Mr. Herbert Spencer, J. S. Mill, and T. H. Green.*

MR. J. H. MIDDLETON, Slade professor of fine art at Cambridge, announces for the current term a course of five lectures on "Italian Art," dealing specially with the age of Dante, the growth of Florence, the Shrine of Orcagna, and Verrocchio as painter and sculptor.

At the meeting of the Cambridge Antiquarian Society on Monday next, October 20, Mr. F. J. H. Jenkinson, the university librarian, will exhibit and describe a letter from a London stationer to John Siberch, the first Cambridge printer (1521).

PROF. R. STUART POOLE will, during the present session, conduct a series of classes on "The Principles of Archaeology" at University College, London. The introductory lecture will be given on Wednesday next, October 22, at 5 p.m. This will be followed by a course on "Egyptian Archaeology," on Mondays, by the professor; a course on "Prehistoric Archaeology," on Thursdays, by Mr. Arthur J. Evans, keeper of the Ashmolean Museum; and a course on "Phoenician Archaeology," by the professor. The introductory lectures are free to the public; and each lecture of the several courses will be followed by a visit to the British Museum.

THE value of the bequest to the University College of North Wales under the will of Dr. Evan Thomas, of Manchester, is announced to be £39,500.

### VERSE.

ON SOME REMAINS OF GREEK GARLANDS IN THE BRITISH MUSEUM.

Blossoms of old, ravaged yellow,  
And of broken petals shed;  
Each dreary rose against its fellow  
In a garland that is dead:  
Once Greek fingers wreathed them, tying  
Flower-stem to papyrus-stalk—  
One wreath with another vying.  
Close-leaved myrtle of the lover  
Here in crumbling wand is traced;  
Here did chrysanthemum quite cover  
Twigs with which it was enlaced,  
In its ranks of florets golden,  
By the date-palm's sapless strips,  
Scarcely in the twist beholden.

Nightshade and its berries ruddy  
With sweet marjoram were blent;  
The berries still to eyes that study  
These twined fragments, dun and shent,  
In their pretty twos, or single,  
Form small circlets that are red  
On the dust with which they mingle.

Marjoram in this was wedded  
With Egyptian lilies blue;  
Here blooms of helichrysos threaded  
Mid the olive's chequered hue.  
Did narcissus cluster lightly,  
Flower on jocund flowerhead, once  
Round this wrinkled hoop unsightly?

Limpid chalice of the roses,  
Outburst delicate of light,  
Faint breeze of colour that discloses  
All a flower is—from our sight  
These are gone; the orange circle  
Of the anthers in their mass  
Now a blot of roan and purple.

For dire Egypt, the preserver  
Of the perished things of time,  
In senseless monumental fervour  
Took these blossoms of her clime,  
Took and sealed them, contravening  
Their own beauty's sweetest law,  
They should disappear ere evening.

MICHAEL FIELD.

### OBITUARY.

PROF. THOROLD ROGERS AND PROF. SELLAR.

THE universities of Oxford and Edinburgh have each lost during the past week one of their best known members—Prof. Thorold Rogers and Prof. Sellar, who (however unlike in most respects) happened to be almost contemporaries in age, and to die on the same day, Sunday last, October 12.

James Edwin Thorold Rogers was born at the little village of West Meon, Hampshire, in 1823, being the ninth son of his father. Another son was the late Dr. Joseph Rogers, whose Reminiscences as a workhouse medical officer were published by his brother only last year. Educated first at King's College, London—to which he was destined to return as Tooke professor of political economy—he matriculated at Magdalen Hall, Oxford, in March, 1843. After the comparatively short course of three years, he obtained a first class in literæ humaniores in Easter term, 1846, along with Sir Francis Sandford and Theodore Walrond. Shortly afterwards he joined Worcester College, but he was never a member of any foundation. At about this time also he took orders in the Church of England; but he renounced them by a formal deed as soon as such a course was authorised by Act of Parliament, in a company which included Dr. Congreve, Mr. Leslie Stephen, and the present Judge-Advocate-General. For some years he was known only as a private coach, reading widely in many subjects, and devoted to academical affairs. During the two years 1857 and 1858 he acted as examiner in the final classical school. In 1862 he was appointed by Convocation to the Drummond chair of political economy, in succession to Charles Neate. The appointment was only for five years; but it had been the custom to re-elect the professor for a second time, if he desired it. When, however, the time for his re-election came on, the enemies whom he had exasperated by his Radicalism and his freedom of speech avenged themselves by preferring Prof. Bonamy Price. There can be no doubt that this rebuff embittered him against his own university, and drove him to seek consolation in political life. From 1880 to 1886 he was M.P. for Southwark. Prof. Bonamy Price was duly re-elected for a second term; but on his death in 1888 Prof. Thorold

Rogers was again appointed to the vacant chair, with the unanimous approval of both friend and foe. The first-fruits of his lectures were published before the end of that year, in a volume entitled *The Economic Interpretation of History* (Fisher Unwin, 1888), which is perhaps the most characteristic work of its author, both in its merits and in its defects. The book, of course, upon which his future fame will rest, when his personal idiosyncracies are forgotten, is his *History of Agriculture and Prices in England from 1259 to 1793* (six vols., Clarendon Press, 1866 to 1888). This monumental undertaking, conceived and carried out with more than German thoroughness, was suggested by his researches among the accounts in the bursaries of Oxford colleges, which have the advantage of being kept continuously from early times on a uniform system; but it grew until it became a complete economical history of the country, based upon an immense body of documentary evidence. The two last volumes, published in 1888, bring the record down to 1703; but it is understood that the author was well-advanced with two more volumes, which would complete the original design, dealing largely with questions of finance. Prof. Rogers himself prepared a popular abridgment of this work, under the title of *Six Centuries of Work and Wages* (Sonnenschein, 1885), and of this a yet further condensation was issued in the same year. Of his numerous other publications we must be content only to mention his *Protests of the Lords from 1624 to 1874*, with historical introductions (three vols., 1875); his annotated edition of *The Wealth of Nations* (two vols., 1880); *The First Nine Years of the Bank of England* (1887)—a unique study in financial history; his collection of the *Speeches of his friend, John Bright*; and his article on "Finance" in the *Encyclopædia Britannica*.

William Young Sellar was born at Goldspie, Sutherlandshire, in 1825, being an elder brother of A. Craig Sellar, whose death earlier in the present year was a loss to politics. Like so many other eminent Scotsmen of our time, he was educated at the Edinburgh Academy. Thence he went to Balliol College, Oxford, first as a Snell exhibitioner and afterwards as a scholar. He matriculated in December 1842, when only seventeen years of age; and he was placed in the first class in Easter term 1847, along with the present Earl of Kimberley and the late C. D. Ross, of Wadhams. In the following year he was elected to a fellowship at Oriel, but he did not remain long at Oxford. After acting as assistant-professor successively at Durham, Glasgow, and St. Andrews, and having been for some time professor of Greek at the last mentioned university, he was appointed in 1863 to the valuable chair of humanity (or Latin) at Edinburgh, which he held till his death. Apart from a small volume of *Selections from Martial* (Edinburgh 1884), edited in collaboration with Prof. G. G. Ramsay, we are not aware that he ever attempted the highest walk of classical scholarship, by which Munro, Conington, and Ellis earned their European reputation. But his two volumes of *Essays on the Latin Poets* have made his learning, his brilliancy, and his taste known to a wide circle of English readers. Of these, *The Roman Poets of the Republic*, first published in 1863, appeared in a revised and enlarged form in 1881 (Clarendon Press); and *The Roman Poets of the Augustan Age* first in 1877, and in a second edition in 1884. The latter volume, despite its title, is confined to Virgil; but it is understood that the author had in preparation a companion volume on Horace and the Elegiac Poets, an anticipation of which may be gathered from his series of articles in the *Encyclopædia Britannica*.

## THE COMING PUBLISHING SEASON.

## MESSRS. PERCIVAL &amp; Co.'s ANNOUNCEMENTS.

*English.*—“Essays in English Literature, 1780 to 1860,” by George Saintsbury; “English Classics for Schools,” under the general editorship of the Rev. M. G. Glazebrook, high master of the Manchester Grammar School; a “Manual of English Literature,” for the use of schools, by C. J. Battersby; “English Grammar,” in two parts, by Robert Jackson.

*French.*—The Modern French Series: Elementary Course—a “Primer of French Grammar,” by A. A. Somerville; a “First Elementary Translation Book,” a “Second Elementary Translation Book,” an “Elementary Exercise Book,” by G. de H. Larpent; a set of “The Beginner’s French Texts,” and a set of “Elementary French Texts,” edited by R. J. Morich, chief modern language master, Manchester Grammar School. Intermediate Course—An “Intermediate Book of French Composition,” by Hugh Stewart; “Easy Unseen French Passages for Translation,” by F. V. E. Brughera; a “Book of Selections from Modern French,” for the use of middle forms of schools, by A. Domry; a set of “Intermediate French Texts,” edited by R. J. Morich. Advanced Course—“Aids to French Prose, with Exercises,” and a book of “Advanced Unseen French Passages for Translation,” by H. C. Steel; a “Book of Selections from Modern French,” for the use of higher forms of schools, by J. W. J. Vecueray; a “Book of 150 English-French Exercises,” for the use of upper forms of schools, by J. Duhamel; a set of “Advanced French Texts,” edited by H. C. Steel and R. J. Morich.

*German.*—A “First German Writer,” by A. A. Somerville; “Advanced German Passages,” for practice in unseen translation, edited by A. H. Fox-Strangways; “German Syntax,” by C. G. Steel; a “Book of Extracts from German,” forming a reading-book for upper forms of schools and candidates for army examinations, by H. S. Beresford Webb; the Modern German Series, a series of cheap German school texts, with notes, edited by R. J. Morich.

*Greek.*—“First Exercises in Greek Prose,” by E. D. Mansfield; a “Greek Syntax Card,” by Arthur Sidgwick; a “Greek Syntax and Note-Book,” by the Rev. T. B. Rowe; a “Greek Copy-Book for Beginners,” with exercises, by W. O. Moberly; “The Protagoras of Plato,” edited, with notes, &c., for the use of schools and colleges, by B. D. Turner; “The Greek Lyric Poets,” with prolegomena and short critical notes, by Prof. G. A. Murray, of Glasgow; a “Short General Sketch of Greek Philosophy,” by John Marshall.

*Latin.*—An “Easy Latin Reading-Book,” with Notes and Vocabulary, by F. D. Morice; Caesar, “De Bello Gallico,” Book I., edited, with maps, plans, exercises for re-translation, notes, and vocabulary, by E. H. Couchman; “Easy Selections from Livy,” edited with maps, plans, exercises for re-translation, notes, and vocabulary, by H. N. Kingdon; “Selections from Cicero,” in two parts, edited, with exercises for re-translation, notes, and vocabulary, by M. J. F. Brackenbury; “Selections from Ovid,” edited, with exercises for re-translation into Latin verse, notes, and vocabulary, by M. J. F. Brackenbury; “A Book of Latin Grammar, Exercises, and Reading,” by Sydney G. Owen.

*Theology.*—“The Economic Review,” a Quarterly Magazine of Christian Economics, in connexion with the Oxford University Branch of the Christian Social Union; “The Fire upon the Altar,” Sermons preached to Harrow Boys, Second Series 1887 to 1890, by the Rev. J. E. C. Welldon; “Old Truths in Modern Lights,”

a volume of sermons, by Prof. T. G. Bonney; “Lessons from the Old Testament,” Senior Course, in two vols., Junior Course in one vol., selected and arranged by the Rev. M. G. Glazebrook.

*Science.*—“The Householder’s Handbook of Domestic Electric Lighting,” by W. H. Pries; “Magnetism,” a general account of the subject, with special regard to its modern developments, by Shelford Bidwell; “Solid Geometry,” including the Mensuration of Surfaces and Solids, by Principal R. T. Heath, of Mason’s College, Birmingham; “Text-Books for the Science and Art Department,” by E. J. Cox, head master of the Technical Science School, Birmingham; “Practical Inorganic Chemistry,” Elementary Stage, Analysis, and Sketches, also Advanced and Honour Stages; “A Class-book of Theoretical Inorganic Chemistry,” Elementary Stage; “Practical, Plane, and Solid Geometry,” Elementary Stage; Revision Sheets, “Geometrical Drawing,” Elementary Stage; “Practical, Plane, and Solid Geometry,” Elementary and Advanced Stages; “Machine Construction and Drawing,” Elementary Stage, by James Spencer; “Sound, Light, and Heat,” “Magnetism and Electricity,” “Theoretical Mechanics,” “Applied Mechanics,” “Physiography,” A “Book of Second Grade Prospective”; “Elementary Heat,” a text-book for the use of schools, by F. F. S. Houghton; “A ‘Set of Science Readers’ (Mechanics), for use in elementary schools, written to meet the requirements of the Code of 1890, by W. H. Grieve.

*Mathematics.*—“Mensuration and Logarithms,” by W. N. Wilson; “Exercises in Arithmetic, Mensuration, and Algebra,” for the higher forms of commercial schools, by A. Newell; “Arithmetic” in two parts, by Edgar Priestley; “Book-keeping,” a “Book of Transactions in Book-keeping,” a “Set of Ruled Books for Book-keeping,” specially prepared for pupils using the “Book of Transactions,” by A. Newell.

*History.*—An “Elementary History of England,” for use in lower forms of schools, with maps and plans, by Prof. Cyril Ransome, of the Yorkshire College; an “Advanced History of England,” for use in colleges and upper forms of schools, by Prof. Cyril Ransome; “Fathers of Biology,” by Charles McRae; a “Handbook to Ancient Coins,” showing their connexion with classical history, and a “Handbook to Mediaeval Coins,” showing their connexion with modern history, by C. W. C. Oman.

*Geography.*—An “Epitome of Geography,” for pupils, and a “Manual of Geography,” for masters, by E. R. Wethey; “Outlines of Geography,” with numerous maps, by A. A. Somerville and R. W. White-Thompson.

*Miscellaneous.*—“The Iliad of Homer,” translated into English prose, by the late John Purves, edited under the supervision of Dr. Evelyn Abbott; “Days and Deeds,” an historical calendar of great events, one for every day in the year, by E. W. Howson; “Greetings and Farewells,” school addresses at the opening and close of terms, by Anna Buckland; a volume of poems, entitled “Love’s Victory,” by J. A. Blaikie.

## MESSRS WARD &amp; DOWNEY’S ANNOUNCEMENTS.

*Miscellaneous.*—“A Colonial Tramp: Travels and Adventures in Australia and New Guinea,” by Hume Nisbet, with about eighty illustrations by the author, in two vols.; “Picturesque London,” by Percy Fitzgerald, with upwards of a hundred illustrations; “Social England under the Regency,” by John Ashton, with ninety illustrations; “A Short Life of Cardinal Newman,” by J. S. Fletcher; “Thirty Years

of My Life on Three Continents,” by Edwin de Leon, late U.S. Minister to Egypt, in two vols.; “England and the English in the Eighteenth Century,” by W. C. Sydney, in two vols.; “Roundabout Recollections,” by John Augustus O’Shea, in two vols.; “Men, Women, and Books,” by Lady Wilde; “Queen Guillotine and Her Successors,” by Graham Everitt; “Mummer Worship: or, The New Idolatry,” by Edward St. John Brenon; “A Life Journey,” the Diary of an Army Surgeon, by G. M. de Fonblanque; “Popular Anthropology,” by Miss Buckland; “Music-Hall Land,” by Percy Fitzgerald, illustrated by Alfred Bryan; “An Octave of Friends,” by Mrs. Lynn Linton; “More People We Meet,” by Charles F. Rideal, illustrated; “Country House Sketches,” by C. C. Rhys; “A Bunch of Wild Flowers, and Other Poems,” by David Christie Murray; “Poems,” by the late John Frances O’Donnell, with an introductory sketch by Richard Dowling.

*Fiction.*—“A Fluttered Dovecote: a Humorous Story,” by George Manville Fenn, with sixty illustrations by Gordon Browne; “A Strange Wooing,” by Charles Gibbon; “Miss Wentworth’s Idea,” by W. E. Norris, in two vols.; “The Crimson Chair,” by Richard Dowling; “Love’s Legacy,” by Richard Ashe King, in three vols.; “Grayspoint,” by Mrs. Riddell, in three vols.; “At an Old Chateau,” by Mrs. Macquoid; “Locusta,” by W. Outram Tristram; “Miss Merewether’s Money,” by Thomas Cobb, in three vols.; “Orland Figgins,” by Mary A. Hoppus (Mrs. Marks); “John Squire’s Secret,” by Dr. Charles J. Wills, in three vols.; a new volume of stories from the Russian of Korolenko, by W. Westall and Stepniak; and a new story by the author of “Molly Bawn.”

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BOISGODEY, Fortuné du. Le Chêne-Capitaine. Paris: Plon. 3 fr. 50 c.  
 D’HÉRISON, le Comte. Le prince impérial (Napoléon IV.). Paris: Ollendorff. 3 fr. 50 c.  
 FÉRIMA, J. Esclaves et commerces d’Afrique. Paris: Jouvet. 8 fr. 60 c.  
 FISCHER, L. H. Indischer Volkschauspiel u. die Art ihn zu tragen. Wien: Hölzel. 10 M.  
 GRÉARD, O. Edmond Schérer. Paris: Hachette. 3 fr. 50 c.  
 JACOBOWSKI, L. Die Anfänge der Poesie. Dresden: Pierson. 2 M. 60 Pf.  
 KARR, Alphonse. Hédène. Paris: Calmann Lévy. 3 fr. 50 c.  
 KINCK, K. F. L’Arc de triomphe de Salonique. Paris: Nilsson. 16 fr.  
 LITTÉRATURENKÄLLER, latinska, d. 15. u. 16. Jahrb. Nr. 1. G. Gnaphus, Acolastus. Hrg. v. J. Bolte. Berlin: Speyer. 1 M. 80 Pf.  
 MALON, B. Le Socialisme intégral. Paris: Alcan. 6 fr.  
 MINOR, J. Schiller. Sein Leben u. seine Werke. 2. Bd. Berlin: Weidmann. 10 M.  
 MUNTZ, E. Tapisseries, broderies et dentelles. Paris: Lib. de l’Art. 20 fr.  
 NISARD, T. L’archéologie musicale et le vrai chant grégorien. P. P. Aloys Kung. Paris: Lethielleux. 15 fr.  
 PETITOT, E. Accord des mythologies dans la cosmogonie des Danes arctiques. Paris: Bouillon. 3 fr. 50 c.  
 STORCK, W. Luis de Camoens Leben. Nebst geschichtl. Einleitg. Paderborn: Schöningh. 8 M.  
 THOMAS, Général. Causeries militaires. 2<sup>e</sup> Série. Paris: Plon. 3 fr. 50 c.  
 WICKERTHIMER, E. L’Europe en 1890. Paris: Plon. 3 fr. 50 c.

## THEOLOGY, ETC.

- EURINGER, S. Der Masorahstext d. Koheleth, kritisch untersucht. Leipzig: Hinrichs. 6 M.  
 KRENNEL, M. Beiträge zur Aufhellung der Geschichte u. der Briefe d. Apostels Paulus. Braunschweig: Schwetschke. 9 M.  
 Πρέσβυς ἐκ τῆς χαλδαϊκῆς φιλοσοφίας. Eclogae e Proclo de philosophia chaldaica sive de doctrina oraculorum chaldaicorum. Nunc primum editit et commentatus est A. Jabnius. Accedit hymnus in deum platonicus, vulgo S. Gregorio Nazianzeno adscriptus, nunc Proclo platónico vindicatus. Halle: Pfeffer. 6 M.  
 SCHNITZER, J. Berengar v. Tours, sein Leben u. seine Lehre. Ein Beitrag zur Abendmahlslehre d. beginn. Mittelalters. München: Stahl. 6 M.  
 USNER, H. Der heilige Theodosios. Schriften d. Theodoros u. Kyrillos. Leipzig: Teubner. 4 M.

## HISTORY, ETC.

- Aus der Anomia. Archäologische Beiträge, C. Robert zur Erinnerung an Berlin dargebracht. Berlin: Weidmann. 7 M.



- COLLECTIO librorum iuris antequiniani in usum scholarum edd. P. Krüger, Th. Mommsen, Gu. Studemund. Tom. III. Berlin: Weidmann. 4 M. 60 Pf.
- CUNTZ, O. Agrippa u. Augustus als Quellenschriftsteller d. Plinius in den geographischen Büchern der naturalis historia. Leipzig: Teubner. 2 M.
- DIONIS CASSII COCCRIANI historia romana. Ed. I. curavit L. Dindorf, recognovit I. Meib. Vol. I. Leipzig: Teubner. 4 M. 50 Pf.
- FONTES rerum Bernensium. 6. Bd. 1. Lfg. Bern: Schmid. 5 M.
- HAUPT, H. Waldenserthum u. Inquisition im südöstlichen Deutschland. Freiburg-i.-B.: Mohr. 3 M. 20 Pf.
- JRCHT, R. Die Schweden in Gölitz während der J. 1639, 1640 u. 1641. Gölitz: Remer. 2 M. 50 Pf.
- KALB, W. Roms Juristen, nach ihrer Sprache dargestellt. Leipzig: Teubner. 4 M.
- KRAUS, F. X. Die christlichen Inschriften der Rheinlande. 1. Thl. Die altchristl. Inschriften von den Anfängen d. Christenthums am Rheine bis zur Mitte d. 8. Jahrh. Freiburg-i.-B.: Mohr. 30 M.
- LÖHR, F. v. Archivalien. Grundzüge der Geschichte, Aufgaben u. Einrichtg. unserer Archive. Paderborn: Schöningh. 10 M.
- MÜLLERHOFF, K. Deutsche Altertumskunde. 1. Bd. Neuer verm. Abdr., besorgt durch M. Roediger. Berlin: Weidmann. 14 M.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- BOIS, H. Essai sur les origines de la philosophie Judéo-Alexandrine. Paris: Fischbacher. 6 fr.
- FRANZONI, A. Le piante fanerogame della Svizzera Insubrica enumerate secondo il metodo Decandolliano. Basel: Georg. 10 M.
- GOURSAT, E. Leçons sur l'intégration des équations aux dérivées partielles du premier ordre. Paris: Hermann. 12 fr.
- HERSE, R. Die Hypogäen Deutschlands. 1. Lfg. Halle: Hofstetter. 4 M. 60 Pf.
- KOHL, F. F. Die Hymenopterengruppe der Sphecinen. I. Monographie der natürl. Gattg. Spheci Linné (sens. lat.). Wien: Hölzer. 17 M.
- MARKTANNER-TURNERBETTER, G. Die Hydroiden d. k. k. naturhistorischen Hofmuseums. Wien: Hölzer. 9 M.
- PENARD, E. Etudes sur les Rhizopodes d'eau douce. Basel: Georg. 12 M.

## PHILOLOGY.

- AVERROIS paraphrasis in librum poetice Aristotelis, Jacob Mantino Hispano Hebraeo medico interprete. Iterum ed. F. Heidenhain. Leipzig: Teubner. 1 M.
- COMMENTATIONES Fleckensteinianae. Leipzig: Teubner. 6 M.
- EGGER, E. La littérature grecque. Paris: Picard. 6 fr.
- FISCHER, A. Biographien v. Gewährsmännern d. Ibn Isahq, hauptsächlich aus ad-Dahabi. Aus Berliner u. Gothaer Handschriften hrsg. Leiden: Brill. 4 M.
- GODEFROY, F. Dictionnaire de l'ancienne langue française. 63e fasc. Paris: Bouillon. 5 fr.
- GRUPPE, O. Die rhapsodische Theogonie u. ihre Bedeutung innerhalb der orphischen Literatur. Leipzig: Teubner. 1 M. 60 Pf.
- HILDEBRAND, R. Gesammelte Aufsätze u. Vorträge zur deutschen Philologie u. zum deutschen Unterricht. Leipzig: Teubner. 8 M.
- HILGENFELD, H. L. Annae Senecae epistulae morales quo ordine et quo tempore sint scriptae, collectae, editae. Leipzig: Teubner. 2 M.
- JOSEPHI, F., opera, ed. et apparatu critico instruit B. Niese. Vol. IV. Berlin: Weidmann. 14 M.
- METRODORI Epicurei fragmenta collegit, scriptoris incerti Epicurei commentarium morale subiecit A. Koerte. Leipzig: Teubner. 2 M. 40 Pf.
- PLATEN, E. Syntaktische Untersuchungen zu Rabelais. Leipzig: Fock. 1 M. 50 Pf.
- TIMMERMAN, A. Traité de l'onomatopée, ou clef étymologique pour les racines irréductibles. Paris: Bouillon. 4 fr.
- ULLRICH, R. De libri secundi Tibulliani statu integro et compositione. Leipzig: Teubner. 2 M. 40 Pf.
- VERHANDLUNGEN der 40. Versammlung deutscher Philologen u. Schulmänner in Gölitz vom 2. bis 5. Oktbr. 1889. Leipzig: Teubner. 12 M.

## CORRESPONDENCE.

## OGAMS AND RUNES IN MANN.

Cambridge: Oct. 11, 1890.

In the ACADEMY of November 26, 1887 (pp. 359-61), Lord Southesk gave a full and interesting account of an ogam inscription, discovered by the Rev. E. B. Savage, on one of the rune-bearing sculptured stones of the Isle of Mann. It is on the stone at Kirk Michael, which has played a large part in the discussion, by Dr. Isaac Taylor and others, of the relative ages of the two runic alphabets in Mann. The ogams run up (or, as Lord Southesk reads them, down) the middle of the back of the stone, between the two runic inscriptions which run up the two sides of the back.

There is on this same stone a complete ogam "alphabet," *b, l, f, . . . i*. It is on the face of the stone, a little below the ornamental cross with its flankings of harpist, men, and animals. The alphabet runs up the stone, and is 8½ inches long; the vowels are full-length digits, unlike all other known ogams in Mann except those

on the back of this stone. Mr. P. Kermodé discovered it and told me of its existence; but a good many of the digits had not been made out—indeed, the whole alphabet is invisible to the untrained eye. By securing a S.E., S., and S.W. sun, and using ropes to move the branches of the tree which overhangs the cross, I read all the ogams but *m* and *g*, and these came out like a fine spider's web in a rubbing with a soft pencil on thin paper.

The stone is 5 ft. 9½ in. long. While the runes at the back commence nearly at the bottom and run to the top, the sculptured cross on the face only occupies the upper 3 ft., leaving nearly 3 ft. blank below, where the alphabet is. This is so unusual that I can only suppose that the sculptor was later than the ogamist, and had sufficient respect for the little ogams to cut his own design short, rather than interfere with them. I need scarcely say that this raises many interesting questions.

There is in the parish of Arbory, in the south of the island, besides the fine ogam inscription *cunamagli ma . . .*, an ogam inscription which I believe has not been published. It is difficult to get at, being under a water-butt, and the ogams are rudely cut. I felt a good deal of hesitation in reading it *ma qleog*, or possibly *ma qleogu*; but I see that Mr. A. W. Moore, in his very interesting and valuable book, *Surnames and Place-names of the Isle of Man* (1890), remarks that Prof. Rhys has read on an ogam stone at Arbory the name *Mac Leog*. Clague is still a local name there, in one or other of its various forms. These two ogam inscriptions are within three miles of the two Ballaqueeny ogams, which Prof. Rhys has described in the ACADEMY.

May I suggest the possibility of a simple explanation of the origin of the forms of ogams, and of some of the puzzling difficulties connected with ogam writing? I have never liked the idea of the early Celt or Teuton sitting down to invent the ogam "alphabet" for cutting on wood or stone, and doing it so injudiciously. Some explanation more simple and more appropriate is, I think, called for. I do not see why there may not have been, in the early times to which any consideration of this kind takes us, a system of "cryptic speech," in connexion, perhaps, with magical arts, by means of finger signs, corresponding to our modern "deaf and dumb alphabet," but carefully not reproducing, as that alphabet does, the forms of the written letters. If the left hand is held up palm inwards, 5 letters are indicated by applying to its right edge 5, 4, 3, 2, 1, of the digits of the right hand. Five more are indicated by applying the digits of the left hand to the left edge of the right. The first ten ogams of the Book of Ballymote are merely pictures of these processes. The vowels are simply shown by holding the left hand horizontally, and touching the palm with the points of the 5, 4, 3, 2, 1, digits of the right hand (Welsh and Irish); or, by laying the upper parts of the digits, or the whole digits, across the palm (Scottish); the five remaining letters by laying the digits transversely across the left hand. The tradition that there were once only 16 "awgryms" points, perhaps, to a time when the fingers only were used, not the thumbs. The objection against ogams, as characters for incision on stone or wood, that 5 scores are required for letters of frequent occurrence—*n, r, i, g*, and only one score for a letter of which there is scarcely one indisputable example, namely *h*, disappears on this supposition. Indeed, it may be argued that it is a simpler and more elementary process to apply all the digits than to apply one, or two, or three; and it might be said that the order of convenience for cryptic speech inverts the order of convenience for stone-cutting. A mere glance at the ogam diphthongs will show how easily

they may be taken to represent crooked and crossed fingers. Some of the bold ogams, as at St. Dognael's, look very like the marks of fingers; while an *i* on a worn stone is so like the knuckles of a clenched fist as to suggest that the vowels may have been indicated by touching the knuckles. The reference to "cryptic speech" does not mean that I believe there is anything cryptic in the ordinary use of ogams for memorial purposes. It gives a flavour to my theory, and it suggests the type of alphabet which the original ogam signs represented.

To return to Mann. I found in Malew churchyard a second example of Sigurd with his burnt thumb in his mouth, holding in the other hand the spit with the Fafnir's heart. The first example, at Andreas, I interpreted in January 1887 (see Mr. J. R. Allen's account in the *Journal of the Brit. Arch. Ass.*, p. 260). I now find that, among other coins dug up in Andreas churchyard some thirty years ago, were coins of Danish kings of Dublin, including Onlaf. This gives great significance to the presence of the eagle at the man's ear, dead snake, and double-edged sword, on the panel of the Leeds cross, along with which the runes *Kun . . . Onlaf* were found. Mann, where their coins are found, was pretty sure from its geographical position to be visited by the Danish Onlafs, &c., who were kings both of Dublin and of Northumbria; and the presence of their ancestor Sigurd on stones in the north and south of the island and at one of the old Northumbrian royal residences is an interesting fact. The question whether the Leeds panel, which gives symbols as it were and omits the graphic details of the saga, or the Mann sculptures which give the graphic details, should be taken to be the earlier, is to be answered, I think, in favour of the graphic details. This would give to some of the non-rune-bearing sculptured stones of Mann a date earlier than that usually assigned to them.

In connexion with a controversy in the ACADEMY on the readings of the Manx runes by the late Dr. Vigfusson, I may say that, having gone carefully through all the inscriptions on the spot, I feel convinced that Dr. Vigfusson misread when working in his study the notes which he had made when inspecting the stones. In almost every case of difference, as it seems to me, Mr. Kermodé was right, and the support which Dr. Isaac Taylor's study of Sir H. Dryden's casts gave to Mr. Kermodé's readings was well founded; in several cases there is not the slightest question.

I earnestly hope that when next I visit Mann, the wonderful treasures which the island possesses on perishing slate-stones will have been safely housed under cover in a good light, each in its own parish.

G. F. BROWNE.

## JUNIUS'S TRANSCRIPTS OF OLD-ENGLISH TEXTS.

Ghent, Belgium: October 13, 1890.

Dr. Sweet, in his amiable answer to my "useless and misleading" communication on this subject, flies off at a tangent into a most amusing passion—amusing because it has no foundation whatever in my former letter. He tries to blind the eyes of your readers by ignoring my real point and misstating the case I have made out. May I briefly reply to his strictures?

To begin with, I have misquoted Dr. Sweet. I plead guilty to the charge, and duly apologise. But, however regrettable, my misquotation has nothing whatever to do with the question at

\* I need not take up your space by explaining how it was that I allowed the word "sometimes" to be printed as part of the quotation.

issue, viz., whether or no Junius's transcripts are generally reliable.

Dr. Sweet next tells us that he and every other Old-English specialist knew all about what I have said "for the last fifteen years." While congratulating Mr. Sweet on this knowledge, I may ask: What is the use of this statement? Did I not say myself in as many words that I did not claim to be the first to point this out, while giving my reasons for doing so once more?

And now for the gravest charge of all. "The only interest about Junius is the accuracy of the copy" (*Gregory's Pastoral Care*, p. xix.). These words certainly do refer to the copy of the "Pastoral Care," and to that alone. But I did not, and do not, lay any stress on this. I have not the slightest reason to assert that this copy is inaccurate. But anyone who has carefully read my former letter will have seen that we have reason to doubt the accuracy of other Junius copies; and if Junius is capable of making such a mess of one transcript, the fact that "a few fragments of the original MS. which had escaped 'the great fire in the Cottonian library' do not yield any discrepancies does not make superfluous a caution against Junius's transcripts in general.

We all know the story of the person who, years ago, when Latin was the language of academical disputes, maintained that he could always find out who was in the wrong without understanding a single word of the dispute. He observed the faces of the disputants, and bravely declared against him who first showed the symptoms of anger. It is, perhaps, needless to draw the moral.

H. LOGEMAN.

#### THE ETYMOLOGY OF "BLUNT."

Copenhagen: Sept. 25, 1890.

Dr. Murray's Dictionary, under "blunt," says: "Etymology unknown," and gives two reasons why "blunt" cannot be derived from the past participle of the old Scandinavian *blunda*.

1. That *blunda* was intransitive in Old Norse and the past participle could hardly exist there. However, since this part of the Dictionary appeared, the past participle has been unearthed. In Söderwall: *Ordbok öfver svenska Medeltids-Språket* (Lund, 1884, ff) an early Middle Swedish passage is quoted on p. 127, in which *blundadhöm üghom*, i.e., "with eyes asleep, with shut eyes," occurs. This is dative plural of the past participle *blundadher*.

2. That past participles in *-nt* from *-nd* are not found so early as 1200. Ormin has none. This is so. But in lines 14,583 and 17,531 the past participle *forrgart* is found in Ormulum. This is neuter singular, which is used by Ormin for all genders, as in the case of *wannt*; it is the Danish *forgett* (in the old Danish laws), the Icelandic *gert, gört*. On the other hand, *blind* occurs in Old Icelandic compounds, and sometimes in the adjectival meaning of "blunt": *blind-stafir*, *blind-skaka*, *Blund-Retill*. The last is the name of a man who was also called *Retill Blundr*.

Now I submit that Orm has treated *blundr*, *blind* as a participial adjective; and, in analogy with *forrgart* and *wannt*, formed the neuter *blunnt*, to be used for all genders, as in other cases.

It seems to me that the two difficulties in the derivation of this word are thus removed. Compare also the German *blintz-eln*.

JÓN STEFÁNSSON.

#### MR. HOSKIER'S MS. OF THE GOSPELS.

Liebigstrasse 9, Leipzig: October 8, 1890.

I regret not to have seen before this evening the ACADEMY for August 23, in which Mr. H. C. Hoskier says: (1) That to the best of his

recollection he supplied me with particulars of his MS. in 1887: and (2) that he would have written further if he had known when Prolegomena II. was to appear. As for (1), Mr. Hoskier's courteous communications are now lying before me, and none of them betrays any knowledge of a MS. not already on the list. As for (2), on June 27, 1887, he joins with me in the hope, expressed in my letter of June 12, that the Prolegomena would appear within a year's time.

CASPAR RENÉ GREGORY.

#### POETRY AND SCIENCE IN FOLK-LORE.

London: Oct. 15, 1890.

My friend Mr. Yeats is somewhat unjust in the slighting reference to the *Folk-Lore Journal* which ends his letter in the ACADEMY of October 11. I would remind Mr. Yeats that he is indebted to the *Journal* for one of the tales in his "Camelot Series" volume, and that he might have found another fine tale (Grey Norris from Warland) in the same pages. But it is hardly fair to compare the Transactions of a learned society, which are in duty bound to collect and print much that is fragmentary and of value only to experts, with a volume intended for the public at large.

Mr. Yeats will be glad to hear that Dr. Hyde's English version of the Irish tales published by him last year will be ready almost immediately. In Dr. Hyde's absence, the task of passing the last sheets through the press has fallen to me, and I trust that within three weeks at the latest I shall have returned the last page for press.

ALFRED NUTT.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Oct. 19, 4 p.m. South Place Institute: "Siberia," by Prince Kropotkin.

4 p.m. Sunday Lecture Society: "Waves of Light—A Lay Sermon," with Illustrations and Experiments, by Prof. Silvanus P. Thompson.

MONDAY, Oct. 20, 4 p.m. Royal Academy: "The Muscles of the Human Body," I., by Prof. John Marshall.

5 p.m. Hellenic Society: "A Drum of a Column from Ephesus," by Mr. A. H. Smith; "Recent Researches in Cilicia," by Mr. Theodore Bent.

FRIDAY, Oct. 24, 4 p.m. Royal Academy: "The Muscles of the Human Body," II., by Prof. John Marshall.

8 p.m. New Shakspeare: "A Lover's Complaint," by Dr. F. J. Furnivall.

8 p.m. London Amateur Scientific Society: "Turreted Gastropods," by Mr. H. W. Burrows.

#### SCIENCE.

*South-African Butterflies*: a Monograph of the Extra-tropical Species. By Roland Trimen, Curator of the South African Museum, Capetown; assisted by James Henry Bowker. Vol. III., Papilionidae and Hesperidae, 436 pages and 3 plates. (Kegan Paul & Co.)

We have here the completion of one of the most satisfactory executed local Faunas of an interesting part of the globe which has long been issued, reminding us more of Kirby's famous *Monographia Apum Angliae* than of any other recent work. The two previous volumes, which were noticed in the ACADEMY at the times of their publication, contained the family Nymphalidae, consisting of their sub-families Acraeinae, Danainae, Satyrinae, Nymphalinae, and the Lycaenidae and Erycinidae. The present volume contains the Papilionidae, with the sub-family Pierinae, and the extensive family of the Skipper butterflies or Hesperidae.

Of the Pierideous family of the white and yellow butterflies (of which our common

garden whites and our clouded yellows are excellent types) Mr. Trimen enumerates and very carefully describes sixty distinct species; of the true Papilionidae (which ought to be regarded as the real type of the order, and of which our common swallow-tail *Papilio Machaon* is a well-known example) fifteen species only are described; while of the remaining family of the Skipper butterflies sixty-three species are described. Many of the species in each of the groups above mentioned are new to science, notwithstanding the recent exertions of Wallengren, Felder, and others. We cannot too highly praise the very careful manner in which these species have been described throughout the work, while the extensive and careful lists of localities given under each at once show its geographical range, often extending from South Africa (Zululand, Delagoa Bay, and Natal, &c.) to the Western Coast (Angola), the Camaroons, Cape Coast Castle, Sierra Leone, and Senegal, and to the Zambesi and Zanzibar districts—a wide range which is not confined to butterflies, but also to beetles and other tribes of insects not endowed with equally strong powers of flight. The plates contain about thirty figures of new species, more than half being representations of obscure Skipper butterflies, which require careful delineation for the sake of identification.

Some of the species described exhibit interesting resemblances to other butterflies of quite distinct families, a kind of relationship which it has lately been the fashion to term mimicry, an unfortunate name, giving the idea that the insects, of their own accord, assumed the appearance of other quite distinct species.

J. O. WESTWOOD.

#### CORRESPONDENCE.

ARE THERE ANY TRACES OF BABYLONIAN OR ASSYRIAN NAMES IN PĀLI LITERATURE?

Dedham, Essex.

There is, in the Jātaka-book iii., p. 126, a story entitled *Bāveru-jātika* where mention is made of a *Bāveru* territory or kingdom. The late Prof. Minayeff identified *Bāveru* with *Babila* or *Babylon*. No other attempt has been made to find traces of Babylonian or Assyrian names in the Pāli scriptures. Their identification is not an easy matter, owing to the great change such foreign names would undergo in the speech or writings of an Aryan people. We may, I think, see another Babylonian name in *Seruma* or *Soruma* (Sussondi-jātika iii., p. 187), which looks like a corruption of *Shumir*, the ancient designation of Southern Chaldea. The form *Seruma* might spring from an original *Sumira*, through the intermediate stages of *Simura*, *Semura*. The other (Siñhalese) reading *Soruma* would come from *Sumira* through *Somira*, *Somura*. But *Seruma* may, after all, be a syncopated form of the Sanskrit *Ka-serumant*, one of the nine divisions of Bhāratavarsa, but quite distinct from Nāgadvīpa. It would seem as easy a matter to have turned *Shumir* into *Sumira* or *Sumera*, as *Babila* into *Bāveru*, without any further change; but, perhaps, *Seruma* is due to an endeavour to differentiate it from *Su-meru*, *Sineru*, *Mount Meru*.

In Jāt. i. p. 111, we find *Seriva* as the name of a country. Bearing in mind the interchange of *v* and *m*, we may have here another form of *Seruma*.

From the Sussondi-jātika we learn that

Serumadipa was the older name of Nāgadipa, which, according to Buddhist authorities, denotes an island near Ceylon; but there was a more ancient Nāgadipa, which may not have been the name of any part of Ceylon. In making Serumadipa equivalent to Nāgadipa there was probably an attempt of the later prose writer to explain the uncommon appellation *Seruma*, which he found in the older *gāthā*, but did not know quite what to make of.

The proper names in the Sussondi-jātaka have a strange and foreign appearance. The ruler of Benares is called Tambarājā or "Copper-King"; and his wife bears the curious designation of Sussondi, which some of the old scribes have tried to render more significant by turning it into Sussoni, Sayonandi, Suyonandi. We find, too, that in this story the Bodhisat is represented as having been reborn as a *supanna*, a fabulous winged creature, a vulture-like bird, but here said (as in Kākātī-jātaka iii., p. 91) to have been able to take the human form. In fact, these two Jātaka stories show that the *supanna* was "a winged man." But Buddha (so far as we can gather from the history of his many previous births) is never represented as having been reborn either as a *supanna* or a winged-man. Did the Hindus get their notions of a fabulous *supanna* from the Dravidians or non-Aryans, and they again from the Babylonians, who had all sorts of winged creatures in their mythology? The Vedas, we believe, do not use *supanna* to designate a fabulous bird, but it occurs later on in the Laws of Manu.

The Copper-king has a musician\* called *Sagga*, a most extraordinary name for a man, which has not been met with elsewhere. No one would assume the title of *Sagga* (= Svarga, "heaven") any more than he would that of *Inda* or *Sakka*. It may, perhaps, be a corruption of a non-Aryan *Sarg* or *Sargi*.

The Kākātī-jātaka III., p. 91, has "katham patari *Kebukam*" for "katham adakkhi *Serumam*" in Jāt. iii., p. 189. The commentary explains *Kebuka* as the name of a river, and makes the Simbali-rukha (silk-cotton tree) to be the abode of the *Supannas*. Simbali answers to the Sanskrit *Çālnālī*, one of the seven *dvīpas*, wherein silk-cotton trees abounded, while *Çālmalin* is a name of *Garuda*.

In the Sussondi-jātaka the king's musician is represented as starting from *Īharukaccha* for Nāgadīpā, but is shipwrecked, and gets to the place on a raft.

In the Kākātī-jātaka he arrives at the abode of the *supannas* by getting on to the end of the monster's wing; but seven oceans had to be crossed before he reached his destination. The seven oceans, corresponding to the seven continents, are, we suppose, those mentioned in the Purānas. The *Çālmāladvīpa*, outside *Plakṣadvīpa*, was said to be surrounded by a sea of wine. There was a Simbali-lake on Mount Meru, round which dwelt the *supannas* in a forest of Simbali-trees (see Jāt. i., pp. 202-3; iv., p. 257; and Childers s.v. Simbali). In Dhammapada, p. 194, = Jāt. i., p. 202-3, *supannas* are called *garulas*; and *Garuda*, the bird of Vishnu, is represented in Hindu mythology as king of the *Supannas*.

According to Purānic accounts, Meru is in the centre of *Jambudvīpa*, and cannot, therefore, be the same locality as *Nāgadīpā* or *Seruma*.

There appears to be in the Buddhist traditions a mixing up (1) of *Supannas* and *Gandhabbas*, and (2) of two kinds of mythical winged creatures. Perhaps those better versed in Sanskrit literature than the writer of these notes may be able to throw some light upon the

subject. There is also, perhaps, a confusion of real with mythical names in regard to *Seruma*, *Kebuka*, &c.

R. MORRIS.

#### PHILOLOGY NOTES.

IN connexion with the scheme for holding the ninth International Congress of Orientalists in London in September, 1891, it is proposed to deliver a series of lectures in London during the present winter. This series will be begun by Prof. Carl Abel, who hopes to lecture on Wednesday and Saturday next, at the German Athenaeum, 93, Mortimer Street, Regent Street, upon "Indo-Egyptian Affinities" and "The Psychology of Language." In November Dr. Glaser proposes to come to London before starting on a second tour of archaeological exploration in Arabia, and will give an account of his past discoveries and of his future plans. Later on Dr. Leitner will report on his linguistic and ethnographical discoveries in the Hindukush.

THE second edition of Prof. Strong's translation of Paul's *Principles of the History of Language*, which Messrs. Swan Sonnenschein are just about to issue, will contain, besides a general revision of the whole, a number of additional examples and illustrations, mostly drawn from the English language. It is hoped that this will render the book more interesting to English and American readers. Translations have been made of the more difficult passages from Old and Middle High German. References have been verified, and in most cases have their origin noted in the margin, while a new index has been compiled by Mr. T. Case.

THE October number of the *Classical Review* (David Nutt) is learned rather than interesting. The reviews are as thorough as usual, but they do not happen to deal with books of the first importance. Questions of comparative philology are conspicuous by their absence, and textual criticism occupies the first place. Dr. P. Schwencke contributes the first instalment of an elaborate apparatus criticus on the "De Natura Deorum" of Cicero, in correction of the work of Baiter, and Dr. J. Gow similarly contests the classification of the MSS. of Horace adopted by Keller and Holder. Mr. W. M. Lindsay writes upon some peculiarities in a MS. of Nonius which he collated in the Escorial, and Prof. Lewis Campbell corrects a series of passages in a MS. at Paris of Plato's "Republic," which seem to have been misread by Baiter. Finally, Mr. Cecil Smith reports that the British Museum has now completed the purchase of the Castle Howard collection of gems.

MR. ARCHER HIND'S "Timaeus" is reviewed by Mr. Ingram Bywater in the *Archiv Für Geschichte der Philosophie* (iii., 4). He points out grave shortcomings in the critical notes on the text, and allows the reader to see that he has a decided opinion on the quality of the scholarship, evidenced by the translation and commentary. "There are indeed," he says, "a great many passages in the Dialogue in which the editor seems to have mistaken the plain meaning of the Greek." Amusing illustrations are given. The review ends with a few pointed remarks on Mr. Archer Hind's indebtedness to Stallbaum and others, and on the attitude which he observes toward Stallbaum.

RECENT numbers of the *Berliner Philologische Wochenschrift* contain notices of Canon Taylor's "Origin of the Aryans," by Prof. Justi; of Dr. Head's "Coins of Corinth," by Dr. Weil; and of Prof. Nettleship's "Latin Lexicography," by Prof. Götz. All these books are favourably noticed.

#### FINE ART.

##### BURMESE COINS AND CURRENCY.

II.

Simla : September 4, 1890.

KING MINDON introduced a coinage about 1861, though he antedated many coins to 1852, the year of his accession. The only other coin I know of before that date is the "fish" coin of 1781 already alluded to. It has on the obverse two fishes and on the reverse 1143 *Tabōdwē labyijaw 14 yet*, that is, "the 14th of Tabōdwē waning, 1143 (Burmese era)" or February, 1781. This must have been struck in the year of the succession of King Bōdawphayā, who founded Amarapura, and is locally known in Mandalay as King Shwēbō. Commenting on the only known specimen in his time, Phayre (*International Numismata Orientalia*, vol. iii., part i., p. 33, and plate v. 8) says that it was probably a medal struck by a queen of Ava who came from Myanaung on the Irrawaddy in Lower Burma, to be placed in a pagoda she intended to build at Myanaung. This he conjectured because the coin was found at Myanaung; but I have two specimens from the Mandalay bazaars, both tendered in payment of fees. They are locally known as coins of King Shwēbō, so I think the most likely guess about them is that they are a genuine issue of Bōdawphayā. Amarapura, his capital, is contiguous to Mandalay. In the Calcutta Museum are two extremely interesting specimens of the pagoda medals of Bōdawphayā, as they are the identical samples that Hiram Cox brought to Calcutta at his request in order to have copies made of them at the mint, to be placed in the now historic pagoda he was building at Mingūn, opposite Mandalay. They were given as "ancient" specimens, and it is well to note here that they were cast, not struck. The modern Burman is, however, an adept at both metal casting and die-sinking.

King Mindon coined in gold, silver, copper, brass, and iron. There were four gold coins:

(1) *Shwē-ngāmūzī*, or gold five-*mū*-piece, that is, a gold half-rupee, as 10 *mū*=R.1. It corresponds to the gold *mohar* of India; and I may note that to the Burman the English sovereign, the French louis or napoleon, and similar coins, are all *shwē-ngāmūzīs*. It is extremely rare. My specimen is the only one I have ever seen, but others I know exist. King Mindon intended to throw them into circulation largely, and had the dies cut and a certain number struck off; but he died shortly afterwards, and King Thibaw did nothing in the matter. Obv.: a *tō* or mythological lion and *tō tazēktaw 1240* (royal stamp of the lion, 1878 A.D.). Rev.: a wreath, outside the wreath *Yedanābōn nēbyīdaw* (the royal residence, Ratanābhūmi=Mandalay), and within the wreath 5 *mū thōng dīngā* (coin for use as 5 *mū*).

(2) *Shwē-tamatsī*, gold one-quarter piece—i.e., the half *mohar*. It is still common. Obv.: a *chinthē* or mythological lion, and *chinthē tazēktaw 1228* (royal stamp of the lion, 1866 A.D.). Rev.: a wreath, *Yedanābōn nēbyīdaw* and 2 *mū 1 pē thōng dīngā* (coin for use as 2½ *mū*). Two *pē* = one *mū*.

(3) *Shwē-mūzī*, gold *mū* piece. This is not common. Obv.: a peacock and *tazēktaw* (royal stamp). Rev.: a wreath, *Yedanābōn nēbyīdaw* and 1 *mū thōng 1214* (for use as 1 *mū*, 1852 A.D.). The date is a false one, as above explained.

(4) *Shwē-pēzī*, gold *pē* piece. Two varieties, neither of which is common. Firstly—obv.: same as the *shwē-tamatsī*; rev.: 1 *pē thōng dīngā* (coin for use as 1 *pē*) and *Yedanābōn nēbyīdaw*. Secondly—obv.: same as the *shwē-mūzī*; rev.: 1 *pē thōng 1214*.

The silver coins were R. 1, R. ½, R. ¼, R. ⅛, and R. ⅙; but in practice they were current as R. 1,

\* In this Jātaka, *gandhabba* does not mean a heavenly musician or *Gandharva*; it has also the meaning of music (see Jāt. iii., pp. 188, ll. 19-21; Childers, s.v. *Gandhabba*).

8 as., 4 as., 2 as., and 1 anna. They all had the same device. Obv.: a peacock with *tazéktaw*. Rev.: a wreath, outside it *Yedanábôn nēbyīdaw*, and inside it the value and the same date in each case, 1214 = A.D. 1852. The values were stated thus:—1 *kyat thōng dīngā*, coin to be used as R. 1; 5 *mū thōng*, to be used as 5 *mū* = R.  $\frac{1}{5}$ ; 1 *mat thōng*, to be used as one-quarter = R.  $\frac{1}{4}$ ; 1 *mū thōng*, to be used as 1 *mū* = R.  $\frac{1}{10}$ ; 1 *pē thōng* to be used as 1 *pē* = R.  $\frac{1}{20}$ . All these coins are common, but being now thrown out of currency will soon become rare, especially those of the lower values. Incorrectly struck coins, through careless minting, were also common. I have several specimens.

There is a doubt, to be cleared up only by reference to the Calcutta mint record, as to whether King Mindōn got his dies from Calcutta, London, or Paris. But in the Indian Museum at Calcutta is a collection of the local mint issues; and among them are splendid specimens of these coins, evidently mint samples. This I think settles the question provisionally.

In copper only pice were struck in two varieties: one with the peacock and one with the mythological lion (*tō*). The former were never common, and except perhaps in the villages both have ceased to be so by this time. The effect of their withdrawal from currency in 1889 seemed to drive them out of the Mandalay bazaars within a week. The first had obv.: a peacock and *udaung tazéktaw* 1227 (the royal stamp of the peacock, 1865 A.D.); rev.: a wreath, and inside it *Yedanábôn nēbyīdaw*—1 *pē thōng dīngā 4 bôn tabôn* (Ratanābhūmi, the royal residence—coin to be used as a pice, 4th part of 1 *pē*). After the word *dīngā* is an abbreviation  $\delta$  which I do not know, but conjecture to stand for *paisā* (= pice), an imported word well understood in Burma.

The second has—obv.: a *tō* and *tō tazéktaw* (royal stamp of the lion). Rev.: a wreath, outside it *Yedanábôn nēbyīdaw*, and inside 1 *mū thōng dīngā pôn tabôn* 1240 (coin to be used as an 8th part of 1 *mū* A.D. 1878). The eighth of a *mū* = the fourth of a *pē*. It is possible that King Thibaw on his accession in October, 1878, initiated this coinage; but I cannot find that he originated anything in gold or silver.

The brass coinage is very interesting. I have two specimens evidently struck from the dies used for the *tō* copper coins just described. I am told that it originated thus. The Burmese imported their copper in sheets for coining; and being unable to roll copper, which requires costly machinery capable of enduring great heat, they mixed zinc with the waste copper resulting from punching the sheets, and then rolled it. The brass coinage resulting was forced into currency. Specimens used to be common showing zinc alloy in various quantities.

The iron coinage of King Mindōn was in circulation for a very short time. The two specimens I have are the only ones I have seen. So far as their condition will permit one to learn, they seem to have been struck from the dies used for the peacock copper coins. I am told they passed for one pie or one-third of a pice.

Lead coins were at the time of the occupation of Upper Burma common enough, but they have now disappeared. Those I have are all I have seen, and it may be that they are all that are now to be got, excepting a few that I gave away. King Thibaw was the monarch that was guilty of the enormity of coining in lead. His lead coins were of three kinds.

(1) Obv.: a hare, remains of *tazéktaw* and clearly 1241 or A.D. 1879? Rev.: blank, and obviously always so. This is the only specimen I have ever seen. The hare as representing the moon, and the peacock as representing the sun, are the crests of the Alompra (Alaung phayā) dynasty, which claimed (a mythological) descent from both the lunar and solar lines of

India. Its value was probably one-fourth *paisā* (pice).

(2) Obv.: a hare, and *yōn tazéktaw* 1241 (royal stamp of the hare, A.D. 1879). Rev.: *Kyēnī dīngā 4 bôn tabôn* (lead coin, 4th part of a pice), if we are to take a symbol  $\delta$  after *dīngā* to mean a pice. The words are inside a wreath.

(3) Obv.: the same as the preceding. Rev.: *Kyēnī dīngā 8 pôn tabôn* (8th part of a pice). The symbol  $\delta$  again occurs after *dīngā*.

I must now go back to consider the coins stamped to mark exchange-value only, which form the link above alluded to between coin and coin of the realm.

First in this category come copper discs made in the royal mint but never stamped. Either through carelessness or theft these discs got into circulation in large quantities, and owing to Burmese habits were freely used as tokens of the full value of the regular coins.

As unquestioned coins that were acknowledged to be not coin of the realm, but still had a ready currency at about 75 per cent. of the royal mint currency, were the *taungbannī* coins. They were in silver, copper, and brass, and all copied the issues from the royal mint. I have never been able to satisfactorily account for the minting of this *taungbannī* currency. Every one in Mandalay of any importance, or likely to really know, always for some reason denied all knowledge of their origin. I suspect that private persons, either for a consideration or with the connivance of the mint-master, obtained a right to issue coins, or that downright illicit coining was common. Some Burmans called the *taungbannī* currency *phōnggī* money, and asserted that certain monasteries coined as of right. Others said that they were issued by great personages.

I have two silver *taungbannī* pieces, both of one *mū*. One is much larger than the other, and, I fancy, was meant to do duty as a *tamat* piece=2  $\frac{1}{2}$  *mū*. Both are meant to bear the legend on the true 1 *mū* piece and the date 1214 = 1852 A.D. Similarly my copper specimens are copies of the *tō* copper coins, and bear date 1240 = 1878 A.D. The brass *taungbannī* coinage, of which I have several pieces, was common. All are copies of the *tō* copper coins, and all bear date 1240.

I must now pass on to forgeries and other matters, which I reserve for another letter.

R. C. TEMPLE.

#### NOTES ON ART AND ARCHAEOLOGY.

THE committee of the Egypt Exploration Fund have under consideration a scheme—for which they hope to obtain the sanction of the Egyptian government—of sending out two gentlemen, fully qualified as archaeologists and surveyors, whose duty it will be to map, plan, photograph, and copy all the most important sites, sculptures, paintings, and inscriptions yet extant, so as to preserve at least a faithful record of these fast-perishing monuments.

THE exhibitions to open next week are the Pastels at the Grosvenor Gallery—which is understood to be the last exhibition that will be held there; a second series of drawings and sketches of birds by Mr. H. Stacy-Marks, at the Fine Art Society's; and Messrs. Hollender & Cremetti's annual winter exhibition at the Hanover Gallery. We may also mention that there is now on view in Cockspur-street a collection of 160 pictures in oil illustrating Rabelais, painted by the late Jules Garnier.

THE first edition of *London Street Arabs*, by Mrs. H. M. Stanley (Dorothy Tennant), has been already exhausted, and a second edition will be ready next week.

THE first general meeting of the Hellenic Society for the current session will be held at

22 Albemarle-street on Monday next, October 20, at 5 p.m., Prof. Jebb, president, in the chair. Mr. A. H. Smith will read a paper on "A Drum of a Column from Ephesus," and Mr. Theodore Bent will describe his recent researches in Cilicia.

THE government has signified its intention of making a grant of £1000 a year for five years for the purchase of pictures for the National Gallery of Scotland.

THE last number of the *Revue Archéologique* contains a favourable notice of Mr. F. Haverfield's "Romano-British Inscriptions," recently published in the *Ephemeris Epigraphica*. The reviewer is M. Cagnat, professor of epigraphy at Paris. We believe that M. Cagnat himself is assisting in the preparation of a new volume of the Corpus.

MR. G. AITCHISON, professor of architecture in the Royal Academy, has chosen "Byzantine Architecture" as the subject of his course this winter. The lectures will be delivered on Mondays and Thursdays, beginning on January 26.

WE quote the following from *Le Bosphore égyptien* (Cairo) of October 1:

"Il se passe aux Pyramides un fait scandaleux, incroyable, inouï: Trois escouades d'ouvriers sous la conduite de deux cheikhs, descendent les blocs qui forment les assises des deux grandes Pyramides, les brisent et les chargent sur de nombreux chameaux.

"L'administration délivre, dit-on, des permis pour prendre les blocs éparpillés; c'est déjà une grande faute, car c'est à ces permis qu'il faut attribuer les actes de vandalisme que nous signalons.

"Ces monuments qui sont les livres vivants des civilisations disparues, ont résisté au temps et ils s'effriteraient aujourd'hui sous la pioche stupide de manoeuvres munis d'une autorisation de l'administration! On a beau dire que les permis ne visent que les blocs isolés, c'est l'administration qui est coupable, puis-qu'elle seule doit s'assurer qu'on n'abuse pas des permis qu'elle donne; et si un simple reporter ne nous apprenait ce qui se passe, il est probable que cette belle administration ne s'en serait jamais douté. Au surplus, n'y a-t-il pas un scheikh gardien des Pyramides et appointé par l'Etat?

"Si oui, qu'on le chasse, car il ne fait pas son devoir; ce ne peut être en effet que grâce à sa complicité que les deux cheikhs dont nous avons parlé peuvent se livrer à un commerce qui, au fond, ne doit pas les enrichir."

#### THE STAGE.

"RAVENSWOOD" AT THE LYCEUM.

THE heartiest admirers of Mr. Irving's acting—and I may reckon myself one of these—will surely not find in Edgar of Ravenswood a part that displays him, that permits him to sound, so to say, every note of his compass, as Hamlet does, as Mathias does, as Louis Onze does, and Richelieu. The persons charmed most readily by Miss Ellen Terry's real gifts and graces—the gifts and graces generally of an actress of pathos and poetic comedy—may not discover in the part of Lucy Ashton quite the opportunities afforded by Ophelia, or by the Oliver of "The Vicar of Wakefield," or by the deserted lady in "Masks and Faces." The sworn believers in Sir Walter Scott—the people satisfied most easily or stirred the most enthusiastically by the accepted "master of pageantry and of external romance," as I have elsewhere dared to call him in contrasting him with Balzac—will find, to their annoyance, that Mr. Hermann



Merivale, in this new version of *The Bride of Lammermoor*, has departed very much from Scott's own version of "the ower true tale." Yet for all these things, the new piece at the Lyceum is, upon the whole, a substantial and worthy success—a success for the author, a success for the actors, a success for scene-painter, for costumier, for stage-manager, and for whoever inspired these; and a success, moreover, for the distinguished composer who has furnished the play with music eminently characteristic and suitable in all that it affords of weirdness and romance. Mr. Hermann Merivale, Mr. Irving, Miss Terry, Mr. Mackintosh, Mr. Howe, Mr. Terriss, Mr. Hawes Craven, and Dr. A. C. Mackenzie—there is not one of them but has contributed his large and weighty stone to the edifice of dignity that has now been reared.

Let us begin with Mr. Merivale. His present work, though quite new to the public, dates, it is said, from ten years back. One is sorry not to have had the opportunity of reading it; for, as line by line is uttered, one feels that it is literature and not stage patchwork—one feels that it is a thing directly inspired by its subject; terse, vigorous, poetic—that is, genuinely eloquent. Heavens! what a contrast to the pretentious, imitative nonsense, or wearisome commonplace, which, because it has been measured with accuracy, or because it avoids the realism of prose, we have been asked, over and over again at the theatre, to accept as poetry. Mr. Merivale is not a *poseur*—a mere stage-post, insignificant and feeble at the heart of him and wrapping himself ineffectually in robes of state. I insist on this very much, just because, even with its great traditions and its noble precedents, the theatre is somehow the place in which, in poetry, the distinction between the genuine and the false is least of all understood. Actors—sensible chiefly of that which will produce its effect with the groundling, or (for I will not exaggerate at all) sensible chiefly of telling situation rather than of subtlety of thought, very indulgent of the grandiloquent and empty phrase, and of the expression stately ornate—are, as a rule, about the worse judges of actual literature whom one could find anywhere among the decently educated. As a rule, it is not literature, but the showy imitation of it, that appeals to the actor. That is what he believes in—not so much, indeed, in comedy as in the writing that attempts to be poetry. And so, I suppose, the average actor has a respect for Mr. Hermann Merivale very much less than the respect that author inspires in his own brethren, who understand that his merits are absolutely sterling and that his claims to the gifts of imagination and of style cannot be disallowed.

To consider, in a little more of detail, Mr. Merivale's treatment of his present theme. For the purposes of the stage it has been quite essential that he should change certain of the incidents in *The Bride of Lammermoor*—that he should modify and recreate, as well as simply suppress; but, if he has often altered the scene, he has not, I think, destroyed or in any way marred seriously the presentation of the characters. Edgar and Lucy, Sir William Ashton and

his domineering and determined wife, and, to name one other, at least Caleb Balderstone, remain in the poetic play for the most part what we find them in the poetic romance—in the romance in which Sir Walter, least of all (let us joyfully concede it), rested content with surface and with pageant, with antiquarianism and with history—the romance in which (for it is at once his "Hamlet" and his "Romeo and Juliet") he was possibly most philosophical and certainly most passionate. Strange that from the really greatest of his critics, because he was at bottom the greatest of his brethren, Sir Walter should have received no mention of this weird and poetic creation! Strange—but it was surely a mere accident—that Balzac should have withheld from *The Bride of Lammermoor* the praise never denied by him to *Ivanhoe*, to *Kenilworth*, and to *The Antiquary*!

The best is said, and said briefly, for the actors who take part in this production, when it is averred that without conspicuous effort at personal display they throw themselves successfully—with hardly an exception—into the characters they are invited to assume. Mr. Irving's company—putting aside, for the moment, the two distinguished heads of it—has been gradually getting stronger. In some of the earlier of his productions Mr. Irving and Miss Terry were insufficiently supported. This has ceased to be the case; and with regard to at least the secondary, if not quite so truly of the third rank characters to be impersonated in "Ravenswood," it may be said that upon our present stage more effectual interpretation it would be impossible to secure. Mr. Mackintosh is simply the very best Caleb Balderstone whom I expect at any time to see. In build, in gesture, and in voice, in silence as much as in speech, by "being" as much as by "doing," he expresses the quaintness, the devotion, the simplicity, and yet the boastfulness, and yet the "canniness" of a retainer who served Edgar as Adam served Orlando. The reticence of Mr. Alfred Bishop tells well as Sir William Ashton, especially when thereto is added a certain wily persuasiveness. Hayston of Bucklaw is represented handsomely by Mr. Terriss, and Lord Athole (he was more or less anonymous in Sir Walter as "the Marquis of A.") by Mr. Macklin. The voice of Mr. Howe, with its robust comfort and venerable admonition, is heard and welcomed in Bide-the-Bent. And Miss Le Thiere, happily unsympathetic, looks everything that Lady Ashton ought to look. Against Edgar, as a part for Mr. Irving, all I think that can be said is to utter the not very reasonable complaint that its opportunities are not unlimited. What there are Mr. Irving uses with unflinching skill. His appearance is picturesque and "fateful"; gallant, too, and impetuous; and each change of mind that comes over the Master of Ravenswood—whether the changes be towards love or vengeance, tenderness or despair—is indicated with certainty, and very often with subtlety and lightness of touch. Whatever may have been the fascinations of Mr. Fechter, I wish for no better Edgar than the present one.

And, to my own mind, the grip which Miss

Ellen Terry obtains upon every situation, every feeling that can have been Lucy Ashton's, is almost firmer and more thorough than I have ever before noticed. Olivia, in its agreeable yet more limited range, in its demand upon this most sympathetic actress of nothing whatever but that which she is clearly and at all times able to give, must remain, I suppose—or may remain, at all events—the most universally acceptable of her performances. Yet, among any just ordering of Miss Terry's successes, the part of Lucy Ashton must take very high rank. The performance presents nothing that is violently debateable; there is here no "view" of a character with which one may be permitted or provoked to quarrel. The character is simple—when was there ever subtlety in a heroine of Sir Walter's?—but it is charming and natural, so far as it goes, and, by the incidents of the story, it is exposed to many adventures; it has some knowledge of filial affection, and it sounds the depths of love. The ground which, as she traverses the life of Lucy Ashton, Miss Terry covers is wider, and is covered more completely, than many of us would have expected. From the first phases of the good, gay girl, quite fancy-free, to those of the enamoured woman, and on again to those of the disappointed and despairing, the wholly listless and heartsick, there is nothing that Miss Terry does that is not justified and that is not adequate. In the last act, when the Lord of Ravenswood bursts in upon Lucy as she has signed the contract of marriage which her mother has demanded of her, the actress rises very fully, and with a step entirely refined and certain, to those tragic heights which, I confess for my own part, I was a little sceptical of her scaling.

The Lyceum management has seldom, if ever, set itself a worthier task, and seldom, if ever, one which it has fulfilled with a more genuine success, than in the production of the play which a most excellent writer of to-day has founded upon one of those romances of "the wizard" which are most likely to be of permanent fascination—a romance in which the wizardry and magnetism are most evident and are likely to be most lasting.

FREDERICK WEDMORE.

#### STAGE NOTES.

WE are glad to observe, from the notices of the Criterion, that Mrs. Bernard Beere has recovered from her long illness, and has been able to reappear in "Still Waters Run Deep."

At the Shaftesbury Theatre Miss Wallis has produced Mr. Robert Buchanan's "The Sixth Commandment" with a very strong cast, including the manageress, who plays with effect; Miss Elizabeth Robins, who is admittedly very successful indeed in parts in which there is a demand for genuine pathos; Miss Marion Lea, whose emotional successes are not to be forgotten because she took the town as Audrey and has a real skill in comedy; M. Marius, a little uncertain perhaps of what is expected of him in his present effort; and such excellent and always serviceable artists as William Herbert, Herbert Waring, Ivan Watson, and Lewis Waller. Whether this strong cast ensures success for the production yet remains, perhaps, to be seen.

MR. W. H. DAVENPORT ADAMS read the other day before the Playgoers' Club a paper called "Recollections and Reflections," which summed up concisely, and yet vividly, his experiences of twenty years of professional playgoing. Mr. Davenport Adams did an interesting service in making many London playgoers aware of the very various dramatic achievements of certain popular favourites whose very success in London has narrowed the scope of their performances. For Mr. Davenport Adams's earliest playgoing days were spent in the provinces; and at Glasgow especially he had the opportunity of seeing many of the celebrities of this moment performing parts with which no one would think of associating them. Apart from his numerous reminiscences, the lecturer did further service in recalling to the minds of his audience the now constantly forgotten fact of the theatre's real position as one of the fine arts. Some of its professors, and some, too, of its critics, are a little too fond of posing as if Providence had established the theatre to be the chosen handmaid of the English Church, or now-a-days, perhaps, her equal. There are some of us for whom it would appear that the theatre speaks as one having authority—as one having cure of souls. Mr. Davenport Adams gently, but firmly, sat upon this notion, claiming for the theatre, as its chief function, that it should entertain—it being of course understood that in entertaining it must entertain with refinement.

## MUSIC.

### THE NORWICH FESTIVAL.

Norwich, October 14, 1890.

THE twenty-third triennial festival, which commenced here to-day, forms, in one respect, a marked contrast to the festival of 1887. The foreign element was then conspicuous; now it is conspicuous by its absence. A novelty should, of course, be judged on its own merits, and not according to the name or nationality of the composer; but, unless there be some special reason to the contrary, it does seem right that at an English festival English composers should have prior claim. When a Spohr, a Mendelssohn, a Gounod, or a Dvorák presents himself he is a fitting and welcome guest; but men like Sir A. Sullivan or Drs. Mackenzie and Parry are more fitting and more welcome than the Italian visitors of 1887, who, as composers, had no past to boast of, and whose success was doubtful.

The scheme of this year's festival is interesting, if not startling, and the selection of works shows judgment and discretion. Sir A. Sullivan is represented by his sacred musical drama, "The Martyr of Antioch," produced at Leeds in 1880; Dr. Mackenzie by his "Dream of Jubal," and the Incidental Music to "The Bride of Lammermoor," recently written for the Lyceum Theatre; while Dr. Parry contributes a novelty. Besides, the two young and talented composers, Mr. Hamish MacCunn and Mr. Edward German, each conduct one of their works. "Elijah" is to be given, but not the time-honoured "Messiah." The absence of this oratorio is not, however, to be regretted. At each gathering the attendance showed signs of decrease; and, besides, the glory of this oratorio has hitherto cast into the shade many works of Handel of as great, if not greater, importance. One of these is certainly "Judas Maccabæus," chosen for the opening performance this evening. Both in the solo and choral music the Saxon master here displays himself in all his beauty and strength. The simple grandeur of "O Father, whose almighty power," is refreshing, if only as a contrast to the highly-wrought music of our day; the concluding chorus of the first part, "Hear us, O Lord,"

has wonderful dramatic power; while the "We never will bow down," is a piece of writing which seems to defy the destroying hand of time.

Mme. Nordica and Miss Liza Lehmann were both successful, although it must be said that their rendering of the airs allotted to them was at times not altogether Handelian. Mr. Alec Marsh seemed out of his element in this oratorio music; his intonation was uncertain, and his voice has not improved since he sang here at the last festival. Mr. Lloyd was in splendid voice. It is indeed a pity that such an artist should alter Handel to make display of his high notes. If the great singers do things of this kind, it seems hopeless to expect rising vocalists to show proper respect for composers. Mr. Lloyd was not the only one of the cast who was in fault in this respect, but we single him out as he can so well afford to set a good example. Miss Marian Mackenzie did justice to her part, her rendering of the air, "Father of Heaven," being exceedingly good. Mr. Maldwyn Humphreys made the most of his small part.

The chorus is much better than in 1887. The basses in quality of tone come first, and next to them the sopranos. The voices of the latter are bright, but the tone on the high notes is somewhat shrill. The tenors must be ranked last.

The singing in the oratorio was on the whole excellent as compared with last festival; there is much more precision and vigour. There is a good orchestra, with a capable leader in Mr. G. H. Betzemann, who this time takes the place of Mr. Carrodus. Mr. Randegger, the conductor, displays his usual care and energy.

October 15, 1890.

This (Wednesday) morning the programme commenced with the orchestral introduction to the second part of Spohr's "Last Judgment"; and this was followed by Heinrich Schutz's "Lamentatio Davidi," for bass voice, accompanied by four trombones and organ. The latter piece, by the famous old seventeenth-century master, is solemn and impressive, but a concert platform is scarcely the place for it; it needs the "antique pillars," the "storied windows," and the "dim religious light," of which Milton tells in his poem about to be mentioned. The bass part was carefully sung by Mr. F. Novara.

The chief feature of the programme was Dr. C. H. Parry's new cantata, "L'Allegro ed il Penseroso," composed expressly for the festival. Dr. Parry, in choosing Milton's words, set himself no easy task. There is so much music in the poet's lines that they can scarcely be said to yearn for more. But that Handel had already married immortal music to immortal verse added no little to the difficulty. This fact, of course, at once suggests comparison, but it will, we think, be generally acknowledged that Dr. Parry cannot be charged with having imitated his illustrious predecessor. One may feel inclined to describe some of the music as Handelian, but this arises chiefly from its simple and diatonic character. With this, however, is mixed a strong modern element—the orchestra, with its independent treatment and its chromatic colouring. The mixture of the two styles may not be altogether satisfactory; but it is by no means unpleasant, and the composer is so skilled a workman that the general effect is certainly not patchy.

Mr. Charles Jennens, Handel's librettist, showed scant respect for the poet; lines from "L'Allegro," alternated with others from "Il Penseroso," while an addition was made bearing the title "Il Moderato." Dr. Parry has taken the two poems in their proper order, merely omitting certain lines. His work only takes three quarters of an hour in performance,

and this in itself is a great merit. Nowhere are the movements unduly spun out, nowhere does one feel that the words are mere pegs for the music.

The orchestral introduction contains various themes which are afterwards heard. The opening one, for instance, is not introduced until fifty-four out of seventy-five pages (vocal score) have been given. And with this, as well as with the other themes, there is no attempt at the so-called Wagnerian method. When composers have the courage to try their hand at it, they deserve praise; but when they refrain from it, no fault can be found with them. The opening soprano solo—"Hence, loathed Melancholy," contains some picturesque writing and effective contrasts. The "Haste thee, nymph," which follows without break, is a bright, pleasing, and clever number: the song of the lark, the cock "with lively din," and the sounds of "hound and horn," are imitated, but with due moderation. The soprano solo, "Sometime walking," has a real Old-English flavour, and the accompaniment displays choice harmonies and pleasing rhythm. In the next chorus there are some striking passages; the "poco piu tranquillo" section is particularly happy. There is one charming phrase in the orchestra here which strongly recalls Wagner. A short orchestral symphony leads without break to the "Penseroso" division, and here the solo part is assigned to a baritone voice. The opening "Andante" is not particularly impressive, but the stately "piu mosso" section for solo and chorus is full of character. The bass solo, "Oft on a plat of rising ground" is, to our thinking, one of the composer's most successful efforts. The concluding chorus is another number we would single out for special mention: it brings the work to a most effective climax. Of the performance we must speak briefly. The solo vocalists were Miss Macintyre and Mr. Alec Marsh. Both sang well, and the latter was heard to far better advantage than on the previous evening. The chorus sang with immense spirit; and Dr. Parry was received with special enthusiasm when he first came on the platform, and again at the close of the performance given under his direction.

Rossini's "Stabat Mater" was down for the second part of the programme. Mme. Nordica was in fine voice, and Mr. Lloyd sang his best. Miss Damian deserves special praise for her careful and quiet rendering of "Fac ut portem." Mr. A. Marsh was not over successful in the "Pro peccatis"; and Mr. Novara's low notes lacked tone, while in some of the ensemble music his voice was unduly prominent. The chorus sang well. Mr. Randegger conducted.

We must reserve our notice of the remainder of the festival until next week. We can only mention that the "Ravenswood" music was given under Dr. Mackenzie's direction this evening, and with brilliant success.

J. S. SHEDLOCK.

## MUSIC NOTE.

THE Crystal Palace concerts recommenced last Saturday. A Concerto in A minor for 'cello and orchestra (Op. 34) was given under the direction of the composer, Herr Hans Silt. The music is well written and pleasing; by metamorphosis of themes a sense of unity is imparted to the three movements. Of these three the Andante is decidedly the best. The solo part was admirably interpreted by Herr J. Klengel. Composer and executant were recalled at the close of the performance. The programme included the "Italian" Symphony, and the rendering under Mr. Manns's direction was all that could be desired. Mme. Valleria was the vocalist.

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## LITERATURE.

*The Life of Henry David Thoreau.* By H. S. Salt. (Bentley.)

*Anti-Slavery and Reform Papers.* By Henry David Thoreau. Selected and Edited by H. S. Salt. (Sonnenschein.)

EXCEPTING one small circle, Thoreau, during his lifetime, was a prophet without honour either in his own country or elsewhere. All that was generally known of him—and it was not much—seemed to show him to be a person of peculiar and impracticable ideas, and of unfriendly if not actually morose disposition. The notion was inaccurate enough, but those who held it were not without excuse. Connected with what has been termed the Transcendental Revival of New England were several queer apostles of individualism, but none on the surface more queer or underneath the surface more solid than the subject of the works now under review. He impressed his own small circle with the conviction that he was a man of genius, but it was not for some time after his death that he became known to the world at large. In 1862, when he died, it would have been easy to predict that he and his works would soon be forgotten.

It is now seen that the impression Thoreau made on his friends was the right one; and he was not well appreciated by the world outside, simply because he was not well known. A change has taken place. The voice which thirty years ago was crying in the wilderness is now listened to with respectful attention in the drawing-room, and, what is more important, in the study. It said to society—make straight your paths. The paths of society were crooked then and they are crooked still, while measures, far different from Thoreau's, intended to improve them, are in favour at present. Yet Thoreau is not unheeded; and, when the honest but mistaken attempt of Socialism to save society in the mass has proved to be ineffectual, Thoreau's appeal to the individual is likely to be better understood and approved.

Of Thoreau's critics a few have estimated him justly, while others of whom better things were to be expected have misapprehended him. Emerson recognised him early, and never faltered in his admiration. Emerson found it "a pleasure and a privilege to walk with him," and described him to Carlyle as "a noble, manly youth, full of melodies and inventions." Alcott's testimony was equally emphatic. Mr. Sanborn and Mr. Ellery Channing have written their reminiscences at length, while Mr. Blake has prefixed a few significant words to the volume called *Early Spring in Massachusetts*, which he

edited. Hawthorne, a man not easy of access, made a friend of Thoreau. On the other hand, Mr. James Russell Lowell failed to admire him; for the reason, according to Emerson, that Mr. Lowell had a great deal of self-consciousness, and never forgave Thoreau for wounding it. Beyond this circle we have the enthusiastic estimate of Mr. H. A. Page, an essay which does not enlighten by Mr. Robert Louis Stevenson, miscellaneous magazine articles, and not much besides.

There is, therefore, ample room for Mr. Salt's biography, and it is timely. It is not a great critical study, nor is it such a revelation of the inner man as a discreet disciple could give. I should say Mr. Salt has been neither a profound student nor a disciple of Thoreau, but has considered him and learned what he knows about him mainly for the purposes of this biography. He has taken pains to make his work complete and accurate, and the mistakes are few and not important. He gives the details of Thoreau's career, describes his person, his habits, his work, and his opinions. He provides just the book on the subject that is needed at the present time. It enables the reader to know all about Thoreau, the necessary preliminary to knowing the man himself. I am glad this book is free from the slightly patronising tone that Mr. Salt adopted when he gave an account of James Thomson (B.V.); but who could patronise Thoreau, even in a book?

It does not detract from the merit of the work that Mr. Salt has little to tell that is new to persons who have already interested themselves in Thoreau. The sources of information which were open to him had been, for the most part, open to them. His communications with personal friends of Thoreau have enabled him in some cases to amplify certain incidents and characteristics; but Thoreau's best friend, Emerson, long since gave the pith of the subject in the biographical sketch which he prefixed to Thoreau's collected works. Elsewhere in H. A. Page's pleasant volume, or scattered up and down in magazines and books, or gathered together in disorder that rivals Teufelsdröckh's paper bags, by Mr. Ellery Channing and Mr. Sanborn, were fuller particulars. Lastly, there were Thoreau's writings to furnish the key to his actions and character. All these Mr. Salt has handled with patience and skill, producing now, for the first time, a clear, systematic story of Thoreau's remarkable career.

Mr. Ellery Channing—the poet, Thoreau's intimate friend—has named Thoreau a "poet-naturalist." It is a good name in its way, has a pleasant sound, and is likely to be used on that account. There is much to justify it; but it does not by any means cover the whole nature of the man, or even indicate his leading characteristic. Primarily, Thoreau was not a poet or a naturalist, or both in one; but a critic of society. White of Selborne was a poet-naturalist; or, coming to our own times, Richard Jefferies might be correctly described as such. But neither White of Selborne nor Richard Jefferies was a closer or more interested observer of nature than Thoreau, this, to them, was an end in itself, whereas

to him nature always had a human aspect and relation. In the case of White, who was a clergyman, more than in that of Jefferies or of Thoreau, we might fairly expect to find the human application or "moral" to his observations. But it is not there. The habits of martens, rooks, and rats interested him as such, and not because of any analogy between them and human habits or any influence they might exercise over human interests. Much the same is true of Jefferies. But Thoreau declares that

"nature must be viewed humanly to be viewed at all; that is, her scenes must be associated with human affections, such as are associated with one's native place, for instance. She is most significant to a lover. If I have no friend, what is nature to me? She ceases to be morally significant."

He comes "to the hill to see the sun go down, to recover sanity" by putting himself "in relation with nature." To him "nature is fair in proportion as the youth is pure." In the sky he discerns the symbol of his own infinity. "If we go solitary to streams and mountains," he says, "it is to meet man there, where he is more than ever man." He was a critic of society and student of mankind, who found the symbol of a purer society in the woods and fields.

Occasionally Thoreau preferred to give some direct and immediate application of his principles to a topic of the hour. This was notably the case in connexion with John Brown's arrest after his attack at Harper's Ferry. Thoreau's was the first voice publicly raised in behalf of the hero. Mr. Salt has done well to collect, in the volume of *Anti-Slavery and Reform Papers*, the several utterances of this description. That he should expressly choose these from all Thoreau's writings for separate publication, and yet maintain, as he does, in the Introductory Note, that "Thoreau considered the real business of his life" to be "the study of wild nature," is certainly curious. Thoreau was a social critic and reformer none the less because his method of reform was not by invoking mechanical contrivances but by example. His sojourn at Walden Pond was not for the purpose of studying "wild nature"; but for the purpose of protesting against chaotic society, and proving, first to himself and afterwards to others, how exceedingly simple human life might be. "I wished to live deliberately," he explained, "to front only the essential facts of life, and see if I could not learn what it had to teach, and not when I came to die discover that I had not lived." His experiment served to teach him that a man may use as simple a diet as the animals and yet retain health and strength. After leaving Walden he continued to live simply. For more than five years, during which he maintained himself by the labour of his hands, he found he could meet all the expenses of living by working for about six weeks in each year.

Such an arrangement harmonised well with Thoreau's peculiar notions about labour. He was no "skulker," as Mr. Stevenson has called him, but, on the contrary, an unusually energetic and hard-working man. But he believed that labour

was sanctified only when it was in the direction of a man's life. It was valuable just so far as it contributed to develop the labourer. The incident of the pencil has been often quoted. He made one, so excellent that people said there was a fortune in it. But it had already yielded him all he desired. He would not do the same thing again and again, as though he were a machine. Having the education he did not want the commodity. Yet he was the last man to shirk labour by transferring it to others. He never accepted leisure or convenience on such terms as these, for in his opinion

"the student who secures his coveted leisure and retirement by systematically shirking any labour necessary to man, obtains but an ignoble and unprofitable leisure, defrauding himself of the experience which alone can make leisure fruitful."

He complained that because he walked in the woods for love of them he was in danger of being regarded as a loafer, while men who esteemed the forests only for their timber were considered to be industrious and enterprising citizens—"as if a town had no interest in its forests but to cut them down." Yet a time came when his family needed the labour of his hands for their support, and he was not found wanting. His purpose was neither to shirk labour nor to do it, for labour was not an end in itself. But he was thrifty, and would not waste life on anything that was useless. Herein he believed he served the Supreme Being best; and so when he was dying, and someone asked him, "Have you made your peace with God?" he was justified in replying that "he had never quarrelled with Him."

That, with all this, Thoreau was still a profoundly interested nature-lover is not to be disputed. Had he not been so he would have emphasised his protest against society in some other way than by retiring to the woods. The creatures of the woods and even the very trees were, in his eyes, his friends. He loved every season and every aspect. His senses were peculiarly acute, so in this way he was physically well adapted to the life he chose. If every sight and sound in nature yielded also a spiritual meaning to his mind, so much the greater was the gain. It made him a "poet-naturalist," and something more.

When the reader has learned all he can about Thoreau, if he wants to understand Thoreau himself he must turn to his writings. Of these probably the most interesting is *Walden*, which contains, in addition to a careful account of his experiment, much philosophical musing on men and things. He is, however, at his best in the journals which he wrote so diligently and from which Mr. H. G. O. Blake has published copious selections. These journals have none of the elaboration and not much of the bitterness to be found in the writings he prepared for publication. Yet such essays as "A Winter's Walk" and "Autumnal Tints" are marked by unvarying serenity and much poetic power. Thoreau may fairly be described as a poet, but he was not a singer. His verses stumble and halt. There is more of the tone and grace of poetry in some of his prose passages than in them.

Great as Thoreau really was, and admitting the natural independence of his character, there is yet a suggestion, here and there, of an affectation of eccentricity. He seemed to choose to like precisely what others disliked, and to dislike whatever they might favour. In conversation and writing he was overfond of paradox. There seems to have been a little acting "for effect." At any rate, his peculiarities were not wholly unconscious. The fault in his case was not serious; for, though it detracted a little from his qualities as a critic, it involved no insincerity. At the worst, he did not pretend to be what he was not, but only exaggerated his idiosyncrasies. A born protestant, he sometimes emphasised his protest with quaint and unnecessary gestures—that was all.

That Thoreau was a brusque and unfriendly man those who knew him little agree in affirming. But to his friends and to all who had any claim upon him, whether by virtue of domestic ties or of their need for help, he was tender and affectionate. His parents and sisters found in him

"a household treasure; always on the spot with skilful eye and hand to raise the best melons, plant the orchard with choicest trees, and act as extempore mechanic; fond of the pets, his sister's flowers or sacred tabby."

He loved children, and, while grudging his time to older persons, would spend many a precious hour berrying in the woods with them. The hunted negroes had good cause to thank him, not only for public speech on their behalf, but for private aid. The hut at Walden sheltered more than one fugitive from slavery. Birds and beasts, also, knew he was their friend. He did not wrong them, perhaps because he was a poet as well as a naturalist, but more likely because he felt a kinship with all living things. It is good to consider the wise teaching of this free and independent thinker and to study his methods; but the man himself, with all his sterling qualities, is the most valuable study of all.

WALTER LEWIN.

*The Unknown Eros.* By Coventry Patmore. (Bell.)

THE poems by which Mr. Coventry Patmore is best known—*The Angel in the House*, and its sequel, *The Victories of Love*—are like nothing in the present volume. Whether those poems or these are the better may be a matter of opinion. The power of satire, of strong invective, of passionate appeal and declamation, of which there are many examples here, is, no doubt, a more striking quality than any in the earlier works. But the majority of readers will still prefer those charming early poems—records, as they are, of a simple, understandable, human love—to the intellectual and political exclusiveness, and the theological narrowness, of an unfamiliar Eros. It is not worth while to quarrel with the title which Mr. Coventry Patmore gives to this collection of poems, though it is a little difficult to connect any possible Eros, known or unknown, with some of them. The volume is an expansion of a smaller collection, to which the name was less inappropriate. Perhaps if

one were able to sympathise with Mr. Patmore's Romanist reconstruction of a Pagan ideal, the difficulty one is conscious of would disappear. But it is a thing of no consequence. Every poem has enough individuality of its own to be read apart from the rest; and the reader will find matter enough in all of them to occupy his thoughts, to the exclusion of vague and profitless speculations about the Eros which either is, or was, or was meant to be, unknown.

All the poems are written in the measure commonly employed for English odes. It has no recognised number of feet, which may be varied at the arbitrary will of the writer, who obtains the harmony he wants, and achieves the necessary force of expression, by a skilful variation of pauses. It is a measure which gives the poet almost the freedom of prose, and in the hands of an unskilful writer it would degenerate into prose. When used by a poet who knows how to humour and how to control its pliancy, it is capable of any degree of dignified expression. There are no better modern examples of the high service to which this measure may be put, and of the splendid results which may be attained with it, than Wordsworth's "Ode on the Intimations of Immortality," and Tennyson's "Ode on the Death of the Duke of Wellington." Wordsworth never excelled the power of imagination in the former poem; Tennyson has never surpassed the dignity of the latter. Mr. Coventry Patmore does not approach the level of these masters. But his failure to do so is attributable rather to the motive of his verse than to any lack of power or vigour in it. Indeed, it has too much vigour. The poet has become a controversialist. He has doffed his singing robes to don a priestly cowl, or the tell-tale livery of a politician. How little of the true spirit of the poet—how little of any quality of an immortal Eros (or a mortal one, either)—is to be found in these verses, taken from a poem headed "1880-85":

"Stand by,  
Ye Wise, by whom Heav'n rules!  
Your kingly hands suit not the hangman's tools.  
When God has doom'd a glorious Past to die,  
Are there no knaves and fools?  
For ages yet to come your kind shall count for  
nought.  
Smoke of the strife of other Powers  
Than ours,  
And tongues inscrutable with fury fraught  
'Wild the sky,  
Till the far good which none can guess be wrought.  
Stand by!  
Since tears are vain, here let us rest and laugh,  
But not too loudly; for the brave time's come,  
When Best may not blaspheme the Bigger Half,  
And freedom for our sort means freedom to be  
dumb.  
Lo, how the dross and draff  
Jeer up at us, and shout,  
'The Day is ours, the Night is theirs!'  
And urge their rout  
Where the wild dawn of rising Tartarus flares.  
Yon strives their Leader, lusting to be seen.  
His leprosy's so perfect that men call him clean!  
Listen the long, sincere, and liberal bray  
Of the earnest Puller at another's hay  
'Gainst aught that dares to tug the other way,  
Quite void of fears  
With all that noise of ruin round his ears!"

Party feeling runs high in these days, and hard words are freely given from opposing sides without regard to the harm



they do. But this allusion to a venerable statesman is in worse taste than anything one remembers in political controversy, or in the so-called "amenities" of journalism. It would be hard to match, too, the audacious intolerance with which Mr. Patmore writes down a section of the community as "knaves and fools," while describing his own political friends as the "Wise" and "Best." It is due to him to add that he is sometimes as intolerant towards the Tory party as towards their rivals. His scorn for "the false English nobles and their Jew," who brought in household suffrage, is as bitter as his disgust for the political "leprosy" of the Opposition leader. But these are not subjects for poetic treatment. The measure in which the "Intimations of Immortality" were expressed ought not to be made a mere vehicle of personal abuse. Nor should it be used for the glorification of the poet's own particular Church, and in scornful contempt of every other. Mr. Patmore's praises of Romanism would, at any rate, have had more fitness, or commanded more respect, if he had not reviled the progressive spirit of the age as eating "its dead dog off a golden dish."

In all this the poet does himself scant justice. One could wish he had allowed some of his judgments to be tempered by the admirable philosophy in the little poem called "Let Be!" He there says:

"Who does not know  
That good and ill  
Are done in secret still,  
And that which shows is verily but show!  
How high of heart is one, and one how sweet of mood:  
But not all height is holiness,  
Nor every sweetness good;  
And grace will sometimes lurk where who could guess?"

A touching lesson, which enforces above all things the duty of charity and tenderness, is contained in another poem, which I venture to quote—familiar though it is—by way of counterpoise to the political verses previously quoted:

"THE TOYS.

"My little Son, who look'd from thoughtful eyes  
And moved and spoke in quiet grown-up wise,  
Having my law the seventh time disobey'd,  
I struck him, and dismiss'd  
With hard words and unkiss'd,  
His Mother, who was patient, being dead.  
Then, fearing lest his grief should hinder sleep,  
I visited his bed,  
But found him slumbering deep,  
With darken'd eyelids, and their lashes yet  
From his late sobbing wet.  
And I, with moan,  
Kissing away his tears, left others of my own;  
For, on a table drawn beside his head,  
He had put, within his reach,  
A box of counters and a red-vein'd stone,  
A piece of glass abraded by the beach  
And six or seven shells,  
A bottle with bluebells,  
And two French copper coins, ranged there with  
careful art,  
To comfort his sad heart.  
So when that night I pray'd  
To God, I wept, and said:  
Ah, when at last we lie with tranced breath,  
Not vexing Thee in death,  
And Thou rememberest of what toys  
We made our joys,  
How weakly understood  
Thy great commanded good,  
Then, fatherly not less  
Than I whom Thou hast moulded from the clay,  
Thou'lt leave Thy wrath, and say,  
'I will be sorry for their childishness.'"

There is the poet without the partisan, the poet more liberal than his creeds and bigger than his Church; and as such he is best.

GEORGE COTTERELL.

*Social England under the Regency.* By John Ashton. In 2 vols. (Ward & Downey.)

MR. ASHTON is a literary Autolycus, a snapper-up of unconsidered trifles. Here, as in his *Old Times*, *Social Life in the Reign of Anne*, and *The Dawn of the Nineteenth Century*, he seeks to illustrate the past by means of caricatures, street ballads, lampoons, newspaper paragraphs, and other ephemeral things. He is troubled by no ambition to penetrate the surface of his subject. He seldom or never rises to an inquiring and reflective mood. He shuns the main stream of history in favour of its many accessories and tributaries. Yet, humble as the function he assumes may be thought, his compilations are not without an attractiveness of their own. He at least contrives to amuse his readers, and might fairly boast that if it were not for his industrious researches many an incident of significance and interest would remain forgotten.

Naturally enough, the most conspicuous figure in the book is the Regent himself, who exposed the monarchical principle to the severest strain it has undergone with safety in this country. He came into power under a heavy load of unpopularity, which seemed to increase rather than diminish with lapse of time. His profligacy, his extravagance, his untruthfulness, and, above all, his treatment of the Princess of Wales, who was regarded as more sinned against than sinning, caused his name to be detested in nearly all quarters. Nor, despite the then frequent persecution of the press, did this feeling fail to find open and defiant expression. The caricaturists, apparently knowing that they had a large force of public opinion at their back, made the most of his corpulency, his personal vanity, his fondness for the bottle, and even some worse points in his character. For instance, at the end of 1811, when it was given out that by reason of a sprained ankle he had to keep his bed, they promptly ascribed his indisposition to another cause—namely, a sound thrashing inflicted upon him by Lady Yarmouth's husband for an insult he had put upon her. In one caricature, entitled "A Royal Milling Match," the peer is represented in the act of raining blows upon the royal countenance, with the lady looking on approvingly from behind a screen. It is unnecessary to go beyond Mr. Ashton's volumes for a proof of the estimation in which his Royal Highness was commonly held.

Napoleon frequently comes before us in the interval between Waterloo and his banishment to St. Helena. Here is a contemporary description of him on board the *Bellerophon*—

"He is about five feet seven inches in height, very strongly made, and well-proportioned; very broad and deep chest, legs and thighs proportioned with great symmetry and strength;

a small, round, and handsome foot. His countenance is sallow, and, as it were, deeply tinged by hot climates; but the most commanding air I ever saw. His eyes grey and the most piercing you can imagine. His glance, you fancy, searches into your inmost thoughts. His hair dark brown and no appearance of grey. His features are handsome now, and when younger he must have been a very handsome man. He is rather fat, and his belly protuberant; but he appears active notwithstanding. His step and demeanour altogether commanding. He looks about forty-five or forty-six years of age. He is extremely curious, and never passes anything remarkable in the ship without immediately demanding its use and inquiring minutely into the manner thereof. He dresses in green uniform, with red facings and edged with red, two plain gold epaulettes, the lapels of the coat cut round and turned back, white waistcoat and breeches, and military boots and spurs; the grand cross of the Legion of Honour on his left breast."

It is curious to find that in the revulsion of feeling which followed his exile Napoleon was thought to have been harshly used. Both in caricature and in verse the Regent was accused of trampling upon a fallen enemy. Tom Cribb, the pugilist, is thus made to rebuke the Prince—

"What, Ben, my big hero, is this thy renown?  
Is this the new go—kick a man when he's down—  
When the foe has knock'd under to tread on him  
then?  
By the fist of my father I blush for thee, Ben!"

Now and then we are reminded that the Regency was an era of impending political change. The reaction against the doctrines of the French Revolution, which had consolidated for a time the power of the aristocracy, had already spent much of its force. Napoleon had scarcely been chained down at St. Helena when the cry for parliamentary reform was raised with startling vehemence, especially under the pressure of the distress which at intervals came over the country. Prominent among the many demagogues of the moment was Henry Hunt, a full-length portrait of whom is reproduced in this book. He is represented in the act of saying words long afterwards remembered—"I well know the superiority of mental over physical force; while we have the power of exercising the former, we cannot be justified in resorting to the latter"—a speech which, as Mr. Ashton remarks, was of the "Don't nail his ear to the pump" order. How little Hunt shrank from downright lying is shown by another of his utterances:

"You have all heard of George Canning, that impudent dog, that vile, unprincipled, unmanly calumniator of the people, that miscreant, whose language fails him in applying disgraceful epithets to you. But you do not know his family; nay, I do not believe he knows his own grandfather. Mother Hunn, who brought this hopeful cub into the world (without knowing who was his father), had £500 for the useful event, and her worthy daughters had also £500 each."

After all, however, this is only an average sample of the weapons employed in the political warfare of the time.

Mr. Ashton has collected most of the materials needed for a comprehensive account of England three-quarters of a century ago, with its widespread love of eccentric costume, hard-drinking, gambling, duelling, pugilism, cock-fighting, bull-

baiting, and horse-racing. But in some respects his volumes are extremely disappointing. Few periods are so crowded with memorable achievements in literature as the nine years over which the Regency extended. It was the age of Wordsworth, Shelley, Coleridge, Keats, Byron, Moore, Southey, Scott, Maria Edgeworth, Jane Austen, Hazlitt, Leigh Hunt, Lamb, Brougham, Jeffrey, Sydney Smith, Dugald Stewart, and a good many more whose names stand high and bright before the world. Poetry, prose fiction, criticism, philosophy—all underwent new and important developments. Mr. Ashton, however, deals with this portion of his theme in less than one page. He is content with a bald enumeration in alphabetical order of the great writers of the time. Of the social gatherings in which so many of them were to be found he elects to say nothing. He affords us no glimpse of such places as Murray's back parlour. Music and painting and sculpture could also boast of distinguished votaries under the Regency, but these are treated by Mr. Ashton in precisely the same way. In dealing with the theatres he is scarcely more communicative. Edmund Kean, the most electrifying of tragic actors, is disposed of in half-a-dozen short sentences. And here I must remark that Mr. Ashton's sense of proportion is not always proof against his instincts as a maker of books. He gives a comparatively long account of "Romeo" Coates, though only because that harmless lunatic exposed himself to a torrent of ridicule on the stage.

Duelling was passing out of fashion, though by very slow degrees. Possibly its decline may have been accelerated by the following remarks of Lord Ellenborough on an application to the Court of King's Bench for a criminal information against two persons who had posted a merchant at Lloyd's as a coward for refusing a challenge:

"Really it is high time to put a stop to this spurious chivalry of the counting-house and the counter. The court has been for these two days occupied with cases of the sort. Yesterday it was an angry linendraper of Bristol, who had been a little time in the local militia, long enough to imbibe all the worst prejudices of the army, that thought proper to post a practising surgeon for not accepting a challenge; and to-day we have a mercantile man in the same predicament. Instead of posting their books, these tradesmen are posting one another. The court desires it to be understood that it is not necessary for the party applying for a remedy against such an outrage as this to come perfectly unblemished before them; and that if it shall be shown to be necessary for public quiet and justice they will interpose the remedy sought for. If the challenge in this case had been sent *eo instanti* upon the defendant's quitting the coffee-house, the court would have contemplated it as emanating from the venial irritation of the moment. But it appears that he at first applied to the prosecutor for an apology, upon the refusal of which his friend, the other defendant, was sent upon this mischievous and malignant mission to the prosecutor in the country; and then, because a man refuses to be hunted down when dining out at a friend's house, and challenged at six o'clock in the evening, he is to be posted for a coward at Lloyd's Coffee-house the next morning! Rule absolute."

Bartholomew Fair, the great Saturnalia of London, had long become an almost intolerable nuisance, but was not to be abolished until many years afterwards. Of the rowdiness to which it gave rise in 1812, the subjoined account is preserved by Mr. Ashton:

"The scene of riot, confusion, and horror exhibited at this motley festival on this night has seldom, if ever, been exceeded. The influx of all classes of labourers who had received their week's wages, and had come to the spot, was immense. At ten o'clock every avenue leading through the conspicuous parts of the Fair was crammed with an impenetrable mass of human creatures. Those who were in the interior of the crowd, howsoever distressed, could not be extricated, while those who were on the outside were exposed to the most imminent danger of being crushed to death against the booths. The females, hundreds of whom there were, who happened to be intermixed with the mob, were treated with the greatest indignity, in defiance of the exertions of husbands, relatives, or friends. This weaker part of the crowd, in fact, seemed to be on this occasion the principal object of persecution, or, as the savages who attacked them were pleased to call it, of fun. Some fainted, and were trodden under foot, while others, by an exertion almost supernatural, produced by an agony of despair, forced their way to the top of the mass, and crept on the heads of the people until they reached the booths, where they were received and treated with the greatest kindness. We lament to state that many serious accidents in consequence occurred; legs and arms innumerable were broken, some lives were lost, and the surgeons of St. Bartholomew's Hospital were occupied the whole of the night in administering assistance to the unfortunate objects who were continually brought to them. The most distressing scene that we observed arose from the suffocation of a child about a twelvemonth old in the arms of its mother, who, with others, had been involved in the crowd. The wretched mother did not discover the state of her infant until she reached Giltspur Street, when she rent the air with her shrieks of self-reproach; while her husband, who accompanied her, and who had the appearance of a decent tradesman, stood mute with the dead body of his child in his arms, which he regarded with a look of indescribable agony. Such are the heartrending and melancholy scenes which were exhibited, and yet this forms but a faint picture of the enormities and miseries attendant upon this disgraceful festival."

Early in 1814 the Thames was so deeply frozen over that a fair was held upon it:

"The Grand Mall, or Walk, was from Blackfriars Bridge to London Bridge. This was named the 'City Road,' and was lined on both sides with booths and petty tradesmen of all descriptions. Eight or ten printing-presses were erected, and numerous pieces commemorative of the great frost were printed on the ice. . . . Every day brought more people, and additions to the petty merchants, who vended their wares at twice or thrice their value, because of the rarity. . . . 'City Road' was hard and secure, and thousands promenaded thereon. Skittles were being played in many places, drinking tents were filled with females and their companions, dancing reels to the sound of fiddles, while others sat round large fires, drinking rum grog and other spirits. There were, for the more temperate, tea and coffee; and people were earnestly requested to eat, in order that in after years they might be able to say that they had indulged in a good meal in mid Thames."

One incident of the fair was the roasting of

a small sheep over a coal fire in a large iron pan.

Some errors into which Mr. Ashton has fallen may here be pointed out. Adverting to the Regency scheme of 1789, he said that the Prince of Wales "made no objections" to it. As a matter of fact, his Royal Highness protested against the restrictions it contained, representing it as "one for disconnecting the authority to command service from the power of animating it by reward, and for allotting to the Prince all the invidious duties of government without the means of softening them to the public by any one act of grace, favour, or benignity." Again, Mr. Ashton's list of Regency writers includes names which we may well be astonished to find there, inasmuch as the bearers of them were not known to fame before the Regency ended. I refer particularly to those of Grote, Carlyle, Lytton, and Mrs. Norton. Mr. Ashton ought also to have been on his guard against such misprints as "Hannah Moore" and "Theodore Hooke."

FREDERICK HAWKINS.

*Wild Beasts and their Ways.* By Sir S. W. Baker. In 2 vols. (Macmillan.)

THESE first-fruits of the year's literary harvest of sport have been eagerly expected, and show that the discoverer of the Albert Nyanza has, in spite of advancing years, lost none of his cunning of hand either with rifle or pen. In point of interest these volumes are nowise inferior to his books on African travel in former days. They are dedicated by permission to the Prince of Wales as "a great traveller and true sportsman who has ever taken a keen interest in the study of natural history." And these words show the scope of the book—first, its devotion to sport; next, the survey which it takes of the habits of the wild animals described. The author disclaims any mere book-making. He relates his own experiences, and vouches for the accuracy of the curious ways of the wild beasts that he has observed. Mr. H. Dixon has ably seconded him with spirited illustrations of many of the creatures here treated. The result is a delightful book, which will instruct the sportsman as much as it charms the naturalist in his study. If Sir S. Baker's achievements remind us in one page of such renowned *shikaris* as Campbell, Gordon Cumming, and Leveson, we are irresistibly put in mind in the next of the careful observations and literary skill of C. St. John. The author's description of deer-stalking in Glen Tilt would not have discredited the latter writer's reputation, and no keener sportsman and better observer of British birds and beasts has as yet overshadowed St. John's fame.

Since his African explorations, Sir S. Baker has travelled in search of sport and adventure through India, Japan, Syria, and America. These pages reflect many of his recent experiences, though every here and there a careful reader will remember one or two of the more thrilling anecdotes of his former books. Thus, we have made the acquaintance before of the hyaena which intruded into his tent one night in Africa. After a sensible chapter

on the weapons with which an explorer and sportsman should provide himself, the author enlarges on the elephant, the larger members of the *felidae*, bears, buffaloes, crocodiles, boars, and the *cervidae*, especially the *sambur* and the African antelopes. The chapters on the hippopotamus and rhinoceros are especially good, and bring out in strong relief the great strength and brute ferocity of these creatures. Thus the forests and plains of the world are laid under contribution, and an opportunity is given for relating much of the economy of these animals which is new to many students and full of interest to general readers. Many of these creatures are yearly becoming more difficult to find, as the spread of civilisation drives them further into the wilderness. For large game of any kind in Africa the sportsman must in most cases now seek his quarry beyond the Zambesi; while in North America wild beasts have been persecuted until they have to be pursued far into the North-West. Sir S. Baker gives plausible reasons for a belief that in a remote age the hippopotamus reached as far northwards as Cairo, and he remembers twenty-eight years ago seeing crocodiles in considerable numbers at Denderah. These have disappeared, thanks mainly to the steamboats; and they are scarce where they used to be exceedingly plentiful twenty years ago between the first and second cataracts to Wadi Halfa. He points out, too, that wild beasts can hold their own against all the pitfalls, bows, and lances of savage tribes; but the deadly rifle, with its terrifying explosion, soon drives them from the old haunts further into the wilderness. The author's adventures bear out the belief that almost all wild animals are glad to slink from man, and slow to attack him if they are not themselves assailed. This is notoriously the case with the tiger. But if they are injured or persecuted, even the weakest will fight for life. A case lately came before us which illustrates this tendency. A park-fed fallow stag, ordinarily perfectly harmless, entangled itself in some wire railings, and on the keeper attempting to extricate it, it fell upon him and severely injured him. In connexion with a determined and unprovoked attack made by a white rhinoceros, usually deemed a harmless animal, upon Mr. Osell, a great African hunter, Sir A. Baker adds, "many beasts which are accredited with bad characters conduct themselves occasionally as though abject cowards; in the same manner those which are considered timid may, when least expected, exhibit great ferocity." In another passage he shows that the vaunted power of the human eye in quelling a wild beast is much exaggerated. It is always safer, with such a creature, not to meet its gaze in full, when it will often take no notice of the intruder. To fix the eye upon its eyes is frequently to provoke its attack. Something analogous to this may be noticed in the habits of our native pacific quadrupeds and birds. Casually cast a glance at them and they do not seem to mind. Turn a fixed gaze on them and they at once retreat or take to flight.

The author has a good deal to say about

the political mismanagement which has converted his old friends the Hamran or sword-hunting Arabs into bitter foes of England, and caused the abandonment of countries opened of old by his years of hard work and patient toil throughout the Soudan. Nor does he forget to assail the mismanagement which has destroyed Newera Ellia in Ceylon, where he formerly resided, and to which we owe a charming book, instead of establishing it as a sanatorium for the troops. It is more pleasant to turn to the main subject of the book. The chapters on elephant-hunting and elephant-nature are delightful reading, proving that, in spite of the researches of Tennent and Sanderson, there is still much that is novel to be told of these animals. Their treacherous character, and the manner in which they must be governed by fear and not by affection, are well brought out.

After Sir J. Fayer's classical book on tigers, and the innumerable multitude of works on tiger-shooting, it might be thought that little remained to be added concerning the nature, habits, and hunting of these creatures, and yet Sir S. Baker's pages on these points are profoundly interesting. Striking incidents abound in them, and no opportunity is lost of illustrating the animal's traits both in quietude and when pursued. For safety among these fiercer creatures he recommends a .577 rifle of 12 lbs. weight, with a solid 650 grain bullet. Lighter weapons are apt to fail the hunter at a critical moment, and failure means in most cases death. It is a sore temptation to quote from the author on the habits of the lion, an animal less understood than, perhaps, are any of its family, in spite of its renown; but, as everyone interested in wild animals will read these fascinating chapters, there is the less need for regret. Indeed, searching observations on animal's habits and character may be found in every page. Here is an admirable account of hunting with a cheetah; there is a note how a hippopotamus dives, differing therein from most aquatic animals, as it sinks backwards and disappears by throwing its nose upwards. Crocodiles are duly described in another chapter, and their cunning shown to be equal to their ferocity. Antelopes and deer of all kinds receive half a volume's consideration; and of course our old friend, the wild boar, bold, courageous, and game to his last breath, is duly commemorated.

Well written, well illustrated, and well printed, he must be a fastidious critic who could quarrel with the many good things which are spread before him in *Wild Beasts and their Ways*. It is honourably distinguished from the crowd of books and articles annually published on hunting wild animals by its repression of the barbarous details of shooting, smashing of legs, scattering of brains, and the like, and the attention it invariably pays instead to their curious instincts and singular habits. These form a subject of the deepest interest to many thousands of lovers of animals who are never likely to lift a rifle against an elephant or spend an exciting night in a "machau" waiting for a tiger.

M. G. WATKINS.

#### NEW NOVELS.

*The House of Halliwell.* By Mrs. Henry Wood. In 3 vols. (Bentley.)

*Margaret Byng.* By F. C. Philips and Percy Fendall. In 2 vols. (White.)

*Pierre et Jean.* From the French of Guy de Maupassant. (Heinemann.)

*A Son of Issachar.* By E. S. Brooks. (Putnam's.)

*Senilia.* Prose-Poems. By Ivan Turgénieff. (Bristol: Arrowsmith.)

*Under the Gum Tree.* By Mrs. Campbell Praed and others. (Trischler.)

ONE of the misfortunes of popularity is the ready market for inferior work. The late Mrs. Henry Wood wrote so much excellent fiction, entertained so long and so well an immense number of readers, that any literary production of hers would deserve the full courtesies of critical attention. Now that this busy author, whose posthumous writings form quite a little library in themselves, is no longer among us, there is all the more need for scrupulous care in the expression of his opinions upon the part of a reviewer. Yet the present critic can find no words of welcome, can give no hint of praise, to *The House of Halliwell*. The book ought not to have been published at this late date; for not once in the many years since it was written—a period dating from before the composition of her early work, *East Lynne*—does the idea of its publication seem to have crossed Mrs. Wood's mind. It is a girlish production, but with little of the spontaneity and charm of *naïveté* and youth which so often redeems the early efforts of women who have made a name in fiction. It is, in a word, a dull story, with characterisation for the most part feeble and indistinct, without due ordering of incident and episode, and further handicapped by an indifferent plot. Matters are scarce mended by the preface. The story, C. W. W. admits,

"differs a little in style and construction from the author's later works, but possibly for that reason may bear its own especial interest in indicating how the dramatic and constructive power of a writer is developed by experience. For, as an essayist recently remarked, talent exhausts itself, but genius goes on from strength to strength."

'Tis an unfortunate plea. C. W. W. makes a further claim for the book; but, if all be as he says, why did not so popular a novelist issue, or prepare to issue, the story herself? Mrs. Wood's wise reticence is the most fitting comment that could be made. There are portions of the novel which are creditable; and, though overdrawn and dragged too often and obtrusively into view of the reader, Aunt Cobb (who will be familiar to those who know Mrs. Wood's *Red Court Farm*) affords that saving grace without which all would be wearisome. As for the assertion that

"every page of *The House of Halliwell*, from the opening to the closing scenes, bears the impression of the hand of the author of *East Lynne*, whose place in the world of Fiction is marked by a style and individuality that cannot be mistaken and cannot be imitated,"

all that the conscientious critic can say is,

that such special pleading seems to indicate private doubts. *The House of Halliwell* will give little pleasure to those who know Mrs. Henry Wood's books, nor will it prove a lure to the latter with those who here first make the author's acquaintance.

There is, decidedly, a good deal of Mr. F. C. Philips in *Margaret Byng*. What share his collaborator has taken in the story is not manifest, save at the close. The larger and certainly the more important part is, it seems to me (though I may be wrong), clearly recognisable as the work of the author of *As in a Looking Glass*. Mr. Philips delights in the shady side of society life, and he has here produced as shady and unattractive a view of the career of people who live by their wits as the most embittered cynic could wish. Margaret Byng herself is simply his wonted "heroine" dressed up anew and renamed; the young woman is, indeed, becoming too familiar. One of the advantages of collaboration is, it has been said, variety of theme and treatment; but in the present instance the partnership has not had the successful issue which might have been anticipated. But there is, at least, a dramatic consistency throughout; and there are episodes which the playwright could make singularly effective upon the stage. Yet how hackneyed it all is! How conventional the impecunious father, Colonel Heathcote; the virtuous lover, Captain Corry; the melodramatic villain, Bazano! The whole thing can be found again and again in Thackeray, but with infinite art. *Réchauffés* are seldom seductive; but *réchauffés* of *réchauffés* are apt to become intolerable.

It is a relief to turn from Mrs. Wood's early novel, and from a book at once so interesting ("on the lower plane," as an esoteric Buddhist would say) and yet so unsatisfactory as *Margaret Byng*, to Clara Bell's excellent translation of Guy de Maupassant's artistic romance, with its subdued but singular charm. Not a page is wasted by this master of his craft, not a paragraph expended where a brief sentence would suffice, not a touch laid that could be dispensed with. One may read *Pierre et Jean* with pleasure, apart from the interest of the story; it has all the satisfying completeness inevitable to a work wherein the author has known exactly the effect he wished to produce, with tact and skill to apply that knowledge supremely well. I am glad to see that M. de Maupassant's famous preface "On the Novel" is not omitted. It should be studied by every would-be novelist. After all, the craft is known in France—is practised, at any rate—to a perfection which we do not find here, or but rarely.

Biblical novels are becoming the vogue, apparently. Miss Phelps's *Come Forth* and Mr. E. S. Brooks's *Son of Issachar* are among the latest comers: but others, in somewhat embarrassing quantity, are rumoured to be "preparing." As a rule, this species of the genus Novel contains much more diluted Scripture than good romance; but *A Son of Issachar* is an exception. It is a picturesque and stirring story of the time of Christ, and is clearly the product of scholarly knowledge as well as of that

historic imagination the lack of which has ruined so many novels of this class. The story is that of Cheliel Bar-Asha, a son of the clan of Issachar, who, after a noble and steadfast life, suffered martyrdom in the ravine of Jehoshaphat and won immortality as St. Stephen.

It is, no doubt, taking an undue liberty with the word "novel" to include in a review of recent works of fiction the short, masterly, and often exquisite "prose-poems" of the foremost Russian master in fiction, but, perhaps, scarce more so than to call these productions poems in prose. They are finely-wrought thoughts and fancies, often truly poetic in conception, and they not infrequently leave upon the mind a sense of haunting pleasure akin to that of rhythmic excitement. But Turgénieff knew best when he called them simply *Senilia*, meaning thereby not the faggots from an old tree, but the ripest and rarest fruit of maturity. The pathos, the delicacy of touch, the serene insight, the half-regretful cynicism, the occasional savage irony, the child-like naïveté, and the virginal tenderness of this great writer are shadowed in these short pieces, each brief as most short poems, and yet as rounded and complete as the finest sonnets of Wordsworth. The translation seems satisfactory in the main, though it appears to be, at least in large part, from the admirable French version.

There are so many Australian novels and stories coming from the press that one might suppose the island-continent to be of absorbing interest to the British public in general. One might certainly go further and fare worse; but the most enthusiastic admirer of stories of life under the Southern Cross must admit that monotony of theme, if not of treatment, mars most contemporary Australian fiction. The dozen short tales in *Under the Gum Tree*, however, are certainly as good of their kind as any I have lately seen. All are racy of the soil and of colonial life; and one or two, particularly "John Grantley's Conversion," by Tasma, touch a higher literary level than one expects to meet with in a collection of this kind.

WILLIAM SHARP.

#### SOME MODERN GREEK BOOKS.

M. PSICHARI'S work, *Essais de Grammaire Historique Néo-grecque*, which was reviewed in the ACADEMY for March 12, 1887, is now completed by the appearance of the second volume (Paris: Leroux). This contains the *pièces justificatives* on which the conclusions of the former part were based, consisting of comparative tables of the ancient, mediæval, and modern forms of those parts of words which the author subjected to examination for the purpose of tracing the history of the development of the popular Greek language. To these lists, which represent a prodigious amount of learned labour, is prefixed an introduction, which comprises a study of the mediæval language from the eleventh to the seventeenth century, especially in respect of such points as its phonetic changes, the modifications introduced by the influence of ecclesiastical and official writers, and the phenomena produced by the working of analogy. These discussions may be commended to the attention of comparative philologists as highly instructive, and as throwing

light on many questions in the history of other languages. At the end of the volume two appendices are added—one on the text of Georgillas' poem of the *Plague of Rhodes*, in the course of which M. Psichari animadverts severely on the late Dr. W. Wagner's collation of the Paris MS., and on his method of correcting the text; while the other is a study of the mediæval Cretan texts. In his opinion the Cretan poem of Erotocritos, the date of which is placed by M. Jannaris before 1508 (see ACADEMY for Aug. 10, 1889, p. 84), was composed towards the end of the sixteenth century.

M. PSICHARI is well known as being the strongest opponent of the quasi-Hellenistic idiom in which the modern Greek newspapers and other prose writings of the present day are composed. His reasons for maintaining the superiority and rightful claims of the popular language have been forcibly stated in his *Ἱστορικὰ καὶ γλωσσολογικὰ ζητήματα* (Constantinople: Pallamary), which were delivered in the form of addresses before the *Φιλολογικὸς Σύλλογος* of Constantinople in 1888. In this matter M. Psichari has the courage of his opinions, for he has published a volume entitled *My Journey* (*Τὸ Ταξίδι μὲν*, Athens: Blastos), which is written throughout in the spoken language. This book, which gives an account of the author's visits to Constantinople, Chios, and Athens, contains impressions of travel rather than descriptions; and its narrative is accompanied by reflexions and digressions, especially on the subject of the language. It is written in a lively style throughout, and shows how much may be expressed in the popular idiom. To persons accustomed to the spoken tongue, it conveys the impression of the conversation of a familiar acquaintance. To those who only know the written language, it will seem to be composed in an almost unknown dialect: but to these also it may be of service, in teaching them of how little use the majority of Modern Greek grammars and reading books are in helping a foreigner to make himself understood in the country.

THOSE of our readers who, when staying at Athens, have made the excursion to Eleusis will have noticed the ancient monastery of Daphni, which has given its name to the pass over Mount Aegaleos between those two places. A monograph on the subject of this building has recently been published by M. Lambakes, entitled *Χριστιανικὴ Ἀρχαιολογία τῆς Μόνης Δαφνίου* (Athens: Papageorgios). In this the history of the structure is traced from the thirteenth century, when the first authentic records of its existence occur, to the present day; and the author narrates in some detail the disasters to which it has recently been exposed from shocks of earthquakes and from vandalism. The most important portion of the book is that which relates to the church, and especially to its mosaics. These are elaborately described and illustrated by woodcuts, and the architecture and decorations are compared with those that are found in various other Christian buildings. There is also a carefully drawn plan of the church. It is gratifying to learn that the expenses involved in the publication of the monograph were guaranteed by the Marquis of Bute.

IT has long been known to persons interested in the subject that a catalogue of the manuscripts in the monastery of St. John at Patmos had been made by Sakkelion, the learned ex-librarian of that body. It now proves that the work was completed as much as thirty years ago; but from various causes the publication of it was delayed, and it is now brought out at the expense of the "Parnassos" Philological Society of Athens, with the title *Πατμιακὴ Βιβλιοθήκη* (Athens: Papageorgios). The style in which



it is produced is in all respects worthy of that society, for it forms a handsome quarto with excellent paper and type. The catalogue itself leaves nothing to be desired, for it contains a full account of the contents of each volume, of the size, approximate date, and other features of the manuscripts, and of the illuminations of those which are thus embellished. The compiler's notes also display a satisfactory knowledge of the literature of the subject, and the plates at the end of the work supply specimens of the mode of writing employed in different centuries. Here the student will find an account of the famous Codex N, an uncial MS. of St. Mark's Gospel in silver letters on purple vellum of the sixth century, smaller fragments of which MS. exist, as Tischendorf discovered, in the Vatican, in the Vienna Library, and in the British Museum. Next in importance to this is the Book of Job of the seventh or eighth century, with its highly original illustrations; after which comes the Gregory Nazianzen of the tenth century. We should also notice—though M. Sakkelion does not seem to recognise their value—the two volumes of the sacred poems of Romanus, of which Dr. Krumbacher, who has copied them and proposes to publish them, says that they raise Romanus to the position of the first of hymn-writers. For the other valuable MSS. which this library contains we must refer the reader to the catalogue itself. In his preface the compiler makes merry (with good reason) over the mistakes in the description of the books in the library which have been made by Western savants; and we sympathise with him in his complaints with regard to the loss of MSS. which the monastery has from time to time sustained, though we are not certain that he apportions the blame in this matter with even-handed justice. The fragmentary state of Codex N is as likely, we should suppose, to have been caused by the cupidity of former monks as by the predatory habits of visitors, to which he attributes it. And when, in speaking of the removal of the MS. of Plato—which is now in the Bodleian Library—by Dr. E. D. Clarke in the year 1801, he says that, according to the tradition in the monastery, it was obtained through Turkish influence against the will of the monks, we would ask his readers, before accepting this statement, to read Clarke's own account, as given in the third volume of his *Travels*, pp. 344 foll. His description of the proceeding, which is very circumstantial, is altogether different from that of M. Sakkelion. We are not anxious to act as champions of those who in former days purchased valuable MSS. for nominal sums in Eastern monasteries, even though these treasures may have been negligently preserved; but it is right to avoid the imputation of robbery when it is not well established.

In May last appeared the first volume of a new encyclopaedia in Modern Greek, which promises to be a work of considerable importance (*Δεξικὸν ἑγκυκλοπαιδικόν*: Athens: Barth and von Hirst). The editor is Prof. N. G. Polites, the active secretary of the Historical Society of Greece, who is well known as a writer on mythology and folk-lore, and as one of the most vigorous of the literary men of Greece at the present time. His name, and those of his numerous *collaborateurs*, are a guarantee for the thoroughness of the work which they have taken in hand. The scope of this publication is a very ambitious one, for it contains not only what we expect to find in an ordinary encyclopaedia, but also such subjects as are usually relegated to classical or technological dictionaries. Hence, beside such topics as fall under the general heads of science, art, literature, geography, biography, and natural history, we meet with articles on points relating to mechanics, medicine, anatomy, folk-lore,

antiquities, law, and even theology. Great attention is rightly paid to the topography and ethnology of Greece itself and of the countries in its neighbourhood; and in the present volume 35 pages are devoted to Acarnania and Aetolia. The most important of the other articles are those on Athens, architecture, the Alexandrian schools of philosophy and theology, Egypt, America (including the United States), and England. In connexion with the last-named heading, not only general intelligence about the country is communicated, but summaries of information are given about the Anglican Church, its parties, and its relation to the Eastern Church; about the English constitution; and about the history of the language and literature, the art and philosophy. On many subjects the minuteness of detail is surprising. Thus, under the heading *Αἰσώπορις* we find biographies both of Harrison Ainsworth the novelist, and of W. F. Ainsworth the veteran geographer. And, as regards geography, we are free to confess that we meet with notices of places not only on the continent of Europe, but even in Scotland, of which we have never heard. It is the editor's intention to complete the work in six or seven volumes; but it is hard to see how this can be accomplished, when the work is projected on so large a scale. The present instalment, with its 960 pages, does not nearly exhaust the letter A.

#### NOTES AND NEWS.

MR. BERNARD QUARITCH has issued the prospectus of a Dictionary of English Book-collectors, from the earliest recorded examples to the present time, somewhat after the scheme of Guigard's *Armorial du Bibliophile*. Recognising the impossibility of completing such a work in a satisfactory manner by individual effort, he makes an appeal to all those interested in the subject to afford him their co-operation, by supplying him with materials that may be within their knowledge. For his part, he undertakes to have the auctioneers' catalogues searched for all the information they contain, and to obtain from sources at his own disposal all the book-plates which may be needed for reproduction. The details required in each case are—the chief dates and facts of the man's life; some specification of the more important and remarkable works which he collected; and a brief account of the fate of his library, tracing the devolution of some of its items through later hands. Illustrations will be given of such tokens of ownership as escutcheons, mottoes, book-plates, or modes of binding peculiar to certain libraries. The work will be arranged in alphabetical order, under the names of collectors; and it is proposed to print off each article on a separate leaf as soon as it is ready, leaving the collection into volumes to come later.

MR. GLADSTONE, before starting for Scotland, completed the revision and enlargement of his articles on "The Impregnable Rock of Holy Scripture." The book is now passing through the press, and will be published next month by Messrs. Isbister.

COUNT TOLSTOI has just completed a play, an English version of which Mr. William Heinemann hopes to publish early in the new year. As the Russian authorities are unlikely to permit anything from the pen of Count Tolstoi to appear in Russia, Mr. Heinemann may possibly bring out also an edition of the Russian original.

THE Queen has accepted the dedication of the Ancient Vellum Book of the Honourable Artillery Company, edited by Lieut.-Col. G. A. Raikes, and printed by order of the Court of Assistants. The book contains the autographs

of nearly all the sovereigns from the time of Charles II., besides many civil and military celebrities, including Prince Rupert, the Duke of Albemarle, John Milton, and Sir Christopher Wren. It will be published shortly by Messrs. George Bentley & Son.

MESSRS. BLACKWOOD & SONS have in the press a memoir of the late Laurence Oliphant, written by Mrs. Oliphant, the novelist and biographer of Principal Tulloch, but no relation of her subject.

THE continuation of Prof. Mahaffy's History of Greek Life and Thought, dealing with the Greek world under Roman sway, will be published by Messrs. Macmillan in the course of next month.

MR. STANFORD will shortly publish a small volume, by Mr. J. Scott Keltie, secretary to the Royal Geographical Society, entitled *The Partition of Africa*, dealing mainly with the events of the past six years and their results. In an introductory chapter or two, Mr. Keltie shows what has been the footing of Europe in Africa from the earliest times, and endeavours to estimate the value of the shares of the various European powers in the scramble, from the points of view of commerce and colonisation.

A VOLUME entitled *Fifty Years of my Life in Ceylon* is about to be published by Messrs. Allen & Co. It is a record of the work done in the first half of the century by Major Skinner, who devoted his life to Ceylon, and was the first to open up communications throughout the island by means of roads and bridges. The author, we understand, is a daughter of the late Colonel Meadows Taylor.

A NEW popular handbook to the antiquities and history of London and the suburbs is announced by Mr. Elliot Stock, under the title *London of the Past: or, the Olden City*.

UNDER the title of *A Cracked Fiddle*, the Rev. Frederick Langbridge, of Limerick, proposes to issue a selection from his several volumes of poems, as well as from his verses scattered, since the publication of *Poor Folk's Lives*, through magazines and booklets.

THE next volume in the series of "English Men of Action" will be *Warwick, the King-maker*, written by Mr. C. Oman, of All Souls' College, Oxford.

MR. ARROWSMITH, of Bristol, announces a volume entitled *Forty Years of Cricket*, by Dr. W. G. Grace.

THE following are some of the articles in the sixth volume of the new edition of *Chambers's Encyclopaedia*, which will be published very shortly:—"India," by Sir Richard Temple; "Ireland," by Mr. Justin McCarthy, Prof. Mackinnon, and Prof. G. T. Stokes; "Jerusalem," by Mr. Walter Besant; "London," by the Rev. W. J. Loftie; "Madagascar," by the Rev. James Sibree; "Malays," by Prof. A. H. Keane; "Logic," by Prof. Seth; "Libraries," by Mr. T. G. Law; "Law," by Mr. Thomas Raleigh; "Mineralogy," by Prof. James Geikie; "Jesus Christ," by Archdeacon Farrar; "Hymn," by the Rev. John Julian; "Liturgy," by the Marquis of Bute; "Job," by Prof. A. B. Davidson; "Lake-Dwelling," by Dr. Joseph Anderson; "Liquor Laws," by Sir Charles Dilke; "Laotze," by Prof. Legge; "Immigration," by Mr. Arnold White; "Jest-Books," by Mr. W. A. Clouston; "Kufic Coins," by Mr. Stanley Lane-Poole; "Kant," by Dr. Hutchinson Stirling; "Keats," by Mr. F. T. Palgrave; "Kemble," by the Rev. W. Lock; "Charles Lamb," by Canon Ainger; "Leonardo da Vinci," by Mr. J. M. Gray; "John Locke," by Prof. A. Campbell Fraser; and "Macaulay," by Mr. William Wallace.

DR. W. CLARKE ROBINSON, of Kenyon College, Ohio, formerly of Durham University, has in the press, to be issued immediately, a book on *Shakespeare: the Man and His Mind*, dedicated to Dr. H. H. Furness, of Philadelphia.

MR. PAUL LEICESTER FORD, of 97, Clarke-street, Brooklyn, U.S.A., being engaged in the preparation of an edition of the writings of Thomas Jefferson, requests those possessing any of Jefferson's letters or manuscripts to communicate with him. If such persons will either lend them to Mr. Ford for a short time he will guarantee their safe return; or if they will have them copied, he will pay the expense, and give due credit for such assistance in the work.

MR. HORACE WEIR is contributing to the columns of the *Derbyshire Advertiser* a series of sketches of picturesque and romantic places in the Peak district.

MESSRS. EDEN, REMINGTON, & Co. announce that their business will henceforth be carried on at 15, King-street, Covent Garden.

THE Browning Society will open their tenth session with an evening of Browning music and recitations in the Botany theatre, University College, on Friday next, October 31. The musical portion of the programme will be rendered by students of the Royal Academy of Music; the recitations are under the direction of Miss Florence Bourne. Application for tickets should be made to the honorary secretary, Mr. E. E. Davies, 2, Wallace-road, Canonbury, N.

MESSRS. A. & C. BLACK, of Edinburgh, have begun the publication of a new popular edition of the Waverley Novels, in sixpenny volumes, to be issued at intervals of a month. This is a "copyright" edition, in so far that it will contain the latest corrections and MS. notes of the author. Each volume will be illustrated with vignettes, and will have a glossary, explaining both the Scotch and the foreign words.

#### FORTHCOMING MAGAZINES.

DR. CARL PETERS will contribute to the next number of *The Contemporary Review* a short article on the relations of Stanley and Emin Pasha, in which he gives Emin's own account of the matter as told to him at Mpwapwa, "with the understanding that he should be permitted to publish it."

MR. J. M. BARRIE has completed "The Little Minister," his first three-volume novel, which will appear in *Good Words*, beginning in January. The scene is laid in Thrums, in the time of the Chartist riots. Mrs. Oliphant will also contribute a serial novel to next year's *Good Words*; and the new Bishop of Winchester will write monthly short practical papers on "Questions of the Christian Life."

THE November number of the *English Illustrated Magazine* will have an illustrated article on "Winchester College," to which Lord Selborne contributes the introduction, and Mr. F. Gale school recollections. The frontispiece will be an engraving, by Mr. W. Biscombe Gardner, of Reynolds's "Portrait of Two Gentlemen" in the National Gallery.

SOME "Memorials of Father Anderdon, S.J.," by his uncle, Cardinal Manning, by Father Ignatius Grant, and by other friends, will appear with a portrait in the November number of *Merry England*.

THE November number of *Macmillan's Magazine* will contain an article entitled "Cyprus after Twelve Years of British Rule," by Mr. R. Hamilton Lang; and a poem on "Autumn," by Mr. R. Le Gallienne.

THE forthcoming number of the *Scottish Review* will contain a further instalment of Prof. Rhys's Rhind Lectures, dealing with the mythographical treatment of Celtic ethnology; and a paper on "The Early Christians in Syria," by Major C. R. Conder.

PROF. SAYCE will contribute to the new volume of *The Sunday at Home*, beginning with the November number, a series of papers on "Social Life among the Assyrians and Babylonians."

THE forthcoming number of *Igdrasil* will have a contribution from the pen of the author of "In Tennyson Land," Mr. J. Cuming Walters, who has been visiting the localities connected with the Arthurian romance this summer, and has discovered some important biographical particulars concerning the Laureate which have not previously been published. The number will also contain articles by Mr. W. Marwick on "Reading Guilds and Home Reading Circles," and a poem of several stanzas by Mr. John Addington Symonds.

THE November issue of the *Bookworm* will contain the fourth of the series of papers on "The History of the *Gentleman's Magazine*," the present instalment dealing with its editors and publishers.

THE Countess of Meath will contribute an article, entitled "A Woman's Thoughts on Travel" to the November part of the *Quiver*, which opens a new volume. In the same number will be commenced three new serial stories, the authors being Evelyn Everett Green, Mrs. Neal, and the Rev. P. B. Power, while the frontispiece will be a reproduction in colours of a drawing by the late Alice Havers, entitled "A Daughter of Sympathy."

IN consequence of the renewed activity of the Socialistic movement in Germany, the monthly periodical, *Neue Zeit*, which is the "central organ of international social democracy," has been transformed into a weekly. It will be published, as before, at Stuttgart.

#### UNIVERSITY JOTTINGS.

THE most notable features of the election for members of the hebdomadal council at Oxford on Wednesday were the substitution of Prof. Case and Canon Paget for Prof. Pelham and Prof. Freeman (both of whom retired), and the rejection of Prof. Nettleship. What are known as the academical conservatives obtained a large majority.

MR. E. W. HOBSON, of Christ's College, has been appointed deputy for the Lowndean professor of astronomy and mathematics at Cambridge for the Michaelmas and Lent terms. The necessity for this appointment, we regret to hear, arises from the ill-health of Prof. Adams, who has occupied the chair for thirty-two years.

MR. E. A. MINCHIN, of Keble College, who obtained a first class in science last summer, is lecturing this term at Oxford as demonstrator to Prof. Ray Lankester, the newly appointed deputy-professor of human anatomy.

MISS JANE HARRISON will give a course of four lectures at Cambridge this term upon "Greek Art, especially Vase-Painting, in relation to Greek Mythology." The lectures will be delivered in the museum of classical archaeology; and this is, we understand, the first occasion a lady lecturer has received such a measure of recognition.

IN connexion with the Oxford Association for the Education of Women, Mr. Arthur Sidgwick will deliver a lecture on Wednesday next, October 29, upon "Robert Browning."

MR. T. W. ALLEN, whose name will be known to readers of the ACADEMY by his work on Greek MSS. in Italian libraries, has been elected to an official fellowship at Queen's College, Oxford, of which he was formerly a scholar.

THE senate at Cambridge has adopted a series of resolutions concerning the mechanical workshops of the university, which will come into effect when the vacant chair of mechanics and engineers has been filled up. Henceforth, the management of the workshops will be under the immediate control of the professor; and no work for profit is to be undertaken, unless it can be carried on without interfering with the course of instruction.

THE fund being raised towards a memorial of the late Dr. Liddon, one object of which is to found theological scholarships in connexion with Keble College, Oxford, already amounts to nearly £8000.

THE *Oxford Magazine* of October 22 contains an appreciative notice of Prof. Thorold Rogers, signed L.R.P., and a report of a lecture by Mrs. Finn, in the hall of Exeter College, upon "Ancient Hebrew Monuments and Alphabets," in which she gave the result of her seventeen years' residence in Palestine.

A LETTER has been addressed to the lord president of the privy council by Dr. Ericson, president of University College, and the Rev. Dr. Wace, principal of King's College, defining the position of those bodies with regard to the project for the establishment of a teaching university in London. They state that, as the result of negotiation with the senate of London University, an agreement has been arrived at for a separate system of graduation for their students in the faculties of arts and science; but they add that they do not see their way to meet the objections that have been urged by the provincial colleges against any change in the present system of examination.

THE death is announced of the Rev. James A. Galbraith, senior fellow of Trinity College, Dublin, and one of the best known members of that university, with which he had been connected for half a century. In 1854, he was elected to the Erasmus Smith chair of natural philosophy; and for many years he acted as secretary to the senate. His latest appointment, we believe, was that of professor of mechanics in the school of engineering.

MR. JONATHAN HUTCHINSON, president of the Royal College of Surgeons, was to open the session of the medical society at Edinburgh on Friday of this week with an address.

ON Friday, October 17, Prof. Lewis Campbell gave a reading of his English verse-translation of the "Oedipus Tyrannus" at Manchester, before the Owens College Union, which supplied the occasion for a very able criticism in the *Manchester Guardian* of the next day, concluding with an appeal to the actor-managers of London to let us see the play upon the stage.

#### ORIGINAL VERSE.

##### THE SECRET OF THE SPRING.

WERE we together when the world was young,  
Close to the secret which the mavis sung,  
Leaving untold the wonder of the Spring,  
Round which our souls darted on swallow-wing?

Far from that secret have I liv'd since then,  
Watching things earthly through the eyes of men;  
And thou, though journeying on the heavenly  
plane,  
Shalt never know it till we meet again.

K. B.

## OBITUARY.

SIR RICHARD BURTON, K.C.M.G.

THE news of Sir Richard Burton's death, though sudden at the last, hardly came as a surprise to his friends. About three years ago his health broke down, partly from the excessive strain he imposed upon himself in the production of his "Arabian Nights"; and he has since been kept alive only by the devotion of his wife, and the assiduous care of his medical attendant, Dr. Baker. At his post to the last, in a city which he had long ceased to like and in a climate most unsuited to his constitution, he died at Trieste on the morning of Monday, October 20, in the seventieth year of his age.

Richard Francis Burton was born on March 19, 1821, at Barham House in Hertfordshire. His father was an officer in the Queen's service, whose family had been settled for some three generations in Ireland. Up to the age of nineteen, his early education was picked up on the continent, as his father moved from place to place, through France, Germany, and Italy, according to the fashion of those days. Thus he learnt not only languages, but various dialects of those languages, the use of the sword, and a habit of restlessness. Strange as it may seem, the boy was destined for the Church; and accordingly, in November, 1840, he was entered at Trinity College, Oxford—the same college to which William Gifford Palgrave came up as a scholar three years later. Burton's career at Oxford was short and stormy, though it is related that even he fell under the fascination of Newman's sermons at St. Mary's. After residing little more than three terms, he was "rusticated"; and without much delay succeeded in obtaining a cadetship in the Indian army. The voyage out to India round the Cape took four months. In October, 1842, he landed at Bombay, and was forthwith posted to the 18th regiment of native infantry, on the cadre of which he remained until superseded, without half-pay or pension, in 1861. His actual service in India lasted for only about seven years. He arrived too late for the first Afghan War; nor was he fortunate enough to take part either in Sir Charles Napier's conquest of Sind, or in the subsequent siege of Multan. In fact, he never saw active service in his life; for he was similarly balked of employment in the Crimea. But these seven years in India were not thrown away. A large part of them were spent in the survey of Sind, under Napier's rule, which permitted him both leisure and independence. It was during this period that he laid in the stock of linguistic attainment and knowledge of oriental life which qualified him for his subsequent adventures. His two first publications were papers of the Bombay branch of the Royal Asiatic Society on the Beloch and the Afghan languages. Coming home to Europe on sick-leave in 1849, he passed some time in France, and there acquired the *brevet de pointe* which authorised him to style himself—as he does on the title page of his book on the Sword—*maître d'armes*. Having obtained an extension of furlough for a year, "to enable him to pursue his Arabic studies," he now proceeded to realise his daring project of making the pilgrimage to Meccah and el-Medinah in the garb of a Pathan hakim, Shaykh Abdullah—as he was wont to sign himself ever afterwards in Arabic. This pilgrimage occupied the summer of 1853, and was described in three notable volumes (1855, second edition 1879). From Egypt he went back to Bombay, and there obtained authority to explore Somali-land, that still little-known horn of Africa which faces Aden. On this expedition he had Captain Speke as his companion for the first time. Starting alone in disguise in October, 1854, he penetrated successfully to the city of Harrar; but when the main expedition set out from the

port of Berberah in April of the following year, they were attacked at night by an overwhelming force of Somalis, one Englishman of the party was killed, both Burton and Speke were severely wounded, and the enterprise was abandoned. Returning to England to recruit his health, Burton wrote *First Footsteps in Eastern Africa* (1856); and promptly left again for Constantinople, where he organised a force of 4000 Bashi Bazuks, as chief of the staff to General Beatson. The failure of this force is matter of history; equally unsuccessful were two personal schemes of Burton—to relieve Kars and to raise the Circassians under Schamyl. In brief, the Crimean War was to Burton very much what it was to Tom Thurnall; but Burton soon found another job ready to his hand. Returning to Bombay towards the end of 1856, he then set out, again in company with Speke, to discover the lakes of Central Africa and the sources of the Nile. The expedition, which occupied more than two years, was attended with great hardships, and resulted in a bitter estrangement between the two friends. After this lapse of time, none will dispute Burton's claim to have discovered Lake Tanganyika, which even Livingstone to the day of his death believed to be connected with the Nile system. The accurate survey of the Victoria Nyanza, the main reservoir of the headwaters of the Nile, was reserved for the second expedition of Speke and Grant, the latter of whom is now the sole survivor of the pioneers of discovery in Central Africa.

With this expedition closes the first and most exciting period of Burton's life. Henceforth, though he continued to roam over every quarter of the globe, he no longer attempted the work of geographical discovery, nor did the government ever offer him any post in which he could make his mark in history. As British Consul, successively, at Fernando Po on the west coast of Africa, at Santos in Brazil, at Damascus, and at Trieste since 1872, he was virtually shelved while still in the prime of life; nor would official regulations (against which his career was one long protest) allow him an adequate pension when years of travel and toil had at last broken his powerful frame. Granted, that he was never the most humble of subordinates, and perhaps disqualified by temperament for the highest walks of diplomacy or government. Still, when all is said, future generations will wonder, not without shame, that England could find no better mode of utilising the services and honouring the old age of one of her most remarkable sons. To Burton's own credit, it must be remembered that, whatever he felt, no complaints came from him. He took advantage of the freedom of pen permitted to a semi-private position; and he sought his consolation in literature.

For, thus far, we have touched upon only one side of Burton's life. Regarded as a man of action—"adventurer" is the term he would himself have used—he belongs to a class, at no time small in the history of this country, which includes such modern representatives as Livingstone, Gordon, and Stanley. To the fame, however, which he shares with these, Burton added something more than the erudition of a professor and something less than the imagination of a poet—a combination that raises him to a unique rank. His attainments as a mere linguist have, perhaps, been over-rated, because such attainments are rare among Englishmen. Clive never learned Hindustani, nor Gordon Arabic. But his facility in acquiring strange languages first opened to him the pleasures of study, and gave him the ultimate mastery over English. He learnt from men, not from books; and this chiefly in the East, where life is more according to nature, and where words are used to reflect feelings. He was fond of calling himself an anthropologist, by which he meant that he took

for his domain everything that concerns man and woman. Whatever humanity does he refused to consider common or unclean; and he dared to write down in black and white (for private circulation) the results of his exceptional experience. Influenced by other motives, he adopted the same methods as Rabelais.

This, again, was but another facet of Burton's many-sided nature, though one which it would be wrong to ignore when estimating his character and life-work. His insatiable curiosity led him to explore almost every path of learning, especially the by-paths. The origins of civilisation, the hoary antiquity of Egypt, prehistoric connexions between the East and the West, the ancient race of the Etruscans, the mysticism of the Sufis, the wanderings of the gypsies, the colonial empire of the Portuguese—these were some of the matters that had a special fascination for him. His cast of mind was so original that not only did he never borrow from anyone else, but he was disposed to resent another's trespassing upon such subjects as he considered his own. But no man could be more cordial in his admiration of honest work done in bordering fields of learning. He was ever ready to assist, from the stores of his experience, young explorers and young scholars; but here, as in all else, he was intolerant of pretentiousness and sciolism. His virility stamped everything he said or wrote. His style was as characteristic as his handwriting. If occasionally marred by the intrusion of alien words and phrases, it always expressed his meaning with force and lucidness, and was capable at times of rising to unlaboured eloquence. And, with Burton, the style was the man. No one could meet him without being convinced of his transparent sincerity. He concealed nothing; he boasted of nothing. Such as circumstances had made him, he bore himself towards all the world: a man of his hands from his youth, a philosopher in his old age; a good hater, but none the less a staunch friend.

So long as the spirit of enterprise animates Englishmen, Burton's exploits will be honoured. So long as genuine literature is appreciated, his name will be preserved by some of his many books. But to those who were admitted to his intimacy, the man himself was greater than what he did or than what he wrote; by them his memory will always be cherished as that of the most vigorous and self-centred personality they have been privileged to know.

J. S. C.

## MAGAZINES AND REVIEWS.

MR. HERBERT SPENCER sends to the current number of *Mind* an exceedingly interesting postscript to his well-known essay on "The Origin of Music." Since that essay was published, the theory put forward in it—that music had its starting-point in the emotional modifications of speech—has been opposed by more than one writer, among whom the essayist here singles out for response Mr. Darwin and Mr. Edmund Gurney. The former, as is well known, attributed the genesis of music to the utterances of sound by the male animal during courtship, such utterances being improved and fixed by sexual selection. Mr. Spencer now brings forward a number of facts that seem to tell against Darwin's hypothesis, such as the number of animal sounds not connected with the sexual function, the singing of many species of birds at other than the pairing-time; the absence of amatory phonation in the case of the animals having the closest genealogical relation to man, and so forth. He further lays stress on the fact that the songs of the lowest races of mankind are not exclusively or even mainly love-songs, and that what love-songs there are originate rather with the female than

with the male. The argument is striking and forcible, but still leaves ample room for the contention that the love passion and the other emotions that are excited along with it furnish one main source of the mysterious influence of music on the feelings. The answer to Mr. Gurney's criticism seems less happy. Mr. Spencer hardly appears to grasp Gurney's whole theory of music; for this ingenious and far-seeing thinker held that the musical faculty is something *sui generis*, not admitting of analysis or genetic explanation; though he was so far a Darwinian as to allow that much of the emotional effect of music is due to organised associations of tone with the love passions. For the rest, Mr. Spencer hardly succeeds in blunting Gurney's critical rapier. It is not enough to say, in answer to his pertinent objection that musical structure in its simplest forms is marked off by certain distinctive qualities (such as discreteness of tone interval) from emotional speech, that since all evolution is specialisation, we may expect music to take on new differentiating characters. The real point is *how* a thing with such new structural features could have developed out of feeling-caused modifications of vocalisation. It was just because Mr. Spencer seemed to Gurney to fail in making out any continuity in the developmental process here that Gurney felt bound to call in the aid of his "special faculty" hypothesis; and one cannot see that Mr. Spencer has grappled with this point, the very core of Gurney's doctrine. A word must suffice on the other articles of a particularly good number of the journal. Mr. Sully, in the light of Dr. Ward's *Encyclopaedia* article, gives a new statement of the process of mental elaboration, and seeks to show how the elementary processes of mental development interact one upon another. Mr. T. Whitaker completes a painstaking sketch of Volkmann's psychological system. Mr. H. W. Orange writes discerningly on Berkeley's position as moral philosopher; and the editor gives a clear summary, not unenriched with valuable hints of possible lines of criticism, of Münsterberg's theory of the muscular sense and the use to which he puts this in his new account of the time sense, a matter dealt with in a recent review of Münsterberg's work in the ACADEMY.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BOURGET, P. *Physiologie de l'amour moderne*. Paris: Lemerre. 3 fr. 50 c.
- BRIEFWECHSEL zwischen Michael Enk v. der Burg u. Eligius Freih. v. Münch-Bellinghausen (Friedrich Halm). Hrg. v. R. Schachinger. Wien: Holder. 6 M.
- DAN, D. *Die Völkerschaften der Bukowina*, 2. Hft. *Die oriental. Armenier in der Bukowina*. Czernowitz: Pardini. 1 M. 40 Pf.
- FESTER, R. *Rousseau u. die deutsche Geschichtsphilosophie*. Stuttgart: Göschen. 5 M. 50 Pf.
- FLAICHEN, C. Otto Heinrich v. Gemmingen. Stuttgart: Göschen. 4 M.
- FOREST-FLURY. *Le vieux Lyon qui s'en va: Quartier Grôlée*. Lyon. 12 fr. 50 c.
- GELBER, A. *Shakespeare'sche Probleme*. Plan u. Einheit im Hamlet. Wien: Konegen. 6 M.
- HAUFFE, G. *Diesterweg u. die Lehrerbildung*. Breslau: Freund. 2 M. 50 Pf.
- HEIM, A. R. *Die bildenden Künste bei den Dayaks auf Borneo*. Wien: Holder. 14 M.
- INARDON, J. *Le Théâtre de la Monnaie depuis sa fondation jusqu'à nos jours*. Bruxelles: Schott. 15 fr.
- KUHLNBECK, L. *Der Check*. Seine wirthschaftl. u. rechtl. Natur, zugleich e. Beitrag zur Lehre vom Gelde, vom Wechsel u. der Giro-Bank. Leipzig: Hirschfeld. 4 M. 50 Pf.
- LE BRETON, A. *Le Roman au XVII<sup>e</sup> Siècle*. Paris: Hachette. 3 fr. 50 c.
- LITZMANN, C. C. T. *Friedrich Hölderlins Leben*. In Briefen von u. an Hölderlin. Berlin: Besser. 10 M.
- LUZEL, F. M. *Soniou Breiz-Izel: chansons populaires de la Basse-Bretagne*. T. 1. Paris: Bouillon. 8 fr.
- MONTAGNE, E. *Les légendes de la Perse*. Paris: Bouillon. 3 fr. 50 c.
- SARRE, F. *Der Fürstehof zu Wismar u. die norddeutsche Terrakotta-Architektur im Zeitalter der Renaissance*. Berlin: Trowitzsch. 10 M.
- SZELHOBST, C. V. *Die Belastung der Grundrente durch das Gebäudekapital in der Landwirtschaft*. Jena: Fischer. 2 M.
- SYBIL. *Croquis parlementaires*. Paris: Perrin. 3 fr. 50 c.
- TRUDICHUM, F. *Bismarck's parlamentarische Kämpfe u. Siege*, 2. Abthg. Stuttgart: Enke. 8 M.

TREDE, Th. *Das Heidentum in der römischen Kirche*. Bilder aus dem religiösen u. sittl. Leben Südtaliens. 3. Th. Gotha: Perthes. 6 M.

## THEOLOGY, ETC.

- BUDDE, K. *Die Bücher Richter u. Samuel, ihre Quellen u. ihr Aufbau*. Gießen: Ricker. 7 M. 50 Pf.
- SEPP, *Die Religion der alten Deutschen u. ihr Fortbestand in Volkssagen, Aufzügen u. Festbräuchen bis zur Gegenwart*. München: Lindauer. 6 M.

## HISTORY, ETC.

- FOURNEREAU, L., et J. PORCHER. *Les ruines d'Angkor: étude historique et artistique sur les monuments Khmers du Cambodge siamois*. Paris: Leroux. 50 fr.
- GOTTLIEB, Th. *Ueb. mittelalterliche Bibliotheken*. Leipzig: Harrassowitz. 14 M.
- HEBBER, H. *Isenburger Annalen als Quelle der Pühlder Chronik*. Leipzig: Hinrichs. 3 M.
- LANGLOIS, E. *Les Registres de Nicolas IV.: recueil des bulles de ce pape*. Fasc. IV. Paris: Thorin. 10 fr. 80 c.
- MONCEAUX, H. *La Révolution dans le département de l'Yonne, 1789-1800*. Paris: Claudin. 15 fr.

## PHYSICAL SCIENCE.

- ANWALEN, neue, der k. Sternwarte in Bogenhausen bei München. Hrg. v. H. Seeliger. 1. Bd. München: Franz. 30 M.
- EHLERS, E. *Zur Kenntnis der Pellicollinen*. Göttingen: Dieterich. 18 M.
- VOIGT, W. *Allgemeine Theorie der piezo- u. pyroelektrischen Erscheinungen an Krystallen*. Göttingen: Dieterich. 5 M.

## PHILOLOGY, ETC.

- ALBRECHT, K. *Die im Tahkemöni vorkommenden Angaben üb. Harizis Leben, Studien u. Reisen*. Göttingen: Dieterich. 2 M. 50 Pf.
- HUTH, G. *The Chandorānākara of Ratnākaraśānti*. Sanskrit text with Tibetan translation. Berlin: Dümmler. 2 M.
- KURCK, E. *Studia maxime critica in Aeschylum et scholia Aeschyli Medicea*. Göttingen: Vandenhoeck. 1 M.
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## CORRESPONDENCE.

## JERUSALEM IN THE TABLETS OF TEL EL-AMARNA.

Queen's College, Oxford: Oct. 20, 1890.

The discovery of despatches from Jerusalem to the kings of Egypt in the fifteenth century B.C., announced in the ACADEMY of last week, throws light on one of the tablets from Tel el-Amarna, belonging to M. Bouriant, which I copied three years ago. The imperfect condition of the tablet prevented me at the time from realising its importance, though I was able to identify in it the names of the cities of Gedor, Gath, Keilah, and Rabbah. But I now see that it also contains a reference to Jerusalem, which is of considerable interest. The passage is as follows: *al sad U-ru-sa-lim-KI al bit AN NIN-IP: su-mu Mar-ruv al sar-ri pa-da-ku-at a-sar nisi al Ki-il-ti-KI*; that is, "the city of the mountain of Jerusalem, the city of the temple of the god Uras (his) name (there is) Marruv; the city of the king, adjoining (?) the locality of the men of the city of Keilah." Here Jerusalem is distinctly marked out as situated on a mountain, and as being the seat of a famous temple. *Marruv* seems to represent the Aramaic *marē*, "lord," and reminds one of the name of Moriah. At all events, we must see in the deity whose temple stood on "the mountain of Jerusalem," the *el elyōn*, "the most high God," of Gen. xiv. 18.

A. H. SAYCE.

## THE APOLOGY OF ARISTIDES.

Christ's College, Cambridge: Oct. 20, 1890.

In the preface to his recently published collection of *Biblical Fragments from Mount Sinai*, Prof. Rendel Harris mentions that he has found in the convent of St. Catherine "the Syriac version of the long-lost Apology of Aristides to the Emperor Hadrian on behalf of the Christians."

Owing to the kindness of Mr. Harris, who

allowed me to see his proof-sheets, I have been enabled to observe—what indeed the very brief Armenian fragment, translated into Latin, might have suggested to us before this—that the author of "Barlaam and Josaphat" has embodied the principal part of the original Greek text of this ancient Apology as the speech of Nachor in the debate as to the truth of Christianity (Ed. Boissonade, p. 239; Ed. Migne *Patr. Gr.* 96, col. 1108). After the departure of Barlaam, the monk who has converted the young prince Josaphat, the king thinks to break down the prince's faith by a debate in which Nachor, who impersonates Barlaam, is to be defeated in his sham defence of the new creed.

"Ἐπολαβὸν δὲ ὁ Ναχὼρ . . . ἀνολίξας τὸ στόμα αὐτοῦ, καθάπερ ὁ τοῦ βαλαὰμ υἱος, ὁ οὐ προύθετο εἰπεῖν ταῦτα λελάληκε· καὶ φησὶ πρὸς τὸν βασιλέα· 'Εγὼ, βασιλεῦ, προολίξ Θεοῦ ἦλθον εἰς τὸν κόσμον· καὶ θεωρήσας τὸν οὐρανὸν καὶ γῆν, κ.τ.λ.

It will be seen that this corresponds with the opening words of the Armenian fragment: "Ego, O Rex, Dei providentia creatus, hunc mundum ingressus sum, et caelis terra . . . conspectis," &c. And so in the mouth of Balaam's ass we find the last Apology of Aristides in the original Greek—not indeed the whole of it, nor without many abbreviations and some modifications, as the Syriac will show; but yet very much, and fortunately we can decide exactly how much.

It is hoped that the Apology of Aristides will form one of the first numbers of a new series of "Biblical and Patristic Texts and Studies," to be published in Cambridge shortly after Christmas.

J. ARMITAGE ROBINSON.

## JUNIUS'S TRANSCRIPTS OF OLD-ENGLISH TEXTS.

London: Oct. 21, 1890.

In his last letter on this subject Mr. Logeman begins, after various irrelevant remarks, with apologising for having misquoted me. But he so words his apology as to make the misquotation appear much less serious than it really is.

According to him, the real question at issue is "whether or not Junius's transcripts are generally reliable." But he said himself, in his first letter, that the whole thing began with his rebuking Dr. Murray for attaching importance to the spelling *cyrice* in Junius's copy of one particular MS. He then distorted my statement about Junius's accuracy in transcribing that MS. into a statement about Junius's method of transcribing certain other MSS. My answer to this was simply to quote my own ungarbled words, and to express my agreement with Mr. Logeman and the rest of the world about the other transcripts.

Mr. Logeman now says, "I have not the slightest reason to assert that this copy is inaccurate." It is rather surprising to find that by "this copy" he means the very transcript which contains the form *cyrice* against which he had so solemnly warned Dr. Murray! But Mr. Logeman has tried to mislead his readers by making them believe that my conclusions were based on less conclusive grounds than they actually were.

I am afraid that Mr. Logeman has been led into this wretched maze of misquotation, evasion, and self-contradiction by that "cavilling spirit" which he disclaims in his first letter, and that "most amusing passion" which he finds in my objection to having my time wasted. The real meaning of his criticisms evidently is—"Junius and Sweet are regarded as great men; but observe how small, how puny they appear by the side of H. Logeman!"

H. SWEET.



## "COCKNEY."

Sydenham-hill: Oct. 14, 1890.

It seems to me that Mr. Wedgwood could not, when he wrote his note, have seen my note in the ACADEMY of July 5. For he does not even mention my note; and yet his note is little more than an expansion of a suggestion made by me in the last paragraph of the P.S. to my note, and is, like my suggestion, based upon Florio's "cockaneg," which I had already shown, pretty conclusively, to mean an egg just laid and over which the mother's cacklings are still heard. If in my P.S. I did not say more than I did about the connexion which I suggested between "cockaneg" and a hen's cackling, it was, in the first place, because my note was already much too long, and in the second place, and more especially, because I did not see my way quite clearly, and felt difficulties which Mr. Wedgwood either does not feel or has chosen to ignore. One of these difficulties was that Dr. Murray's quotation from Florio, viz., "Cocco . . . delight or glee . . . ; also a cocks egge," shows very clearly to my mind—as it ought to Mr. Wedgwood's also (seeing that after what he has written he can scarcely refuse to allow that the original meaning of *cocco* is an egg just laid)—that "cock's egg" was sometimes used in former days of an egg just laid. And if this be so, then, in spite of the difficulty of making the *coken* of "coken-ey" the genitive plural of "cock," the explanation of cockney=cocks' egg can by no means be so summarily dismissed as Mr. Wedgwood would dismiss it.

My second difficulty was the *an* in "cockaneg" and the *en* in "cokeney." I did not see how, on account of this syllable, *cockan* or *coken* (which Mr. Wedgwood, as well as Dr. Murray, allows to be "practically identical") could possibly be an interjection, as I suppose Mr. Wedgwood would take it to be, unless, indeed, the final syllable were inserted for the sake of euphony, which is not in the least likely. Neither did it seem to me probable that *cockan* (or *coken*) was a verb; for, though we find in English a good many instances in which a compound word is made up of a verb followed by a substantive, yet in none of them do we find, I think, any such relation between the verb and the substantive as there would be if we interpreted "cockaneg," an egg which was "cocked" (i.e., cackled) over. Besides which, I doubt whether, even in ancient times, the complete termination *en* of the infinitive was used when such compound words were formed. I was reduced, therefore, to the supposition that the *cockan* (or *coken*) might be a substantive=cocking (with the meaning of "cackling"), the final *ng* having *n* substituted for it as is so very common now-a-days; and this suggestion I made in my P.S., and even now I do not see any insurmountable difficulties in it. It would seem that a final *ng* was frequently pronounced and perhaps even written *n*, even in ancient times. (See Dr. Murray's note in *Notes and Queries*, 7th S. ix. 496.) A "cocking egg" might, I fancy, mean an egg with which "cocking" (i.e., cackling) is connected or which gives rise to cackling, just as "cucking-stool" (if it=ducking stool) means a stool which gives rise to cucking=ducking. And that to *coken* (or *coken*) may, in middle English, have meant to crow like a cock, is not improbable, seeing that Halliwell gives to "cockle" as used in Cumberland of the crowing of a cock, and that to "cockle" presupposes a verb to "cock," just as to "cackle" presupposes a verb to "cack," the *le* indicating a frequentative form. But if to *coken* (or *coken*) meant to crow like a cock, it may well have meant also, at any rate in children's language, to cackle like a hen; for I endeavoured in my note to show that there is so much similarity between the crowing of a cock and the cackling of a hen that young

children might readily confound the two noises, as they were at one time confounded by adults in France when they used the verb *coqueter* (see Littré) of the two sounds.

My conclusion, accordingly, is that the *cockan* of "cockaneg" may mean either "cocks," or "cocking" (=cackling), or may, perhaps, contain more or less of both meanings, which, after all, are not so very dissimilar, seeing that it is agreed on all hands that a cock is so named from the noise he makes. Prof. Max Müller's *Cuck-ei* is certainly in favour of the second view, which is, no doubt, the preferable one so far as meaning is concerned; but the *Cuck* is evidently an interjection, and can the same be said of *cockan* or *coken*? But as for the "baa-lamb" and "moo-cow" quoted by Mr. Wedgwood as analogous, and the *Hotto-pferd*, *Motsche-Kuh*, and *Mietze-Katze* cited by Prof. Max Müller, there is really no analogy whatever; for in every case the first part of the compound words, whether it be an interjection or a verb, expresses a sound made by the second part; whereas in "cockaneg" it is not the egg which cackles, but the hen, who is not mentioned. If *cockan* (or *coken*) is a genitive plural=of cocks, there is a difficulty, no doubt; but will Mr. Wedgwood kindly show that the difficulty is less if these words are taken to express the cackling of a hen? He calls it clucking, but I have never heard clucking applied to the noise made by a hen when it lays an egg.

In conclusion, it is interesting to note that all across Central Africa "chicken=kuku, kokko, ngokko, bukoko" (Stanley, *In Darkest Africa*, ii. 442.)

This note would have been written long ago if I had been at home to write it.

F. CHANCE.

## BACON AND WOTTON.

Coomb Vicarage, near Woodstock: Oct. 8, 1890.

I would supplement the "Illustrative Notes" in Mr. S. H. Reynolds's edition of Bacon's *Essays*, just published by the Oxford University Press.

In Essay VI. ("Of Simulation and Dissimulation"), Bacon writes thus:

" . . . the discovery of a man's self by the tracts of his countenance is a great weakness and betraying."

Contrast what had the approval of Bacon's contemporary, Sir Henry Wotton. The following is in *Reliquiae Wottonianae* (4th edit., 1685, pp. 342-344):

"To Mr. MILTON.

"Sir, . . . At *Sienna* [sic] I was tabled in the House of one *Alberto Scipioni*, an Old Roman Courtier in dangerous times, having been Steward to the *Duca di Pagliano*, who with all his Family were strangled, save the only Man that escaped by fore-sight of the Tempest; with him I had often much chat of those Affairs; into which he took Pleasure to look back from his Native Harbour, and at my departure toward *Rome* (which had been the Center of his Experience) I had won Confidence enough to beg his advice, how I might carry myself securely there, without Offence of others, or of mine own Conscience. *Signor Arrigo mio* (says he), *I Pensieri stretti, & il viso sciolto*: That is, your thoughts close, and your Countenance loose, will go safely over the whole World. Of which *Delphian Oracle* (for so I have found it) your judgment doth need no Commentary; and therefore, Sir, I will commit you with it to the best of all securities, God's dear love, remaining

"Your Friend as much at Command,

"as any of longer date,

"H. WOTTON."

The same thing appears in pp. 356-357 thus:

"Worthy Sir, . . . Sorry I was not to be at *Eton* when Mr. B. your Nephew, and my Friend, came thither to visit me, being then in prociect of his Travels: But I had some good while before,

at another kind visitation, together with your Sons and Mr. S., giving him a Catholick Rule which was given me long since by an old *Roman* Courtier with whom I tabled in *Sienna* [sic], and whose Counsels I begged for the Government of my self at my departure from him towards the foresaid Court, where he had been so well versed. *Signor Arrigo* (says he) There is one short remembrance will carry you safe through the whole World. I was glad to hear such a preservative contracted into so little room, and so besought him to honor me with it. Nothing but this (saith he) *Gi Pensiere* [sic] *stretti* [sic], & *il viso sciolto*: That is, as I use to translate it, *Your Thoughts close, and your Countenance loose*. This was that Moral Antidote which I imparted to Mr. B. and his Fellow-Travellers, when they were last with me, having a particular Interest in their well-doings, both as they are yours, and as they have had some training under my poor Regiment. . . .

"At your Commands,  
"H. W."

J. HOSKYNs-ABRAHALL."

## THE DERIVATION OF "YES TOR."

Williton, Somerset: Oct. 21, 1890.

In the ACADEMY of February 1, Mr. Walter J. Purton, alluding to the attempted derivation of "Yes Tor" in my book on *Dartmoor and its Antiquities*, suggested that the name was a contraction of Highest Tor. I have long thought that this derivation was, to say the least, extremely plausible, and a "note" to the Rev. H. G. Fothergill's copy of Bridges's Account of the Barony and Town of Okehampton goes very far to support Mr. Purton's theory. Mr. Fothergill does not say whence he obtained this "note"; but, judging from the language, it appears to have formed part of a survey of the Okehampton Commons, though, as the annotation says, it "by no means agrees with the Perambulation of the Boundaries of Dartmoor Forest A.D. 1240, or that of 1609." The "note" as quoted here is from a new edition of Bridges, edited by Mr. W. H. K. Wright; and the bounds run from the summit of "Middle Tor *alias* Milltor. . . lineally to the Top or highest part of Eastor *alias* Highest Tor."

With regard to "Yelland," I do not think with him that it is to be sought for in Higher Land but in Yeo Land. Yeo is a very common surname—and river name—in Devonshire.

JOHN LL. WARDEN PAGE.

## THE "POUND OF FLESH" STORY.

Boston, Mass.: Oct. 9, 1890.

Having been absent, the ACADEMY for September 13 has only just come to my hand. Mr. Clouston, who there continues his interesting notes on versions of the Bond story and the pound of flesh, may like to know that I pointed out its existence in the *Cursor Mundi* in 1875, when at work on that poem for the Early English Text Society. The paper dealing with this, and referring (albeit imperfectly) to many other versions of the story, including those in *Dolopathos* and Harl. MS. 7322, will be found in the New Shakspeare Society's Transactions, Part I.

LUCY TOULMIN SMITH.

## APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Oct. 26, 4 p.m. South Place Institute: "The Lost Tasmanian Race," by Mr. James Bonwick.

7.30 p.m. Ethical: "The Inner Life in Relation to Morality," by Mr. J. H. Muirhead.

MONDAY, Oct. 27, 4 p.m. Royal Academy: "The Muscles of the Human Body," III., by Prof. John Marshall.

FRIDAY, Oct. 31, 4 p.m. Royal Academy: "The Muscles of the Human Body," IV., by Prof. John Marshall.  
8 p.m. Browning: Music and Recitations.

## SCIENCE.

## TWO BOOKS ON VOLCANOES.

*Characteristics of Volcanoes.* With Contributions of Facts and Principles from the Hawaiian Islands. By James D. Dana. (Sampson Low.)

*Mount Vesuvius: a Descriptive, Historical, and Geological Account of the Volcano and its Surroundings.* By J. Logan Lobley. (Roper & Drowley.)

It has too often been rashly assumed that volcanoes all the world over must of necessity be modelled after the familiar type of Vesuvius. As a matter of fact, there are certain volcanoes which, in consequence of the extreme liquidity of their lavas, differ widely from the Vesuvian pattern; the difference being not confined to the general form and features of the mountain, but extending to the mode in which the fiery activities are usually manifested. Of these exceptional volcanoes, the best examples are to be found in the Sandwich Islands, and hence it may be convenient to distinguish them as the Hawaiian type. The two works under review serve admirably to illustrate and contrast these two classes of volcanoes; for while Prof. Lobley confines himself exclusively and necessarily to the Vesuvian type, Prof. Dana presents us, in his new work, with the best scientific description which we possess of the curious volcanoes of the Hawaiian Islands. It is true the leading title of the American treatise is suggestively comprehensive; but the reader will find that the general part, dealing with the "Characteristics of Volcanoes," occupies only twenty-four pages out of about 400, while the bulk of the book is devoted to a detailed account of the eruptive centres in the Sandwich archipelago.

Exactly half a century has slipped by since Mr. Dana, then a young naturalist in the scientific corps of the exploring expedition under the command of Capt. Wilkes, first set foot on the volcanic soil of Hawaii. Up to that date little or nothing had been written by any scientific authority on the subject of Hawaiian volcanoes, and hence Prof. Dana's admirable descriptions in the Geological Report of the Expedition, and those of Wilkes, were stamped with peculiar value. Dana's Report, published forty-one years ago (not fifty-one, as stated in the Preface) is now so difficult to procure that its reproduction would have been acceptable to students of vulcanology. But the venerable professor has done much better than reproduce his early work. In his new volume, while freely using the original Report, he has embodied the results of a second visit to the Hawaiian Islands made so recently as 1887—a visit which illustrates in a remarkable manner the unflagging nature of his enthusiasm. Most men at his time of life would have shrunk from undertaking a journey of some ten thousand miles in order to clear up a few scientific points; but Prof. Dana is endowed with exceptional vigour, and the reader who turns over the pages of his new work will be struck with the intellectual freshness with which he still attacks the obscure problems of vulcanicity.

The visitor to Hawaii finds two enormous centres of activity, known as Mauna Loa and Kilauea, which, though some twenty miles apart, are yet within the area of a single mountain dome. As these two fiery neighbours are usually quite unsympathetic in their eruptive activities, and as one is nearly ten thousand feet above the level of the other, it seems but reasonable to suppose that they are independent foci; and such, in fact, is the view entertained by several able writers. Prof. Dana, however, has always argued in favour of their dependence, regarding Kilauea as an appendage to Mouna Loa—a view which, it must be admitted, receives strong support from the recent petrographical studies of Prof. E. S. Dana, the author's son, who finds that the lavas of the two craters are so similar in constitution as to suggest that they have taken their origin in a common source.

The Hawaiian lavas belong to the typically basaltic class, and are therefore extremely fusible. It is not an uncommon notion with students that the fusibility of a rock bears a distinct relation to its basicity; but Prof. Dana pertinently reminds the reader that anorthite, the most basic of the feldspars, is not more fusible than orthoclase, the most acid of the group, while olivine, the ultra-basic constituent of lavas, is practically infusible. The basalts of Hawaii melt easily enough, not because they are basic, but because their chief constituents, labradorite and augite, happen to be freely fusible. Probably, a temperature of 2,000° F., or little more, is sufficient to effect their liquefaction, and this temperature is readily obtained beneath the craters of Hawaii. The lavas, therefore, so far from being viscid or pasty, as is often the case with trachytic lavas, are perfectly mobile, flowing freely and running with great velocity; hence they come to rest at a very low angle, and, indeed, the usual slopes of the Hawaiian lava-flows are only from one to ten degrees. A characteristic feature of these mountains is the comparative flatness of their profile, markedly different from the steep-sided conical shape of most volcanoes. The crater, too, is peculiar, in that it takes the form of a huge broad pit, with vertical walls of stratified lava-flows, but not encircled by any acute terminal cone. In fact, Capt. Dutton suggested some years ago that this type of crater being distinctive should be distinguished as a "caldera." The lava-surface at the bottom of the pit-crater, when solidified into a hard floor, forms a broad flat expanse, with here and there, perhaps, a glowing lake of lava, like a huge bath of molten metal, red-hot, or even yellow-hot. So mobile is this liquid that a slight projectile force may toss it up into fiery sprays, which, playing rapidly on the surface, produce a dazzling effect, once described by a sober naturalist as "a network of lightning." At times of great eruptive activity, such jets may be thrown up from the boiling surface to a height of hundreds of yards. Yet the eruptions are usually so harmless that the observer may stand on the very verge of the crater and watch with impunity the illuminated fountains and the huge jets of steam

escaping from the fiery billows. In fact, phenomena which in other countries are regarded with terror are here looked upon as a grand spectacle, which the natives watch with as little fear as though it were a display of fireworks. When the pent-up forces find relief by the peaceful discharge of lava, the floor of the crater, undermined by loss of material, gradually sinks, apparently following a subsiding column of lava; and at last the hard bottom of the pit may present no sign of volcanic activity save in the fleecy vapours which issue largely from its cracks and crannies.

Under the native names of *pahoehoe* and *aa*, two kinds of lava-streams are recognised in Hawaii—the former being distinguished by its smooth surface, though the mass of the lava is itself wrinkled and twisted, while the latter is made up of detached masses of irregular size and shape, piled together in the utmost confusion. An interesting feature in some of the lava-flows is the occurrence of large caverns, the walls and roof of which are sometimes bedecked with crowds of stalactites, slender it may be as a pipe-stem, yet curiously twisted and gnarled, while the floor beneath is covered with volcanic stalagmite. It appears that the stalactitic pendants are not formed, as might naturally be supposed, by the simple drip of a viscous lava, but are the result of a secondary action, which the author rather curiously terms "the recrystallising of basalt," in other words, the component minerals of the basaltic lava have recrystallised, so that the stalactites exhibit crystals of augite, labradorite, and magnetite. Prof. E. S. Dana contributes a valuable account of these formations; and though his explanation is not, as he admits, thoroughly satisfactory, he is disposed to explain their formation by a kind of solfataric action, whereby the lava, under the influence of superheated steam, has undergone an aqueo-fusion, allowing the constituent minerals freedom to crystallise afresh.

It is a far cry from the heart of the Pacific Ocean to the shores of the Bay of Naples; but it is worth while after studying the volcanoes of Hawaii to turn to Vesuvius and mark how striking the contrast. Vesuvius is a volcano of the common cone-and-crater type; its eruptions are usually of an explosive character; the ejected materials are in large measure cinders and ashes, which form steep-sided mounds, and the lavas are only of moderate fusibility. To anyone desirous of thoroughly studying Vesuvius and its products Prof. Lobley's volume may be recommended with confidence. In the spring of 1868 the author ascended the mountain during a rather violent eruption, and on his return published an account of the ascent in a small work on Vesuvius. Twenty-one years afterwards he has republished this work in a revised and expanded form—so greatly expanded, in fact, that the handsome volume before us may be regarded for all practical purposes as a new work. In writing this volume, the author has availed himself of the copious literature on Vesuvius which has grown up in recent years, special attention being properly directed to the writings of Dr. Johnston-Lavis and of Prof. Palmieri,

who, as scientific observers constantly on the spot, have watched and recorded the varying phases of its activity with a minuteness unknown before their time.

After reviewing the numerous hypotheses which have been advanced by geologists and physicists to explain the phenomena of vulcanicity, Prof. Lobley finds himself—like many other thoughtful people—unable to accept any one of them as thoroughly satisfactory. He is therefore bold enough to advance one himself. It is not easy to expound this theory in a few words; nor is there much need to attempt an exposition, since it has been submitted to the scientific world elsewhere, while the curious reader who is not familiar with it may be referred to the pages of the author, where he will find the general subject of vulcanicity treated with much fullness.

To many readers, Prof. Lobley's volume would probably have been more welcome if it had been less full. In a laudable desire to deal thoroughly with his subject he has been led to introduce details which might have been omitted without much detriment, we believe, to the general interest of his work. Thus, the illustrations of the six systems of crystals were hardly needed, especially as some of the figures are by no means satisfactory. But if the volume is not exactly the book a tourist will care to carry with him, it is undoubtedly a book extremely useful for reference at home. For Prof. Lobley may be commended as an attractive and trustworthy writer, whether he is dealing with Vesuvius in its historical or topographical, its geological or botanical aspect.

F. W. RUDLER.

#### CORRESPONDENCE.

NOTES ON PĀLI AND PRĀKRIT.

48, Wellington-road, Dublin: Oct. 10, 1890.

✓ "cagh" of the *Aśoka* Inscriptions.

This root occurs in (a) the Delhi columnar edict (iv. 10, 11) and in the detached edicts at (b) Dhauri (i. 19, ii. 11) and (c) Jaugada (ii. 16). The Delhi passages are:

- "(a), (1) yēna main lajūkā caghainti ālādhayitavē.  
(2) viyatadhāti caghati mē pajam sukham palihatavē."

The Dhauri and Jaugada passages are all nearly word for word the same. The first runs:

- "(b), (1) hēvam ca kalaintam tūphē caghattha saimpapādayitavē."

The general meaning of all the passages is clear. ✓ *Cagh* must have some such meaning as "striving," "endeavouring," followed by a dative of a verbal noun. We may render a, 1 by "so that my officers may set themselves to please me"; a, 2 by "a skilful nurse sets herself to care for the happiness of my child"; and b, 1 by "and acting thus, set ye yourselves to cause (the people) to walk (in the Good Way)." The exact original meaning of the word, and its equivalent in Sanskrit, remain, however, still subject to doubt. M. Senart's proposal to connect it with *jāgrati* is admittedly conjectural. There is a very common root *cagh* in the Chattisgarhi dialect of Bihārī. It means "to rise," "to ascend." I derive this from the Sanskrit *uccarghati* (Prākṛit *uccagghati*), with loss of the initial *u* (a very frequent occurrence). The Sanskrit root *cargh*, "to go, to move," is given in Wilson's Dictionary, but is omitted from the St. Petersburg Wörterbuch, probably

for want of authority. This authority is now supplied in the Chattisgarhi dialectal form. Piyadasi's ✓ *cagh*, with a dative of a verbal noun, therefore means to go to, and hence, metaphorically, to set oneself to, to "go for" a thing.

The Character read "kya" in the *Aśoka* Inscriptions.

This character has excited considerable controversy. It is admittedly a compound of the sign for *k* and the sign for *y*, and, graphically, it represents *kya*. In the Khālsī inscription it is substituted (but by no means uniformly) for the *k* which we should expect in the termination *ikā*; and it also occurs in the foreign word *alikyasadala*. It is also found twice in the Delhi columnar inscription. All scholars agree that no completely satisfactory explanation has been given for this form. It seems to me that the following is not unreasonable.

The spelling of Piyadasi's inscriptions presents several instances of false analogy. M. Senart has given strong reasons for believing that when Piyadasi at Gīrnar wrote *st*, he meant to represent the sound *tth*. It was a mistaken attempt to revive an old-fashioned spelling. The scribe knew that Sanskrit *śt* became *tth* in Prākṛit, and hence wrongly assumed that every Prākṛit *tth* was derived from *śt*. Therefore, to show his learning, whenever he came to a *tth*, he wrote it *st*, even in cases when *tth* represented not *śt*, but *śth*.

I think that this *ikyā* is a similar instance of false analogy. The Māgadhī Prākṛit termination *ikā* is liable to have its penultimate vowel lengthened, thus, *ikā*. Then, by a well-known rule, the *i* can again be shortened, the consonant following being at the same time doubled in compensation, thus, *ikkā*. Instances of this are not uncommon in literature; and, judging from the modern languages of India, must have been extremely common in conversation. Prākṛit examples will be found in §203 of Dr. Hoernle's Gaudian Grammar, and I need not quote them here. As the Khālsī and the Delhi inscriptions were written in Piyadasi's Māgadhī dialect, we need not be surprised if we find this doubling occurring in them too.

Now Sanskrit *ikyā* does become *ikkā* in Prākṛit; and I believe that the scribe, coming upon an *ikkā* with a totally different derivation of which he was ignorant, and wishing to show his learning, represented that *ikkā* also by *ikyā*, just as his brother at Gīrnar represented *tth* by *st*, even when it had nothing whatever to do with that compound. If we assume, as suggested by M. Senart, that the scribe endeavoured to connect the foreign word *Alikyasadala* with the Sanskrit *alika* (an instance of a common kind of word-play in Sanskrit literature), we find an additional confirmation of my suggestion. The *i* in *alika* is long; its being shortened shows that the word must have been pronounced *alikka* in Piyadasi's time. Accordingly, the engraver, coming upon another *kk*, followed his custom and wrote it *kya*.

It will be observed that this accounts for the want of uniformity with which *kya* appears in Piyadasi's inscriptions. M. Senart shows that at Khālsī *ikyā* occurs seventeen and *ikā* seven times. At Delhi there are only two instances of *ikyā*, *ikā* being used everywhere else. So, also, in Māgadhī Prākṛit both the terminations *ikkā* and *ikā* appear to have been concurrently and indifferently used, just as at the present day a man of Magadha will say in the same breath, *chotakā* and *chotakkā*, *tanikā* and *tanikkā*, *tanukā* and *tanukkā*.

*Ichā* and *īpsā*.

If, in the following, I am telling a twice-told tale, I can only express my regret. We all know that Sanskrit *icchā*, a "wish," and its relations, are universally referred to the root *ish*. Are we, however, certainly right in thus

connecting the root and the base? *Ichā* appears to me to be an old Prākṛit form of *īpsā*, "desire to obtain," adopted into Sanskrit from the earliest times. The base *icch* and the base *īps* are both very old. The former occurs in the R̥g, and the latter in the Atharva Vēda. *Ps* regularly becomes *cch* in Prākṛit; and *icch* may be really a secondary form of *īps*, borrowed as a base for the conjugational tenses of *ish*, though of independent origin. There is nothing impossible in this, and the concurrent existence of *īps* in exactly the same meaning makes it probable.

G. A. GRIERSON.

#### SCIENCE NOTES.

The following are the changes which are proposed to be made in the council of the London Mathematical Society for the session 1890-91. Prof. Greenhill to be president, Dr. Larmor, Major MacMahon, and Mr. J. J. Walker, vice-presidents. The retiring members are Prof. Burnside, Prof. Cayley, and Sir James Cockle; and in their room the present council have nominated Dr. Hirst, Mr. Lachlan, and Mr. Love. The election will take place on November 13. On the same occasion the retiring president (Mr. J. J. Walker) will deliver his address on "The Influence of Applied on the Progress of Pure Mathematics," and will also present to Lord Rayleigh the De Morgan medal, which was awarded him by the council in June last for his writings on physical subjects.

THE June number of the *Journal* of the Straits Branch of the Royal Asiatic Society (London: Kegan Paul & Co.) is mainly devoted to natural history. The longest paper is the conclusion of Mr. W. H. Treacher's elaborate description of British Borneo, which deals not only with the territory of the Company, but also with Labuan (recently placed under the Company's administration), with Sarawak, and with Brunai or Brunei (which Raja Brooke has recently annexed). Mr. Treacher deals in an exhaustive manner with the history of the country, its population, its natural products, and its probable future under British rule. We are not aware that any other account, alike so full and so trustworthy, is in existence. Mr. L. Wray, junior, curator of the Perak Museum, describes a collecting expedition which he made in the hills of Batang Padang from June to November, 1888; and Mr. R. Bowdler Sharpe, of the British Museum, writes upon the birds obtained on this occasion. He points out that the chief result is to extend the Avifauna of Tenasserim, and even of the Himalaya, much further south than had before been suspected. Finally, M. L. C. Isnard, a French mining engineer, reports very favourably upon the prospects of finding gold in Gemenchek, one of the Malay States which make up the confederation of Negri Sembilan, under British protection.

#### PHILOLOGY NOTES.

At a recent meeting of the Académie des Inscriptions, M. Bréal read a paper upon "The Connexion between the Etruscan and the Latin Alphabet." The Etruscan alphabet, as is well known, is identical with the Greek alphabet, with the omission of a certain number of letters representing sounds that were foreign to Etruscan phonetics. It was this alphabet, according to M. Bréal, which was adopted by the Latins and the other Italic peoples—the Osci and Umbrians. At a later date the Latins perceived the deficiencies of an alphabet which had not been constructed for them, and sought for a remedy. This they found by borrowing the missing letters from the Greek alphabet. But this subsequent incorporation

has left traces which afford the explanation of certain inconsistencies. M. Boissier raised objections to M. Bréal's theory. The Latin alphabet does not differ from the Etruscan only by having four additional letters, borrowed from the Greek; it also differs by not having four letters which the Etruscan has, and by having one differently formed. Is it conceivable that the influence of the Greek grammarians was so strong as to make the Romans abandon these four Etruscan letters? In M. Boissier's judgment the view of Prof. Kirchhoff and Prof. Mommsen, which derives the Latin alphabet from that used by the Greeks of Cumæ and Naples, remains the most reasonable. At a subsequent meeting, M. Bréal read a paper upon the pronunciation of c in Latin. The majority of philologists maintain that c in Latin preserved the sound of k, even before the vowels e and i, down to the close of antiquity. M. Bréal contested this view; and he adduced reasons for believing that at a comparatively early date the pronunciation of c before e and i was modified to a sound intermediate between k and the Italian ci. M. Deloche called to mind that, in a paper read before the Académie, he has described a Gaulish vase of the age of Justinian, bearing an inscription with the word *officina* written OFIKINA. M. Bréal, however, was disposed to see in this only a mistake of the writer; for in the time of Justinian the syllable ci was certainly not pronounced as ki.

*Geschichte des Sprachwissenschaft bei den Griechen und Römern.* By H. Steinthal. Second Edition. Part I. (Berlin: Dümmler.) Prof. Steinthal's history of philology among the Greeks and Romans is too well known to require description. For many years it has been the indispensable companion of the student of language; and it is a matter of astonishment that a second edition of it should not have appeared until now. Little has been changed in the first part of the work. The author promises more important alterations in the second part. A tone of sadness pervades the preface; he describes himself as growing old and forced to leave to a younger generation the completion of that general history of linguistic science which he had once planned. We wonder whether the younger generation will produce any bold or learned enough to carry out a task which has proved too vast for "the giants" who are passing away. The latter half of Prof. Steinthal's preface is devoted to tracing the origin of the term "Indo-German," the inventor of which he finds in a certain Friedrich Schmitthenner of Frankfurt, who used the expression "indisch-deutsch" in his *Ursprachelehre* published in 1826. Five years later the expression had become "indo-germanisch" in the tenth edition of the Hebrew grammar of Gesenius.

## FINE ART.

### THE PASTELS AT THE GROSVENOR GALLERY.

ONE would not be sorry to exchange the big show of pastels at the Grosvenor Gallery—meritorious as that is in many ways—for a much scantier gathering. If one could have, for instance, in place of this somewhat overwhelming assemblage, produced a great deal of it in obedience to, or in expectation of, a commercial demand—if one could have, instead of that, just a score of works by the few who in the French art of the second half of the eighteenth century, understood pastel best—if one could have Latour, Rosalba, Chardin!

Quantity, however, rather than quality, has to be accepted, for the most part, in the modern exhibition. We have much that is fruitlessly ambitious, much that is feeble, much that is bad. Along with it, however, there are works

that are good—works indeed which, if not relatively numerous, are at least actually so. To these we will pretty much confine ourselves; and we will begin with M. Blanche, the eminent Frenchman. M. Blanche sends to the Grosvenor Gallery three noticeable and admirable things. A certain refinement in realism is shown in his child's head, which is called "Study of a Head for Stained Glass" (No. 18). Not often before, except by quite the greatest painters, has an exceedingly plain child been made so distinctly interesting. Absolutely without formal beauty, the thoughtful *débile* face has the charm of a past written clearly upon it. An intensity of life—though by no means life of a pretty kind—is conveyed into the portrait of a certain "Madame A. H." (No. 2); and the third contribution of M. Blanche which demands to be inspected is his finely drawn portrait of Madame Bord-Penès, seated in evening dress and making music at her piano. Mdlle. Belinska is another foreigner of position, whose work attracts notice now by its genuine cleverness, now by the mere harshness and brutality of its presentation of a nature with which no reasonable person would desire to become acquainted. "Jeune Fille à la Fenêtre" (No. 185), with its breadth and its fine qualities of illumination, is an instance of her wiser, and "Jeune Femme, vue de dos" (No. 304) an instance of her less well-directed labour. The latter pastel lacks entirely the "lustre, opalescence, subtlety," without which the rendering of the nude can rarely be satisfactory. It is true that Mr. Albert Moore's semi-nude subject, called "A Bathing Place" (No. 68), has not all those qualities; but it is done with different aims from those of Mdlle. Belinska. It is to be above all things harmonious and decorative; and, since it is the work of Mr. Albert Moore, it can hardly be deficient in refinement and grace. Very able is Mr. Solomon Solomon's "Study" (No. 148), in which a woman with lowered arm balances herself to adjust a sandal on an uplifted foot. One of the modern costumed figures in M. Fernand Khnopff's large contribution (No. 89) is fine in type, in drawing, and in tone. This is a lawn-tennis player; her companions are in no sense her serious rivals.

Originality of vision is represented by, among others, Mr. William Stott, of Oldham; and the very reverse of originality of vision—along, however, with some truth of sentiment, and singular deftness of hand—is displayed, as usual, in the work of Mr. George Clausen. We all of us owe much to this or that predecessor—to this or that impressive master—whatever our arts may be; but with most men of ability there is some limit to the debt—a limit recognisable, and some distinct possession of the man's own. But where—the student of contemporary art may fairly ask—would Mr. George Clausen have been, if Jean François Millet and Bastien-Lepage had never existed? And the student may be inclined to add that in that case Mr. Clausen would never have been heard of. I am not altogether of that opinion. I see in this highly skilled and impressionable artist not the inevitable imitator of any particular person, but the inevitable follower of somebody whom he respects. Of course the extent to which he follows must remain, and must always have remained, a barrier to our accepting with full heartiness work that is unquestionably sincere, and that on one side of it, at any rate, is technically so good. I have said that as regards influence, marked influence, from without, Mr. William Stott, of Oldham, is exactly the opposite of Mr. Clausen. He has a charming portrait of a boy among these new pastels, a portrait of the utmost frankness and of the truest character. He has at least a couple of exquisite suggestions of high Alpine scenery—"Sapphire Glacier" (No. 39)

and "Fischerhorn" (No. 42). They are not near to making the mistake of being coldly realistic. Like Mr. Albert Goodwin's—though by what different methods—they are essentially poetic. They are not a chart for the simple; a treatise for the ignorant—they are just a word to the wise. There are contributions of Mr. Sichel which, in their own way, are not at all less poetic, though I do not for my own part find that they are quite so original. "A Child's Funeral in the Highlands" (No. 78) has genuine sentiment; but was not the medium a mistake? Elsewhere is Mr. Sichel more charming. Mr. Aumonier has one very subtle and refined landscape. Mr. Arthur Melville—the splendid colour of whose "Audrey" we are not likely to forget—is this time chiefly prosaic and clever. A *sortie de théâtre* affords much further opportunities of kaleidoscopic movement and picturesque line than he has yet displayed in it. Let him, with all his natural and acquired ability, learn something from a by-past art. Let him absorb a little of the grace of the distinction of the "Sortie de l'Opera" of Moreau le jeune.

Mr. J. J. Shannon has a smart, good portrait of himself, and a portrait of a lady which I like less. In "Pierrette Incroyable" Miss Ethel Wright treats somebody who is an interesting subject brilliantly, and I am informed that it is herself. Mr. Tofano's portrait of Mrs. Holdsworth, backed by a rose-coloured or a lobster-coloured blind, is a noticeable and admirable performance. A fitting theme for pastel is that which has been chosen by Mr. Guthrie, and skilfully treated by him—firelight in an interior. Mr. Wilson Steer always ends by interesting one. He interests us in the "Girl Sewing." He interests us in "The Sprigged Frock." From a *modernité* so bold and unsparing as his, the transition is complete indeed to Mr. C. H. Shannon's women and marigolds—he ignores the women in his title; they are only so much "line." Mr. Peppercorn, Mr. Christie, Mr. McClure Hamilton, Mr. J. S. Hill, Mrs. Jopling, Miss Maud Coleridge, Miss Gertrude May, are all them contributors whose work deserves more than a glance. Mr. Ellis Roberts's "Lady Alice Shaw Stewart" is a refined portrait in dainty profile. A quite good likeness of Mr. Colvin comes to us from Mr. Macpherson; and Mr. Herbert Vos, in his portrait of at least one child, makes amends for the unmitigated prosiness of his other able but scarcely welcome contributions.

FREDERICK WEDMORE.

### A DAVID COX EXHIBITION AT BIRMINGHAM.

VISITORS to Birmingham during the first week in November, for the annual congress of the National Association for the Advancement of Art, will have an opportunity of seeing an exhibition of unusual merit and extent. Mr. Whitworth Wallis, F.S.A., the director of the Birmingham Museum and Art Gallery, is arranging a collection of works by David Cox. Over four hundred and fifty examples of this great artist's various periods have been got together, thanks to the generosity and hearty co-operation of the principal owners of his works; and the exhibition will surpass all others that have hitherto been seen. Many of these pictures and drawings have never before been exhibited in public, so that the opportunity for a thorough examination of so many of his masterpieces by all true lovers of English water-colour art will be a great one—and a rare one, too, as it will be hardly possible in the future to bring together again so representative a collection. Mr. James Orrock has placed the whole of his famous collection at Mr. Wallis's disposal, and Mr. Holbrook Gaskell has done the same. Over twenty works are



from the collection of the late Mr. Enoch Harvey. The Betts family, of Birmingham, are lending fifty examples, including a series of sepia drawings, which have never yet been exhibited. A very interesting contribution comes from Lord Willoughby de Eresby—the famous sign-board from the Royal Oak Hotel, Bettws-y-coed, which was the subject of a lawsuit some time ago. Among the other contributors may be mentioned Lord Armstrong, Sir William H. Houldsworth, Mr. James Houldsworth of Coltness, Mr. Cuthbert Quilter, Mr. Joseph Chamberlain, Mr. William Kenrick, Dr. T. W. Jex-Blake, the South Kensington Museum, Mr. Philip H. Rathbone, Mr. William Agnew, Mr. Louis Huth, Mr. C. T. Jacoby, Mr. J. E. Taylor, Mr. A. T. Hollingsworth, Mr. Lewis Powell, and Mr. J. Broughton Dugdale.

## CORRESPONDENCE.

## BURMESE LEADEN COINS.

West Kirby: Oct. 20, 1890.

Captain Temple is rather hard on poor King Thibaw. His procedure for reducing his civil list may not have been in accordance with his education under the missionaries; but if he is guilty of the enormity of coining in lead, at least he did not continue his predecessor's practice. My leaden coins (weight 201 grains) are all dated 1231 = A.D. 1869; and as I brought them from Rangoon in 1870, there can be no doubt of their being anterior to the reign of the last of the Burmese kings. I have only half-a-dozen of them, survivors of many more—indeed, of a parcel so large that it perhaps accounts for the disappearance of that coinage of lead. Mr. Fowle, Siamese Consul at Rangoon, had been telling me of the leaden coins of Upper Burma; and I, supposing that they were remains of bygone times, said I would like to assay some and see whether the lead contained much silver. This was sufficient for the kindness and enthusiasm of Mr. Fowle; he sent up to Mandalay for some. His agent there over-zealously swept the bazaar of every leaden coin that could be got, and there soon arrived a case containing a couple of hundred-weight of the ponderous, but not very valuable, coins. I suppose they never returned to Mandalay, but got cast into bullets. I may mention that these coins are otherwise according to Captain Temple's description, with the hare on one side and a wreathed inscription on the other.

EDWARD NICHOLSON.

## NOTES ON ART AND ARCHAEOLOGY.

MESSRS. ARTHUR TOOTH & SONS and Mr. Thomas McLean will open contemporaneously, as usual, their annual winter exhibitions next door to each other in the Haymarket. Messrs. Tooth announce, as their special attraction, Mr. Alma Tadema's latest picture, "The Promise of Spring."

A ROOM at the National Gallery newly devoted to Turner's work displays a further and most interesting instalment of the drawings of the greatest landscape painter. There are, it seems, over a hundred freshly exhibited, and they are of all periods. A great proportion consists naturally of the unfinished sketches of his later time, and only a small proportion of the immature or more prosaic work of his earlier days. There is, as yet, no catalogue of the subjects, and it seems uncertain whether one can be conveniently provided; for, of course, many of the themes are, and must remain, unrecognisable. It is possible, however, to make very shrewd guesses—and in some cases more than guesses—as to certain of the spots which in their idealised

aspects the master desired to represent. A "Dunstanborough," unlike the *Liber* subject, is hardly one of the finest drawings. Very interesting is a large drawing, in full colour, of another and a much-esteemed *Liber* subject, the "Inverary Pier: Loch Fyne: Morning." A large proportion of the drawings—of the later and more poetic sketches, especially—are of foreign scenes. Such are the charming dream of the towers of Lausanne and the noble little vision of a town set on a cliff, which, it has been pointed out, can hardly be other than the Swiss Fribourg.

MR. DUNTHORNE proposes to hold in the season a complete exhibition of the work of Mr. Frank Short, whose latest and not least delightful addition to his translations of other men's paintings is a most delicate mezzotint after a sketch of Constable's in the possession of Mr. Henry Vaughan.

MESSRS. DOWDESWELL will open, on November 1, an exhibition of pictures of Scottish Highland cattle by Mr. J. Denovan Adam.

THE eleventh annual report of the Archaeological Institute of America records the establishment during the past year of four branch societies—all in the West—at Chicago, Detroit, Minneapolis, and Madison. The result of the appeal for subscriptions towards the excavation of Delphi is disappointing. It was estimated that the sum of 75,000 dollars (£15,000) is required for purchasing the site; but of this, only 30,000 dollars has been promised, almost entirely from Boston. At the end of the report is printed a useful statement of the work of the Imperial German Archaeological Institute, with a list of its publications.

## THE STAGE.

## STAGE NOTES.

THE Court Theatre has re-opened its doors with continued representations of Mr. Pinero's "Cabinet Minister," by the same caste, for the most part, as that engaged in the earlier performances.

THE Grand Theatre at Islington, though suburban as to locality, is often truly metropolitan in the nature of its entertainments. We have pointed out before that there are occasions when it has every advantage except that of situation. Next week Mr. Leslie and Miss Nellie Farren, with that detachment of the Gaiety company that is wont to accompany them—and which is allowed to be at least as important as the detachment left behind in the Strand—will appear at Islington before they proceed to America. And this week the remote playhouse of which we speak has been the means of giving Londoners an opportunity of seeing Miss Fortescue as Juliet. The performance is esteemed to be the strongest of any in which the lady has yet engaged. Miss Fortescue has been able, in an unusual measure, to look and to act the most inevitably fascinating of all Shaksperian heroines.

MR. G. BERNARD SHAW read before the Church and Stage Guild, at 31 Upper Bedford-place, on Monday last, a paper which was practically on the gospel of Ibsen as it unfolds itself throughout his long series of plays. The stories of the plays were so told by Mr. Shaw that their "spirit"—or, at all events, that which the lecturer deemed to be their spirit—was enabled to "shine through" the narration. In a way that was at once instructive and entertaining, lucid and "subversive," Mr. Shaw unfolded the message of a writer whom the Fabian Society apparently delights to honour, and whom the Church and Stage Guild may naturally be interested in hearing of. Church and Stage were both of them, of course, represented at the meeting—the ecclesiastical

element rather predominating; and Mr. Bernard Shaw, in the most sweet-natured of fashions, said the most shocking and hazardous things about both. As an exposition and interpretation of Ibsen, from a definitely chosen point of view, we should be glad to see the paper printed, that we might read it at leisure.

## MUSIC.

## THE NORWICH FESTIVAL.

(Second Notice.)

LAST week we were only able to record the fact that Dr. Mackenzie's incidental music to "Ravenswood" had been successfully performed. The Prelude, with its weird and gloomy strains foretelling the doom of the house of Ravenswood, and its various themes connected with the *dramatis personae* is a most effective piece, and can be thoroughly enjoyed as abstract music. The first *Entr'Acte* is less satisfactory in the concert-room. The following *Andantino* is graceful, and its plaintive character and delicate orchestration remind one of Schubert. The final movement is a lively dance-measure; the music is vigorous and characteristic. Dr. Mackenzie has seldom written with more spontaneity. The "Dream of Jubal" was given in the second part of the programme. This work bears testimony not only to the composer's skill, but to his musical feeling. Some of the music accompanying the recitation is delicate and picturesque, and the "Gloria" is clever. But in the funeral march with chorus Dr. Mackenzie strikes home; it is, indeed, an impressive number. Miss Macintyre, Miss Marian Mackenzie, and Messrs. Lloyd and Novara were heard to advantage; and Miss Julia Neilson, though at times somewhat too demonstrative, recited admirably. The chorus sang with great spirit.

On Thursday morning a good rendering of the "Scotch" Symphony was given under Mr. Randegger's direction. This was followed by the same composer's "Hear my prayer," the solo part of which was agreeably sung by Miss Liza Lehmann. Mendelssohn originally wrote the accompaniment for organ, but afterwards scored it for orchestra. The latter was used, though the former is, we think, the more effective. The charm and feeling of this composition ought to be fully acknowledged, but the "superlative" praise given to it in the programme-book is unwise. The over-worshippers of Mendelssohn have already done him sufficient harm.

Sir Arthur Sullivan conducted his "Martyr of Antioch" in the second part of the concert. It is ten years since this work was first heard at Leeds, but the "Golden Legend" produced there six years later has achieved far greater success. In the "Martyr" one can admire the bright rhythmical "Pagan" choruses, the affecting "Funeral Anthem," and the "martyr" music near the close. In these numbers the composer appears at his best. But in the rest of the music there is much that is dull and even trivial. That the "Pagan" should, as we feel in the case, be much stronger than the "Christian" element is most unsatisfactory. And not only is the weakness to be deplored, but the importance given to the sun-worshippers is too marked; the real "sacred drama" shrinks to very small proportions. Miss Macintyre, Miss Damian, Messrs. Lloyd and Marsh made the most of their parts. The chorus sang with energy, and the composer was received with enthusiasm.

The miscellaneous concert in the evening drew a full house, but the programme was unworthy of the occasion. It was a strange and unsatisfactory mixture of good and bad. There were several numbers decidedly below festival

mark; but the two comic opera songs sung (and, it must be admitted extremely well) by Mr. Ben Davies were altogether out of place. Miss Macintyre was encored for her brilliant rendering of the Waltz-air from "Roméo." The only other encore of the evening was obtained by Miss Angelica Berzon, whose solo on the harp was another peculiar feature of the programme. Miss Berzon is an excellent performer on this instrument. Mr. Lloyd sang "Lohengrin's Farewell" most effectively. Mr. Henschel gave Wolfram's fantasy from "Tannhäuser" with artistic taste, but this Wagner excerpt is out of place in a concert. Mr. Hamish MacCunn conducted his clever orchestral ballad "The Ship o' the fiend," and Mr. E. German his effective "Richard III." overture; both works, especially the latter which was the better played, were well received.

The performance of "Elijah" on the Friday morning drew a large audience. Mme. Nordica, Miss McKenzie, and Miss Damian, all sang with taste and feeling; and Mr. Ben Davies achieved considerable success in the tenor music. Of course, much depended upon Mr. Alec Marsh as interpreter of the Prophet music. His voice was not all that could be desired in the matter of steadiness, and he was evidently nervous or excited; but his conception of the part was thoroughly good and earnest. It is perhaps fair to state that he was singing the music for the first time. The chorus, a little rough at times, sang with energy; the "Thanks be to God" was a grand success.

The festival concluded on Friday evening with the second act of the "Flying Dutchman," a selection from Bach's "Suite" in D, and various miscellaneous pieces, vocal and instrumental. The Wagner parts were artistically rendered by Mme. Nordica (Senta), Miss McKenzie (Mary), Mr. Ben Davies (Erik), Mr. Novara (Daland), and last, but not least, by Mr. Henschel as the Dutchman.

The great improvement in the choir is the chief feature of the Festival, and this is a hopeful sign for the future. The total number of persons attending this year was 7,470, but three years ago the number was larger by several hundreds.

J. S. SHEDLOCK.

### MUSIC NOTES.

THE Popular Concerts recommenced on Monday evening, when Sir Charles and Lady Hallé were received with great cordiality. The performance of Beethoven's great Quartet in F (Op. 59, No. 1), by Mme. Néruda and Messrs. Ries, Straus, and Piatti was magnificent. Sir Charles played "Les Adieux" Sonata with his accustomed finish, and the last movement was given with unusual spirit; the work, the place, the occasion, everything seemed favourable. Brahms's fine pianoforte Trio in C Minor was included in the programme. Mr. Ben Davis received an *encore* for his singing of Signor Piatti's "Awake, awake!" Mr. Chappell has commenced his season successfully. He could not have had a better programme. The change of hour was welcome to many frequenters, and the choice of a Sonata by the pianist is a good example to be followed by others.

AN Overture by Miss E. M. Smyth was played for the first time at the Crystal Palace last Saturday afternoon; it is intended to be a tone picture of the tragedy of Anthony and Cleopatra. There is one theme representing Love, and another War, while, altogether, a detailed programme is carried out within the prescribed Overture form. The music is clever and the scoring effective. Mr. Leonard Borwick played Saint Sacus's Pianoforte Concerto in G

Minor, with excellent technique and expression, but we should have liked a more sparkling rendering of the second and third movements. He afterwards gave some solos. His reading of Chopin is classical rather than romantic. He received an *encore* for his Liszt "Etude." Mme. Tavery gave a dramatic rendering of Weber's "Ocean, thou mighty monster."

SEÑOR SARASATE gave his first orchestral concert at St. James's Hall on Saturday afternoon. He has come early in the season; but, judging from the crowded hall and the enthusiastic applause on this occasion, he cannot come too soon or too often. He played two Concertos, one by Leonard, the other by Max Bruch, and for his rendering of the latter was recalled again and again to the platform. Liszt's "Les Preludes" and Beethoven's "King Stephen" Overture were given under Mr. Cusins's direction.

MME. BERTHE MARX, heard hitherto only at the Sarasate Concerts, gave a pianoforte recital on Thursday afternoon at St. James's Hall. She played Schubert's great Fantasia in C. Except in the last movement, her technique was good; but the reading was cold. In some numbers of Schumann's Phantasie Stücke Mme. Marx appeared to still less advantage; she has not caught the spirit of the composer. Probably with her skilful fingers she would be able to do far better justice to music of a lighter kind.

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### IS ENGLISH A GERMAN LANGUAGE?

By Prof. DR. GEORGE STEPHENS, F.R.S. Lond. and Edin., Hon. Dr. of Letters, Camb., Author of "The Old-Northern Runic Monuments of Scandinavia and England" (3 vols., folio), "Studies on Northern Mythology," &c., &c.

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### WILLIAM HAZLETT.

By ALEX. IRELAND.

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## LITERATURE.

*Life, Letters, and Diaries of Sir Stafford Northcote, First Earl of Iddesleigh.* By Andrew Lang. In 2 vols. (Blackwood.)

THE general good fortune which attended the life of Sir Stafford Northcote has been continued to this biography. Perhaps it would be more correct to say that the qualities which made the great happiness of his domestic life and the success of his public career seem to have guided his biographer in the selection of papers and letters, some of which are deplorably dull.

Mr. Lang's Introduction deserves the warmest appreciation and gratitude from all the friends of Sir Stafford Northcote, as a most skilful, most attractive, most eloquent portrayal of his amiable character. Biography has never presented a frontispiece more pleasing and, it may be added, more truthful. He was "a gentleman innocent of self-seeking"; he was never "animated by the restless eagerness of ambition"; "he lived without a stain and he died without an enemy." He was "plain, manly, simple, untouched by any affectation, unembittered by any unfulfilled aspirations or desires." "In business he was unsurpassed," and "the practical character of his mind was at once his force and limitation." In this long and admirable epitaph Mr. Lang naturally forbears from enlarging upon his extraordinary, his almost unwarranted, success. He had no audacious genius, no great initiative power in politics; yet, by a happy blending of common qualities with a predominance of those that are the best and most esteemed, he held without discredit high and valuable offices in the state, and saw his two elder sons sharing with him such service of the Crown. By steady perseverance, by application of well-trained capacity for business, he outran many of far greater legislative faculties. At the last he was somewhat rudely dealt with, according to the measure of his capacity rather than of his great worth; and it may be that this less than kind treatment of a nature so loyal, so gentle and so sensitive, inflicted a mortal wound. On this, as upon many other points of his career, there is an absence of information so great as to cause a sense of incompleteness. We have letters, and very long and laboured letters, from Sir Stafford Northcote to his leaders; but a complete dearth prevails as to communications from those ruling persons. This is notable throughout both volumes; and it is a loss of much consequence—first because his communications would be read with more pleasure in contrast with the work of political genius, and also because, although Sir

Stafford Northcote was a man of strong opinions, yet as he advanced in life he seemed to grow not less but more amenable to the influences of leadership.

If we must find fault with Mr. Lang's admirable performance, it shall be in that he does not throughout preserve the manner of his Introduction. He has not been able to resist the worse than useless interruption and interjection of sentences and parentheses which are so involved that sometimes we hardly know whether they belong to Sir Stafford or to his biographer. Now and then we have concluded they are Mr. Lang's, because they betray a smart acerbity which was not in the nature of Sir Stafford Northcote. It is a further defect in the biography that these are always aimed against the only man in public life for whom Northcote professed unmeasured respect. Examples of Mr. Lang's besetting fault are only too easily met with. Sir Stafford, speaking on the income-tax, undertook to put some of Mr. Gladstone's words "into plain English," to whom Mr. Gladstone replied:

"My English is my own child [who ever thought his own child 'plain']? and I greatly prefer it to the construction so liberally placed on it by my hon. friend. . . . He mutilates and mangles it so that I cannot recognise it."

Is that poor joke Mr. Lang's? It is one of the cases of possible doubt. But take another: "Lord Palmerston had died and with him old England. New times had begun and the people was to come to its own—and to other people's." In another place, Mr. Lang writes of "years before there was doubt about property, everywhere—the present happy condition of our affairs." Mr. Lang cannot mention Majuba without a parenthesis which is certainly his own. In one place it is "(a feather in the Liberal cap)." And as to Gordon, Mr. Lang is more opposed than were the Opposition. He almost reproves Sir Stafford for the opinion that Gordon's "plans had always seemed to him rather vague and extravagant." But while there are many evidences of this undoubted failing, which fifty or a hundred judicious strokes of the pen would remove with great advantage from the next edition, the excellent work of the biographer is far more conspicuous.

Northcote's youth was like his manhood.

A fellow-oarsman writes:

"I remember once we were run into by a large 'tub' full of cockneys. I am afraid we all used some rather ornate language except N., who, without a word, set himself to stop up a hole in the bows by stuffing part of his coat into it."

That is a very characteristic anecdote; but the prominent feature in this narrative of Northcote's youth has reference to his religious opinions. Considering his tendency to Irvingism, and the long letters he addressed to his father, Mr. Lang is hardly justified as to the whole life in saying, "He took theology as he found it, without questionings of that which is eternally inviting, and eternally refusing to gratify, our curiosity." That was not the temper in which, in his twenty-second year, he thus addressed his father:

"You are already aware that I have been for some time induced to believe that the Lord is

now speaking in his Church by the mouths of men. . . . When so great a claim is set up, and when a person is induced to think that it is well grounded, surely it cannot be that person's duty to sit still and not to inquire into the whole matter."

But though he could not agree with his father that it would be his duty to refrain from listening to the alleged inspiration of the Irvingites, he was so well disciplined by nature that, though he could not promise to relinquish his belief, he was willing to forego inquiry and to pledge himself

"that I will on no account take any step, such as leaving the Church of England or joining myself to that now being gathered, without your free consent, unless any unforeseen circumstances should occur, however persuaded I may become of the truth of the work."

Before his marriage, which was in every respect happy and suitable, he gave his father at full length his views upon "the holy ordinance of matrimony."

"My own idea of the rights of a father in such a case is this—first, that under any circumstances he has a right to require that his son shall not marry a person who is otherwise than thoroughly respectable; and, secondly, that when his son derives his maintenance from him, he shall have a voice in the amount of fortune which he will require in the lady—i.e., that when the father makes a sacrifice in order to enable his son to marry he may require that he shall not marry on that alone. . . . What is it that you require? Money? I will endeavour to acquire that in a more laborious way than by marrying an heiress. Rank? I will endeavour to raise my family in a nobler way than marrying a peeress."

Possibly Mr. Gladstone, to whom Northcote became private secretary in 1842, aided in settling his religious doubts, of which no more was heard. A devoted Peelite in 1843, admiring Mr. Gladstone "as the one statesman of the present day in whom I feel entire confidence and with whom I cordially agree," he there found his appropriate place in politics; and if the policy of that band had been sufficient for one of the great parties in the state, a Peelite Sir Stafford would have remained until 1886, when he would probably have passed into a "paper Unionist." He proceeded by easy stages into Conservatism, with one reserve. In 1847, in his first address as a candidate for parliament, he wrote: "A free-trader I have always been since I could form any opinion of my own upon the subject"; and to that declaration he was ever faithful, publicly withholding his confidence from the late Lord Derby until convinced that he "will not attempt to revive protective imposts."

The name of Sir Stafford Northcote first became known from his position as secretary to the Royal Commission for the Exhibition of 1851. Five years afterwards he entered parliament, as member for Dudley, through the influence of Lord Ward, who

"is a staunch Peelite, and very anxious that the borough should be represented by a pure animal of that breed; but, if there was to be any admixture, he would rather it were Derbyism than Radicalism." He applied to Gladstone and Sidney Herbert to recommend him a candidate of this complexion, and Gladstone said he thought it would be as nearly as possible mine."

But it happened that, when Lord Palmerston's Government were beaten on the case of

the Chinese lorch "Arrow," Lord Ward had previously represented to Sir Stafford Northcote "that he should take it as a great favour if I would leave the house without voting." Sir Stafford took counsel with Mr. Gladstone, voted against Lord Ward's wishes, and felt that his connexion with Dudley must terminate. That incident led him to North Devon at the next dissolution, where he was beaten. Then Disraeli proposed to him a seat at Stamford, and "possibly a secretaryship at the treasury." Sir Stafford seems to have made a good bargain, for he wrote: "I shall certainly not accept the seat without the office." From that moment, though extremely anxious not to mark himself as "Dizzy's man," there can be no doubt that he was so marked by Disraeli, who "talked as if he had always had my interests in the very centre of his heart," whereas, if we may say so, Mr. Disraeli had previously dissembled his love." From henceforth Northcote's allegiance was made over from Gladstone to his Conservative rival. In this, however, there was nothing mercenary, for throughout Sir Stafford had been frankly Conservative; but it does not seem that his full admiration was ever transferred. Northcote knew Disraeli from the first. At the very beginning of their acquaintance Disraeli remarked, "There is no gambling like politics," which struck the blue-eyed Devonshire squire as a "characteristic speech." Years afterwards, when they had become intimate, Northcote was at Kirby Hall in Yorkshire, where he found that

"the principal delight of our friends here is Dizzy's advice to the farmers to cross their sheep with the Cotswolds. Can't you imagine him gravely giving it as if he knew the difference between a Cotswold and a Southdown?"

Sir Stafford Northcote possessed that which Disraeli never acquired, a profound acquaintance with the business of the treasury. His first great service to his party in parliament was a speech against the repeal of the paper duty, which Lord Derby, "the Rupert of debate," characterised as "a powerful and brilliant speech," and which Disraeli referred to as "irresistible." Disraeli was in high good humour; and when Mr. Gladstone defeated them by a majority of 18, he said, "as it was in its teens it could hardly be called a majority at all." Sir Stafford Northcote had also immense parliamentary knowledge; and statesmen like the late Lord Derby and Mr. Disraeli, whose furniture of that solid and unshowy sort was slight in comparison, felt all the delight of partisans in his early speeches. But, in truth, Northcote was never brilliant; and his papers, with so little admixture of letters from the very brilliant men with whom he was associated, have needed all the skilful presentation which has been so well given. Mr. Lang's summaries of long and uninteresting parliamentary periods are extremely well done, and the opinions uttered by Sir Stafford through perhaps a whole session are given fairly and clearly in a page or two. This is a great help to the reader, and is no disadvantage to the memory of Sir Stafford Northcote, who was never ill-natured, never

rude, never brilliant or bitter, and who held to the wise opinion that

"Funny speeches are not difficult to make, but it is difficult to make them and retain the respect of the hearers."

Some of his best speeches were delivered outside the domain of politics. He loved letters, with great knowledge and reading. From these volumes we should be inclined to suggest as one of his happiest and most characteristic paragraphs the following from his rectorial address at Edinburgh:

"There is in the old learning a charm which carries us away from the bonds and fetters of the workaday world, refreshes us when we are weary, elevates us when our arms are sinking, cheers us when we are despondent, calms us when we are agitated, moderates our minds and thoughts, alike when we are in prosperity and in adversity, sets before us high examples of courage and patience and wisdom and unselfishness, and does us, too, the inestimable service of renewing in our own hearts the memories of our nobler, though probably less practical, selves—such as we were when we began to look eagerly forward to the race in which we had not yet engaged, and which we have since found so absorbing of our energies."

Now that titles are to be subject of debate, it is well to remember that, so long ago as 1865, Northcote thought "Gladstone made a terribly long stride in his downward progress" in a speech in which he then "laid down the doctrine that the title was national property, and ought to be dealt with by the state in the manner most advantageous to the people." "I am bound to Dis," said Northcote in 1866, and so it was. He probably agreed when "Dis. advanced the theory that it was a great advantage to a leader of the house of Commons that he should be, not unable, but unwilling, to speak."

The second volume opens with Northcote's share in the Alabama Commission, upon which he represented the opposition. The story is not too full; but one could dispense with Mr. Lang's gratuitous, and yet not valuable, opinion that "practically, arbitration is a farce." The first great office Northcote held was that of secretary of state for India; but he was far better fitted for the place of chancellor of the exchequer, in which he succeeded Mr. Gladstone in 1874. The dissolution of that year was probably an error on the part of Mr. Gladstone. The surplus he left was a boon to the Tories, and Northcote on the whole dispensed it wisely. He abolished the duty on sugar. Mr. Gladstone

"thought that in the last forty years no man had taken the office of chancellor of the exchequer 'with as great a capacity for the discharge of its duties on the whole, from his general intelligence, his experience, knowledge and assiduity combined,' as Sir Stafford."

But his success declined with the years of prosperity, and his hopeful schemes of 1874-75 were brought to nought by the years of trouble and distress in 1878-79. He did not like the purchase of the Suez Canal shares. He was "decidedly against purchasing." But he had to defend the transaction in the House of Commons, which he did with no great emphasis. He was responsible for the finance of two wars—

that in Abyssinia and that in Zululand, the expenses of which were monstrous and miscalculated. Then followed the war between Turkey and Russia. Our ambassador at Constantinople sent a telegram saying that the question of the Dardanelles was to be arranged between the Congress and the Czar. But the government had ordered the British squadron to enter the Strait on the assumption that the matter was to be arranged by the Sultan and the Czar, to whom they were not willing to leave it. In these circumstances,

"Smith despatched an Admiralty telegram at once. It was not in time to stop the fleet, but it brought it back again to the entrance of the Strait. Looking back, I think this was the greatest mistake we made in the whole business; but at the moment we were all agreed on it. The next day came a correction of the telegram; it was not between the Emperor and the Congress the question of the Strait was to be settled, but between the Emperor and the Sultan! How we gnashed our teeth."

Their fall soon came in the dissolution of 1880; and when "all hope was ended" for the Tory party, Northcote wrote to Disraeli: "I suppose we made a mistake in dissolving," which has probably been the judgment of many a minister in like circumstances. Perhaps the most responsible connexion of Sir Stafford Northcote with the Reform Acts of 1884-85 was in a private, if not clandestine, meeting he had with Mr. Gladstone at Sir A. West's house in St. James's Palace, whither Northcote went at eleven o'clock at night, "and was let in by Mr. West." He found "Gladstone alone, and remained with him about half-an-hour." That was the beginning of the conferences by which the Redistribution Bill was passed without disagreement.

The final period of Northcote's life began with Mr. Gladstone's resignation in 1885. He was too gentle to press any claim to be prime minister against the ascendancy of Lord Salisbury. He soon learnt the wish of the Carlton Club that he should go to the Upper House. He went there, not liking his position as first lord of the treasury, subordinate to the prime minister, who was also foreign secretary. Lord Salisbury and Lord Randolph Churchill were dominant in the Cabinet of 1885. In 1886, on the formation of Lord Salisbury's new administration, he was gratified with the appointment of foreign minister, which he held for about five months, until, upon Lord Randolph Churchill's resignation, and Mr. Goschen's accession, Lord Salisbury quite needlessly, unless he thought that he could do the work better himself, took over the foreign office from Lord Iddesleigh at the beginning of 1887. To facilitate negotiations with Lord Hartington and others, Lord Iddesleigh had placed his seat in the cabinet at his chief's disposal; and he disliked the result on public and private grounds, believing that the two responsibilities of prime minister and foreign secretary should not be upon one man's shoulders. The offer of the place and precedence of the president of the council did not attract him, yet probably impartial opinion would side with Lord Salisbury in thinking Lord Iddesleigh better fitted for that position than to hold the seals



of the foreign office. His death in its scene and in its suddenness was shocking. His memory was honoured by his contemporaries in parliament, and is cherished by all his countrymen.

ARTHUR ARNOLD.

*The Isles of Greece: Sappho and Alcaeus.*  
By Frederick Tennyson. (Macmillan.)

THE personality of Sappho has been the dream of poets, as her outward semblance has been of artists: the fiery fragments that remain to us of the vanished luminary reveal so little to the eye, and so much to the imagination, that one cannot wonder that attempts are made to fill up the outline and "launch once more that lustre," as Mr. Browning says. Michael Field has been tempted into the splendid audacity of trying to work the fragments into lyrics: the fifty-first poem in *Long Ago*, developing Sappho's words, *ἔσσα γειαιτέρα*, reaches perhaps the highest point attainable in that way. And now Mr. Frederick Tennyson shows us what can be done by another method—the method of weaving the few ascertainable facts about Sappho into a web of imaginary biography in verse. Sappho tells her own story here, and Alcaeus his; and the poet throws in a sketch of Pittacus and Myrsilus, and makes Stesichorus himself recite his tale of Calyce; in the episode called "Chios" (pp. 387-416) Homer's self is introduced; the last poem "Euthanasia" depicts the almost simultaneous deaths of Sappho and Alcaeus, united in the friendship of old age, with the old loves and resentments cast behind them. All this needs a great deal of constructive imagination. The fluency and freshness of Mr. Tennyson never fail him: his heroines and heroes live, to him, in a land of eternal summer, amid immortal memories, and with a dim hope clinging to them that death may not be the end that it appears.

The "intersection" of several stories in this book, and the amazing fertility of the poet's vocabulary, combine to make the poem somewhat unmanageably long. It contains, I compute, between twelve and thirteen thousand lines; and there is not really poetic material in it, corresponding to this bulk. There is no growth, no concentration of interest in it: "link'd sweetness long drawn out" defines it exactly. The sweetness saves it from being dull; but, in spite of Mr. Swinburne's assurance, I cannot quite believe that

"A month or twain to live on honey-comb  
Is pleasant."

Furthermore, the personality of Sappho as here depicted seems to me to be just such a shock to all previous notions of her as would be received by a person who, looking for a draught of fiery wine, quaffed by mistake a sort of drench of pure but tepid water. The perverted passions and sexless frenzy of Lesbos have been, rightly or wrongly, presented to us in English; whatever could be done in that way has been done, and with genius. No one will blame Mr. Tennyson for taking a more reticent line, and showing us a Sappho clothed and in her right mind. But all tradition, all poetic probability, is violated by making the

one poetess who spoke the language of passion with fierce and absolute simplicity use the language of sermons on these subjects. Mr. Tennyson's Sappho—delicately and pathetically as she is drawn—most undeniably prosés. Think, for instance, of the highly characteristic incident related by Herodotus (2, 135) concerning Sappho, when her brother Charaxus ransomed Rhodopis the courtesan in Egypt: *Χάραξος δὲ ὡς λυσάμενος Ῥοδῶπιν ἀπενόστησε ἐς Μυτιλήνην. ἐν μέλει Σαπφῶ πολλὰ κατεκερτόμησέ μιν*—and then hear Mr. Tennyson's Sappho (p. 133):

"'Twas at Naucratis  
I met again my brother whom I loved.  
For I remembered all our childish days;  
And spake such words in secret to him as,  
If he forgave not, he cannot forget;  
Although he loved not honour; tho' the hours  
Dropt thro' the glass too slowly for his thirst  
Of passionate delights; tho' for a while  
I knew he would not heed me. Yet my hope  
Was strong within me that our mother's love  
Had sown good seed in a rebellious heart;  
My father's voice still echoed in his ears," &c.

We do not know the ode in which Sappho "very much giped" Charaxus about Rhodopis; but the improbability of its having been a solemn admonition—"an improving of the occasion, my brother"—is very great. I would not dwell upon this defect did it not seem to pervade the whole poem in more or less degree. The character of Sappho has been washed out; she has much of eloquence and pathos, but of passion and scorn almost nothing; even her love for Phaon is viewed as a sort of brain-fever. Alcaeus, on the other hand, stands out as an intelligible, though rather verbose, possibility; Pittacus, though only a secondary character, is remarkably well drawn; his overthrow of Myrsilus—by means of a dramatic trick that recalls "Measure for Measure," and would certainly have given a fine opportunity to an Elizabethan dramatist—is one of the best things in the book.

It is not, however, in sketching character, but in expressing emotion, that Mr. Tennyson reaches his highest level. Here (p. 204), in the converse between Alcaeus and Antimenidas, is one of his finest efforts:

"Ah me! how dreadful is the spectre fair  
That once was joy in life; how mournful-sweet  
The memory of those moments—days—e'en years—  
When all before us, whether earth or heaven,  
Desert or vineyard, icy peak or plain,  
Swathed in the self-same summer azure, fled  
Before us as we trod the dews at morn.  
Soon shall we stand upon the top of all;  
Touch with faint hands the barrenness that seem'd  
Elysium; hear the silence round us, whence  
Far songs seem'd waving to us; or only hear  
The cinders crash beneath our heels; the dust  
Of vanities—cold ashes, loves or fears—  
The spirits of the Dead go by as wind,  
Or Death, like the lone thunder, calls to us."

Those last two lines are worthy of Mr. Tennyson's name, or of higher praise still, if there be any higher that is also attainable. Again (pp. 104-5), Stesichorus's description of Calyce is full of soft grace.

"Those who heard her to a song-bird sing,  
And wait sweet answers, and then sing again;  
Or leading on some fond child's lisping tongue  
To perfect speech, or uttering to herself  
Her love and awe; heard the melodious voice  
Of a rare soul. She, like a wood-nymph pure,  
Loved the green gloom of sylvan arches, cool  
And still, save when great winds or thunders lone

Rolled o'er them their deep music, or sweet breath  
Of summer, in the moonlight or at dawn,  
Sighed thro' the topmost leaves; when the first  
flower

Look'd on her from the wood-walks; the first note  
Of lark at morn, or starry nightingale,  
Witched her quick ear; or after many days  
Of stormy wind and cloud, the faithful sun  
Hailed her at early morn; and as she stept  
To meet him thro' the dews, she veiled her eyes  
With one small hand, the other filled with spring."

This does not reach the highest level of verse, no doubt: it is too loquacious, too meandering. Nevertheless, it is beautiful, in its own way; and what is most remarkable is, that this book contains literally thousands of lines of this quality, poured out with apparently inexhaustible facility. Perhaps the best thing in the volume is the quiet death of Sappho, with her own song *Ἔσπερε, πάντα φέρεῖς* on her lips (pp. 440-1): indeed, the whole of the last poem, "Euthanasia," is extremely fine.

The blank verse has for the most part a slightly monotonous beauty, but there are one or two flaws in it that recur teasingly. One is the incidental and apparently unconscious rhymes, e.g. (p. 391):

"The Ægean isles, and the Ægyptian seas,  
And pluckt gold fruit from the Hesperides."

and again (p. 156):

"And left me heir to all, which were as nought,  
Were not my sorrow tempered with this thought."

and (p. 227):

"It is one thing to see the lovely face  
Look up to thee a moment after tears;  
Another to look on it after years."

and (p. 269)

"And from his high place on the cloth of gold  
Prone as a blinded Polypheme he rolled."

Another is the occurrence of wholly unmetrical lines, contrasting strangely with the usually musical cadence—e.g. (p. 308):

"Upturn'd eyes look'd on me from a vale."

(p. 85):

"And peep'd thro' fall'n leaves like first youth  
again."

(p. 140):

"Is not altogether for my sake."

(p. 354):

"Phantasy, that like to fiery wine,"

and, strangely of all (p. 372):

"Nabuchodonosor o'er the world."

The recurrence of the epithet "viny" is tiresome; "omnisonous" is unfamiliar and ugly. "Bail out" for "bale out" (p. 130) is unfortunate. But these are small matters. Looking at the book as a whole, I would venture to call it a work of beauty ill put together; and its leading character, not the Sappho of history and of the fragments, yet a very stately vision of the dawn of genius and of its old age.

E. D. A. MORSHEAD.

*The Stuart Dynasty: Short Studies of its Rise, Course, and Early Exile.* By Percy M. Thornton. (Ridgway.)

THE main interest of this work consists in the letters relating to the rebellion of 1715, which are now published for the first time with Her Majesty's permission. They are selected from the Stuart Papers, which were

sent by the Cardinal of York to George III., and are now preserved in the library of Windsor Castle.

The principal authors of the correspondence now published by Mr. Thornton are the Chevalier de Saint George (the son of James II.), the Duke of Berwick (his illegitimate half-brother), and Lord Bolingbroke. The letters exchanged between these persons throw light upon the causes which operated in rendering the movement of 1715 abortive. The death of Louis XIV., happening in the midst of the Jacobite preparations for a descent upon Great Britain, was a most serious blow to the Chevalier de Saint George. Writing to the Duke of Berwick a few months before that monarch's decease, "You know," he says, "how much depends upon his life, what I owe him, and what I expect from him." The policy of Louis XIV. was reversed by his nephew, the Regent, who had entered into engagements with the House of Hanover and the Whigs, and who stopped the armament that was being prepared by the Jacobites at Havre. The Chevalier was also deprived of the military services of the Duke of Berwick, whose high rank in the French army precluded him from joining the expedition without the Regent's leave, which was refused. The Prince felt this disappointment keenly, and gave way to his feelings in a manner which shows how the vexations of exile warp a prince's judgment, and unfit him for the conduct of affairs. In a letter to Lord Bolingbroke, he says :

"The Duke of Berwick is now a cypher, and can do no more harm; and if he withdraw his duty from me, I may well my confidence from him. I must confess I cannot but suspect that he hath been sooner or later the cause of the strange diffidence they have of me at the French court, where he never did me good, and where I would never put it in his power to do me harm."

The Duke of Berwick ably defended his conduct in a letter to the Earl of Mar, and his correspondence with the Chevalier shows him to have been a trusty friend and a clear-sighted counsellor of that unfortunate prince. It was the Chevalier's misfortune that he did not know the value of his friends; he quarrelled with Berwick and with Bolingbroke, who had excited the jealousy of the petty coteries of Saint Germain. Bolingbroke, however, to use a phrase of the Duke of Berwick's, had "left no stone unturned" in the Pretender's service. He gave him sound advice throughout, and exerted himself very actively at the French court in securing the benevolent neutrality of the Regent.

The impression left by this correspondence is that the Chevalier was not in earnest about the recovery of his father's crown. His correspondents are continually urging him to greater activity. The Duke of Berwick and Lord Bolingbroke press him to strengthen his cause by a matrimonial alliance with a princess of the house of Austria; he answers carelessly :

"Since Bolingbroke is so much for my marriage, why might it not be proposed to him to go to Blois to stay there, a fine, pleasant country, and where he may have an occasion of seeing pretty Miss, and of even negotiating that

affair if t'other fails, as I believe it will after what I acquainted the Queen with some days ago."

He seems to have been amiable and good-natured, fond of ease and jovial company, if one may judge from a letter which he wrote on his return to France from his ill-fated Scottish expedition. Writing from Boulogne to a Mr. Russell, he says :—

"I had been in pain for you, had you not let me hear from you; we have found ourselves very solitary without you, and miss you, but I hope our absence won't be long, though I believe I shall scarce reach St. Germain's before Monday. I lie to-morrow at Abbeville, and if you can reach it before nine, I'll stay supper for you. . . . Roger and I have been drinking your health in Burgundy."

Mr. Thornton's inference from this letter, that the Chevalier de Saint George landed at Boulogne, and not (as historians allege) at Gravelines, does not seem to be supported by dates. From a letter of the Earl of Mar, it appears that the French coast was reached by the fugitives on February 10. The Chevalier's letter from Boulogne bears the date of February 23; and the interval between February 10 and 23 may be accounted for partly by the Prince's uncertain movements, and partly by the time spent on the road between Gravelines and Boulogne.

Mr. Thornton promises "on a future occasion to publish, with Her Majesty's approval, such of the Stuart Papers at Windsor as bear on the events of 1745, when Prince Charles Stuart strove to recover his grandfather's throne." It is to be hoped that he may soon be able to fulfil his promise.

WILLIAM MARKHEIM.

*North-Eastern France; South-Eastern France; South-Western France.* By Augustus J. C. Hare. (George Allen.)

THESE three volumes are to be followed by a fourth, *North-Western France*; together they will form a complete guide for the whole of France. Tourists are now so numerous that it seems to be worth while to write guide-books that address a special class. The present volumes are examples of this. In the first place they are abundantly illustrated. Each volume has about five hundred tiny woodcuts inserted in the text. These, by reason of their small scale, often fail in rendering landscape; but they frequently give just the amount of architectural detail necessary to recall with accuracy the buildings represented. Another distinguishing trait is the numerous quotations from the best French and English authors descriptive of the scenes visited. In architecture, Viollet le Duc, Ferguson, and Petit are the writers most frequently cited; in history, Henri Martin, Michelet, Froissart; while Merimée, Taine, George Sand, Lamartine, Hamerton, and many others aid in the descriptions of towns, of manners, and of scenery. Great attention is also given to historical and ecclesiastical events; and such places as Paray-le-Monial, Ars, Rocamadour, &c., have almost a disproportionate space given to them.

In fact, it is in the different proportion of treatment given to certain places and

districts that these volumes depart most widely from the ordinary guide-books. It is not on the best but rather on the least known objects that our author expends his greatest strength. This work will certainly not supersede the usual guide-books for the mountaineer, either in Dauphiné, the Auvergne, or the Pyrenees. It will not be a favourite with scientific men, whether their hobby be geology, or botany, or natural history, or economics. The average tourist, or sojourner, will miss the usual lists of bankers, consuls, English medical men, and Church services in the most popular resorts; but it will be the preferred of all possessed with architectural and ecclesiastical tastes. The numerous castles and chateaux, the cathedrals, churches, shrines, and older buildings, often isolated or situated in the towns and villages of central, and what we may term unknown, France, have never been so well described and illustrated within so small a compass. We have only one remark to make on this. Like many others, Mr. Hare does not recognise the distinction between *Romane* and *Romanesque*, especially in the Auvergne, and in all France south of it; and consequently he often assigns too late a date to the earlier portions of buildings in the former style. *Romane* we take to be an independent native development of the Gallo-Roman architecture, and to be chronologically continuous with it; *Romanesque* is a more foreign derivation from the Byzantine, and does not appear in France till later. Both are originally of Roman origin, hence their likeness.

The preface and introduction to *North-Eastern France* contain most useful remarks. Perhaps a little too much stress is laid on the discomfort of travel; but the hints are often valuable—none more so than the advice to leave the bulk of one's luggage at the station when passing the night only in a locality and leaving by the same railway next day. The caution not to depend on waiters for information is much needed, for many English err in this respect. In all season-resorts many of the waiters, coachmen, &c., are imported *ad hoc*, are often foreigners, and neither know nor care anything at all about the country, and simply frame their answers on the question asked. Many an instance of absurd misdirection have we known thus obtained. Mr. Hare rightly remarks that the "commis voyageurs," the commercial travellers with whom one is necessarily thrown, and who are the real persons of consideration in the country inns, "are not always the pleasantest companions in the world." On the other hand, there is no one, especially if he drive his own vehicle, who can give such trustworthy information about roads, inns, the best ways of getting to out-of-the-way places, and the characteristics of the population, as an old "commis voyageur"; and he is generally ready to impart his information, when once he is sure that you are no rival in his trade. On the whole, while we fully allow their numerous good qualities, we think that Mr. Hare paints the French a little too much "couleur de rose." There is a real difference in honesty and in politeness in different districts. In some it is distinctly necessary to arrive at a

fixed agreement for prices beforehand; in others there is little fear of an overcharge. The great convenience of having a passport, though legally not necessary, is rightly insisted on; and we would add, if neatly mounted or bound it only adds to its merits.

In a work of this class, where so much space is devoted to local history, architecture, and archaeology, we rather wonder that Mr. Hare says nothing of the excellent *Sociétés des Sciences et des Arts*, the *Sociétés Savantes*, which are to be found in almost every considerable town in France, and even in some of the smaller ones. The annual meeting in Paris of these societies is getting yearly more important, far more so than those of the wandering *Congrès Archéologique*, or *Scientifique*, of France. In these societies men worth knowing are sure to be met with. Any Englishman belonging to any such society at home, calling on the president or secretary of any of these French local societies, would be sure of a courteous welcome, and of full information, and would most probably receive an invitation to the next meeting or excursion, the expense of which will be very slight in comparison with the advantages gained. A great deal about these societies could be learned by a visit to the *Trocadéro*, when passing through Paris, from the courteous officials there.

To conclude, as Mr. Hare asks for corrections, we will mention a few needed in the last volume. Surely it is too strong to say, "There is no beauty, and there is no real interest at Arcachon." On the contrary, the Landes have a peculiar beauty at certain seasons, and the spell is more deeply felt because it is unexpected. Often have we heard this surprise expressed. The mention of Wellington's bridge over the Adour hardly suggests that it was a bridge of boats for a temporary purpose only; and to say that the battle of Toulouse "was easily gained by the allies," when the loss of the victors exceeded that of the defeated, is very odd. We are surprised that there is no mention of the Roman mosaics at Lescar. Bidart is not the name of a small bathing place, but Guéthary. Formerly, the station between them was called Bidart-Guéthary; now there is a station at both, but Guéthary is the bathing-place, with hotels, lodging-houses, and English iron-church, not Bidart. As additions are also asked for, we would direct Mr. Hare's attention to M. Martel's *Les Cevennes* (see the ACADEMY, No. 929), and especially to his further explorations during the past summer. Subterranean boating in the Cevennes may soon become an attraction for adventurous tourists.

WENTWORTH WEBSTER.

*Ting-a-Ling Tales.* By Frank R. Stockton. (Ward and Downey.)

THESE stories remind us now and then of a real fairy tale; they at least show some signs that the author of *Rudder Grange*, if he had lived a hundred years or so ago, might have written one. But, of course, he is really a scoffer who only pretends to believe "for fun"; and his dedication of the

book "to the memory of all Good Giants, Dwarfs, and Fairies" is nothing but facetious hypocrisy. The mere title is enough to prove his infidelity. "Ting-a-Ling Tales," indeed! As if any real fairy ever bore such a babyish name as Ting-a-Ling. The weakest elf would despise it—out of China, and anybody knows that it is very doubtful whether there were ever any "little people" in that country. But even if we could, for the sake of argument, allow that there might have been a fairy called "Ting-a-Ling," the expression "Ting-a-Ling Tales" is grossly familiar, as anyone but a rank miscreant would have felt at once. Even an Agnostic would have written "Tales of the Fairy Ting-a-Ling."

Of course, Mr. Stockton having little knowledge and less faith has to rely mainly upon his invention and humour to make his story attractive; and as in this sceptical age great store is set by these qualities, his book is well calculated to please. It would be unfair to deny that he has an unusual supply of them, and has also a very keen and poetical insight into nature, as when he says that "the crocuses were coaxing the jonquils almost off their very stems with their pretty ways," an incident which we must all have witnessed, but which, so far as we are aware, has never before been put into words. But even such happy thoughts as these may come to a sceptic, and our appreciation of them must not deter us from our painful duty of stigmatising the author as an impostor. It is a hard word; but, still, what less offensive can be said of a man who narrates in apparent good faith that a fairy was drowned and drowned, "all soaked into the grass," is his daring expression, by the bursting of a human tear? Now, it is usually held that fairies are immortal (at all events good ones), and though so high an authority as William Blake averred that he had seen a fairy's funeral, we all know that Blake was "a little, ahem! you know," and perhaps on this occasion he may have been dreaming. But, at all events, there was a funeral; "by fairy maids," his or her "knell was rung." And the cause of the catastrophe, too—the bursting of a globule of water, probably no larger than a dewdrop—shades of Perrault and D'Aulnoy!

Ignorance, if not worse, meets us at every step where fairies are concerned. Who ever heard, for instance, of a fairy "livery stable," with stalls of butterflies on one side and of grasshoppers on the other. Does Mr. Stockton suppose that Ariel "hired" his bat? We should not wonder if he did; anything is possible for one who asserts that fairies of a "respectable class" (what an expression!) could not "fly or flout in the air, or anything of that sort." And yet it is astonishing how often a writer like this, with no guide but his private fancy, stumbles upon the truth, or very near it. For instance, the story of Nercalina, whose head, after being severed from her body, was, by the malice of a dwarf, joined on again wrong side foremost. Such a thing has indeed happened more than once, and we might have given the writer credit for some real knowledge if he had only known the proper, the only way, in fact, in which

the mistake could be rectified. This secret we are not going to divulge; but the notion that her head could be really "turned" by the kiss of a prince is a foolish fable, based, we believe, upon a foolish jest.

As to the giant Tur-il-i-ra, though the name of course is not true gigantesque, he succeeds better. The way the giant searches the tower, by sweeping off story after story, till he comes upon the objects of his pursuit sticking in a huge cheese in the underground vat, is very probable, to say the least of it; and the size and description of his meals are so orthodox that we fancy he must have received some assistance from a pervert, whose name we think we know. But he breaks down, of course, at the end, when he makes the giant go to bed sick and take "a barrel of hot chamomile tea." If this is not anthropomorphism, what is?

Again, we are almost deceived into belief when we come to the sorceress Mahbracca. She is doubtless a historical character; and the whole account of her country—with the Afrites and the ghouls and the herds of the prong-horned Yahuks "grazing on the exuberant and oily foilage"—is so accurate that we almost fancy he must have had it described to him by some one who has been there. The little black demon whom the sorceress kept in pickle, and who afterwards revenged himself by turning her into all sorts of beasts with her own wand, is also credible enough, though we never heard of him. It is only occasionally, as when he speaks of those "dreadful green lizards which poison the air of the deep valleys of Sumatra" (of course it is not Sumatra), that we detect a spurious touch.

In short, we advise all those whose faith in fairies is weak not to read this book. It is exceedingly amusing, it is very funny; many will be inclined to think that there are strokes of genius in it, and that the story of "The Magical Music" is of considerable beauty and shows imagination of no common order; some may even be led to regard Ting-a-Ling himself as a charming little personage, but we warn them that however clever and delightful these tales may be—they are not true.

COSMO MONKHOUSE.

#### NEW NOVELS.

*The Word and The Will.* By James Payn. In 3 vols. (Chatto & Windus.)

*Bonnie Dundee.* By Max Beresford. In 2 vols. (Hurst & Blackett.)

*A Modern Milkmaid.* By the Author of "Commonplace Sinners." In 3 vols. (Digby & Long.)

*Come Forth!* By Elizabeth Stuart Phelps and Herbert D. Ward. (Heinemann.)

*Vice Valentine.* By J. Ashworth Taylor. In 2 vols. (Ward & Downey.)

*Behind the Kafe.* By Mary Albert. (Bristol: Arrowsmith.)

*Shreds and Patches.* By E. N. Leigh Fry. (Walter Smith & Innes.)

MR. JAMES PAYN tells a story with the ease and confidence inspired by many successes. If his materials are abundant, he does not

waste them like an amateur; if they are meagre, he shows his practised skill by making a little go a long way. This he does in *The Word and The Will*. The plot is distinctly thin; the characters are few; the incidents, with two exceptions, are not striking; but the result is as pleasant and satisfactory as any reader could wish. Natchett-on-Sea, where Mr. Joseph Adderly lived at the hall and his two nieces at the cottage, could not have been a very desirable place. Indeed, Mr. Payn says it was not. But there are people who find or who make their own little patches of heaven wherever their lot is cast, and Mary Vance at the cottage and Hetty Waldron at the crag were two such people. Between them, with just a little help from Hetty's brother, and Doctor Gray (a dear old practitioner of a type almost gone out), and the vicar, who was a very fine fellow, and a few other sympathetic souls, they made the brightness of Natchett. Mr. Joseph Adderly, who was a miser, was a cloud upon that brightness. It is true that had it not been for him, and had he not been the miserable creature he was, the gossips of the place would have had nothing to talk about. But it is even more to the point that if Mr. Joseph Adderly had been a reasonable being this story would not have been written, and the reader (especially the "gentle" reader) will cheerfully put up with the miser for the sake of Mary and Hetty. The sisters, however, were Mary and Martha. Their mother had been Adderly's sister; but he treated her badly because she did not marry money, and when her two girls were left orphans he allowed them a poor pittance to live upon, and made them understand that they had nothing more to expect from him. Mary was patient and tender under these circumstances, while Martha was resentful. To Mary, besides, came young Waldron as a wooer. Martha had only Mary to love; and though her devotion for her was strong, it was no match for the selfishness which was her chief quality. The fate which overtakes Joseph Adderly, and makes his money an important element in the story, is exceedingly well managed. By a few touches Mr. Payn recalls an episode in Adderly's life which left a victim thirsting for vengeance, and some more graphic sentences make the vengeance complete. The rest of the story is in part an amplified paraphrase, in part a contradiction, of the adage that money is the root of all evil. It is evil when it meets evil, and good when it goes with good. Hetty Waldron, the little invalid who manages everybody, is one of Mr. Payn's best characters. He is evidently fond of her himself, for he puts into her mouth some of the smartest talk in the book. A good deal of this, however, he reserves for his own "asides," which are always welcome. There are stock "properties" of the novel-writer which Mr. Payn does not meddle with. He gives us no glowing sunsets like Mr. Blackmore, no bits of rustic description like Mr. Blackmore, no wonders and weirdnesses like men of a modern school; but he has a store of worldly wisdom, of fine, rich, common sense, and upon this he draws freely, to his readers' delight. There is much of it in this pleasant tale.

Grace of style, freshness of plot, actuality of place, people, and incidents — these rare merits all belong to *Bonnie Dundee*. It is a story of more or less common occurrences in common life, but the author has invested them with a charm which is essentially that of romance. The heroine is a mill-girl in the Scotch town of Arbroath; the hero is a doctor in the same place; the subordinate characters are other mill-girls and some of the doctor's friends. These do not seem to be very romantic materials; but if the mill-girl has a face which impresses you in the street, and a mind which accords with her face, and a force of character worthy of both, the dullest person can see how easily a story may grow out of her life. Alison Dean was such a girl. John Murdoch's fate was sealed from the moment when the vision of her beauty, radiant under a tartan shawl, stirred in him some old memories he could only vaguely recall. It was long before he realised the blessedness of that fate, and a great many things happened in the meantime—some of them tragic and sad, others bonnie and bright—which the reader must find out for himself. But the interest of the story is rather in the characters than in the events, and it is quite as it should be when the heroine monopolises most of the attention. Alison is all that a noble girl can be. She is brave, as being the daughter of a brave seaman; books, friends, and her own high instincts help to make her the splendid woman she becomes. Murdoch is a shrewd, honest-minded, country practitioner, not in the least idealized, but he fascinates the reader next after Alison; and this again is quite as it should be. The other characters, however, are all strongly individual. Little Mrs. Lindsay, the wife of Murdoch's partner, is a gem of a woman. May Lindsay, her daughter and a marked deterioration from herself, forms a striking contrast, in her young-lady-ishness, to the fine strength of Alison. The namby-pamby poet whom she marries develops a manly vein when she takes to hysterics. But there is not a more real personage in the book, nor one over whose sayings the reader will linger with more enjoyment, than Marget, Mrs. Urquhart's ancient maid. Marget is great in the Scriptures, and seldom says anything without enforcing it by some apposite allusion to the Prophets; but she gets a little mixed sometimes, as when she says: "Lassie, lassie, we're bidden no tae pit oor trust in princes, neither i' the son o' mon. An' though I'm no sayin' the doctor laddie isna weel enuch, I'd hae you remember the inspirit writer wha says, 'A mon's a mon for a' that!'"

*A Modern Milkmaid* is one of those well-intentioned books in which the aim is good but the execution a little weak. The story opens with a bit of rustic description which only wants a few masterly touches to make the picture pleasing. The same deficiency is apparent throughout the novel. There is almost a wealth of material, but the arrangement of it, and the working in of the prominent lights and shadows, required a more practised or a more facile hand. Even as it is, however, the result is not at all one to be despised. In the rapid development

of plot, which converts a milkmaid into a celebrated and accomplished singer, we have something more than the average novel is equal to. It is so rapid a development that Esther Jones, the poor little girl whose first duties in life consisted of housework at her grandmother's farm, passes without breathing time from these associations to others which open to her the great world beyond her village, and the great world of thought also. Some of the situations are original and powerful. Esther's endurance and her silent resolves, in the remarkable scene when Lady Blanche flies to Lecky for protection; Lecky's self-control and calmness in the novel circumstances; Lady Blanche's stolid despair—these and some other passages are really forcible. It seems hardly fair that Esther's physical weakness should have put her in the power of the villain she had so long and so bravely resisted. Lecky is a good, honest fellow, with a touch of clumsiness meant to be characteristic of genius. But about most of the men, and their talk as it relates to women, there is a low tone which detracts from the merit of the novel.

The writers of *Come Forth* claim, in a prefatory note, that the book is a "reverent attempt" to employ Biblical narrative as material for fiction. This it may be as regards the motive of the work, but it is nevertheless a daring travesty of one of the most spiritual stories in the New Testament. It would probably never have occurred to any serious English writer, or, indeed, to any other American writers than Mr. and Mrs. Ward, to detach the beautiful account of Lazarus and his sisters, and their relations with Jesus, from its place in the Gospels, and to reconstruct it as a romance with luxurious modern accessories, including amorous love-making; the pettiest incidents of every-day life also having their place in it. That is what Mr. and Mrs. Ward have done. Lazarus in their hands becomes a prosperous Pharisee—a building contractor!—who employs masons and carpenters, and undertakes large trading affairs. Martha is a quarrelsome widow, whom it cannot have been pleasant to live with. In the course of his business Lazarus engages to do some repairs at the palace of Annas the High Priest—taking care, like a shrewd tradesman, to insist on a good price—and while he is superintending this work he falls in love with the High Priest's daughter. This young lady is an eastern beauty of what one may suppose to be a transatlantic type. She is an imperious princess, and a giddy minx at the same time. Her fascinations have so much power with the sober master-builder that he arranges clandestine meetings with her, and stops out late at night, to the great concern of his sisters. What is worse, her influence over him is so strong that she almost persuades him to forswear the Nazarene. The supernaturalism in the story is of a tricky pantomimic kind, though exception should perhaps be made of the healing of Ariella, and the restoration of sight to Baruch. The episode of the loves of this afflicted couple has some beauty in it, and a naturalness not to be found elsewhere. Defects of style are relatively a small matter; but they aggravate the other in-



congruities of the book. It is something new to learn that "Martha's tongue on the whole was off-set by her cooking"; that Lazarus was "the progressive, the protestant, the come-outer of his faith and times"; and that in the Judaic evening "the scorching colours of the air died away without a struggle." But such a passage as the following is surely unmatched for boldness of illustration: "Walking in the garden in the cool of the day, like the Almighty after creation, an old man viewed his country seat with elderly and opulent satisfaction."

An original plot and good writing make *Vice Valentine* a very readable story. The altogether strange, false, and difficult part which Valentine Kremleck was made to play by her step-mother is one which no other woman could have performed without suffering from the lie. Her gipsy nature gave her the force, fire, and independence with which she held herself untainted by the fraud in which she was an unwilling instrument. But even she did not escape without searchings of heart and self-accusations, which had much to do with the making of her fine character. Osmund Wynter, the victim of the fraud, had also searchings of heart, for his sensitive and gentle nature made it seem to him that the wrong had chiefly been on his side. An excellent moral lesson—fatal to the theory that the end justifies the means—is deduced from all the entanglements of the story; besides which, most of the people are worth knowing. Valentine herself, with her rich brown complexion and the bright eyes of her race, and especially with her inheritance of the best qualities of that race, is every inch a true woman.

Miss Albert tells a very thrilling story in *Behind the Kafes*. Her heroines are two sisters, who are so unhappy that one of them resolves to kill herself, but she is unwilling to die without her sister, who does not yield a ready consent. The catastrophe of suicide is prevented by a gentleman who has involuntarily heard the conversation between the sisters; but the girls afterwards become involved in an almost hopeless tangle of difficulties. It would be unfair to say what the difficulties are, or how they manage to emerge from them. The story is one of those clever pieces of weaving and unravelling which are so often met with in "Arrowsmith's Bristol Library."

The prettily bound and pleasantly illustrated stories in *Shreds and Patches* will delight the children they are written for. They are bright, simple, and natural relations of every-day occurrences. The talk is the talk of children, and the life is child-life—which cannot often be said of these things in children's books.

GEORGE COTTERELL.

#### SOME PHILOSOPHICAL BOOKS.

"THE LIBRARY OF PHILOSOPHY."—*A History of Philosophy*. By Johann Eduard Erdmann, Professor of Philosophy in the University of Halle; English translation, edited by W. G. Hough. In 3 volumes. (Sonnenschein.) The "Library of Philosophy" has made an excellent beginning with these three handsome volumes. The

original has long been known to students—though not, perhaps, so well as it deserves—as much the fullest and most serviceable general history of philosophy, especially of the Scholastic period and the Renaissance. With the former it deals in more specific detail and with more references than Hauréau, while on the latter its information would probably be difficult to obtain as readily elsewhere. The third volume, also—the sketch of German philosophy since Hegel's death—is fuller than the only works on the subject known to the present writer (those of Zeller, Bluntschli, and Ribot). Erdmann was a Hegelian, but no bias appears in his history, and this work, though coming down only to 1876—a date which precludes any notice of (e.g.) Lazarus, Steinthal, or Wundt—will give English readers a good deal of information hardly attainable elsewhere, especially as to Lotze and Fechner. What those readers probably most need to know is the relation of the Hegelians to Socialism, and the genesis of current German scientific psychology. These matters are somewhat beyond the scope of the present work, but will be provided, it is to be hoped, in the volumes to be contributed to the present series by Mr. Ritchie and Mr. Adamson respectively. The translation, the work of various hands, is at least as satisfactory as translations usually are. Of course it must always be a question how far paraphrase is admissible, and how far sentences of ten lines or more in length are endurable in English. The present translators seem to have allowed themselves little license in this respect, except, indeed, as to the long adjectival clauses which are the most marked feature of Erdmann's thoroughly professorial style. It is a little surprising to read that Fichte's works came out in sheets, (ii. p. 495), and that he published "certain would-be (*sein sollende*) atheistic lectures," as if he had made an unsuccessful attempt at atheism instead of being the victim of a groundless charge of it. Still, on the whole, the translation is very satisfactory. It is, perhaps, hypercritical to wish that the papers had been a trifle thicker; but with this exception no fault can be found with the execution of the work, which supplies a want long existing—if frequently unfelt—in England and America.

"ENGLISH AND FOREIGN PHILOSOPHICAL LIBRARY."—*The Science of Knowledge and The Science of Rights*. By J. G. Fichte, translated from the German by A. E. Kroeger, with a preface by William C. Harris. (Kegan Paul & Co.) In taking up a translation of the works of a philosopher whose followers are extinct, the first question that naturally suggests itself is *Cui bono?* Whose creed is to receive support, and of what new development are anticipations to be discovered? Fichte is no doubt a philosophical classic; but the moral and mental stimulus he gives is better attainable from his popular works than from a collection of treatises which form a kind of modern parallel to the work of Parmenides. Prof. Harris's introduction—dated from Concord, Massachusetts, the home of American transcendentalism—perhaps supplies the answer. In strange and mystic terminology, which assuredly does not accord with the views of ordinary historians of philosophy, we are told that the study of Kant endows us with a new power of introspection, by which Kant made all his discoveries in psychology. This power was possessed in a yet higher degree by Fichte, the greatest genius in psychology that had ever lived—from whom the reader may obtain the new faculty of seeing pure activity (*Science of Knowledge*, p. xii., note) as he already sees external beings, from whom he may learn that the one supreme fact in the universe is the free moral will, and from whose conception of that free will he may derive a complete system of political philosophy as set forth in the *Science of Rights*. In short,

the two books before us seem to be (1) an exploitation of Fichte in the interest of a somewhat mystical development of American transcendentalism; (2) an assertion of a reasoned theory of existing society in contrast with Socialism (*Science of Rights*, Introd., p. ix.). The *Science of Knowledge*, says Fichte's translator, Mr. Kroeger (Introd., p. xiii.), is not a book to read but a work to study, as you would study the higher mathematics. Read it page by page for five or ten years, and you will have all knowledge. Happily, however, the reviewer's business at present is to criticise Fichte's supporters rather than himself. Now the *Science of Knowledge* presents an ideal of perfect knowledge—a science whence all knowledge is deducible and whence all scientific laws can be predicted, strange as it may seem, to scientific men (*Science of Knowledge*, p. 42, note)—an ideal, in short, such as that of which the outline is given in less metaphysical language in the sixth and seventh books of Plato's *Republic*, though it is not there derived, as it is by Fichte, directly from the individual consciousness. And the vocation of man is to realise in his own consciousness the application of this science—"to realise an infinite ideal and transform the non-ego into his ideal" (Introduction to *Science of Knowledge*, p. xxiii.). Unfortunately, the effect of the first of these volumes is rather interfered with by a perusal of the second—an exhibition of the deductive method at work on sociology. Here we may learn how in the nature of things every citizen must always carry a passport and produce it whenever he wants to cash a cheque; how criminals must be branded and go into the wilderness; why all pedestrians ought to carry lanterns at night (p. 378); how polyandry—which, as we now know inductively, has existed half round the globe (the phrase is McLennan's)—"is utterly against nature and therefore very rare" (p. 407); how the wife is to be so absorbed in her husband's personality that she may cast his vote, yet nevertheless divorce by consent is permissible; and various other interesting details of the Sociology, nominally deduced from the nature of things, really derived from Fichte's own experience of German bureaucracy and from German sentiment and practice, and supported by reasons suggested by utilitarianism in disguise, but the utilitarianism of the unpractical recluse. To the same action of the environment we may refer Fichte's dream of an Ephorate—a supervision by the best and wisest which was to be the sole security for the maintenance of the constitution—as well as the doctrine of the separation of powers, the social compact, and all the ordinary stock-in-trade of the political philosophers of the eighteenth century. As a pure ideal, never to be applied to existing facts, the scheme of Fichte is, no doubt, noble and inspiring. But its practical applications are an admirable illustration of the practical valueness of Absolute Ethics. If anything can convince the reader of the desirability of such an ideal and its futility except as an ideal, it is the perusal of these two volumes. Mr. Kroeger has done his work of translation and occasional annotation well, though we are not sure that part of it was worth doing at all. Prof. Harris seems to hope that the doctrines of the *Science of Rights* may be turned to account in confuting Socialism. But Fichte, while deducing rights of property from the existence of the ego, left it to the law to decide what is and what is not property; and this is precisely the question in dispute. It is curious, however, that Fichte, while apparently restoring and re-synthesising the commonplaces of eighteenth century individualism, should have really been the first to make explicit that conception of the Absolute Ego which would seem to have served as the leading element in the philosophical basis of Socialism.

*Manual of Empirical Psychology as an Inductive Science.* A Text-book for High Schools and Colleges. By Dr. Gustav Adolf Lindner, of Prague. Translated by Charles De Garmo. (Boston, U.S.: Heath.) This book gives one to think on the desirability of teaching so highly speculative a science as psychology to boys at school or even to junior students at the university. Dr. Lindner professes, indeed, to base his work on facts; and the translator, in his amusingly enthusiastic introduction, vouches that it "begins with experience and never gets away from it." Yet, when the reader finds that the work positively bristles with the most abstruse Herbartian hypotheses, including all the supposed mechanism of struggle and mutual arrest of concepts, he may be able to judge of the empirical and inductive character of the work. The fact is, the book was written more than twenty-five years ago; and, though it may have appeared inductive by the side of some of its predecessors, it looks highly speculative to-day in the light of all the newer experimental research, of which it knows next to nothing. It may as well be said at once that the translation of this work for educational uses is a huge blunder, only less regrettable than the placing of Kirchner's *Catechism of Psychology*, recently translated in this country, into the hands of the young student. It may be doubted whether English youth or maiden of sixteen or seventeen (we speak not of those north of the Tweed) can with advantage take up psychology at all. And however this be, it is certain that if they are to do so they require a far less technical and less speculative work than either of these. The reading of such can only end in a verbal retention of certain formulae, the real nature and proof of which are not investigated. In addition to the amount of speculative hypothesis it contains, Lindner's *Manual* is unscientific in other ways. It begins with the staggering definition of sensation as "a concept or perception of the soul." Its whole account of perception, which it first identifies with sensation (p. 32), then with discrimination (p. 39), and lastly with the power of objective reference or mental projection (p. 68), is about as hopeless a specimen of muddle as one can find even in psychological literature. Almost the same can be said about the account of the bodily or organic sensations ("vital sense"), which are again and again spoken of as identical with muscular sensations. One cannot help suspecting that the editor or printer must be responsible for some of the more glaring confusions. For the rest, the book is "veraltet." This is seen more particularly in the account of sensation, and its psychological conditions, which is in more than one place positively inaccurate, and in others sadly defective. While, however, thus protesting in the most emphatic way against making what the translator calls "this great and good book" the medium of conveying to guileless youth the vain supposition of accurate knowledge, we may, notwithstanding, thank Prof. Chas. De Garmo for his translation. We have not too many specimens of the Herbartian psychology in English, and Lindner is in some respects well fitted to bring home to the inheritor of English psychological traditions the strong and the weak side of a manner of psychologising which is at once so near to and so far from his own. More especially the account of the feelings and of the will is to be recommended as supplementary to, and in some ways a distinct improvement upon, the current English treatment of the subject.

*Geschichte der Philosophie.* Von W. Windelband. Erste Lieferung. (London: Williams & Norgate. Freiburg I. B.: Mohr.) We are in danger, thinks Dr. Windelband, of allowing in our history of philosophy the philosophy to be obscured by the history. The minute study of special questions has gone so far that it is

time for a general conspectus to be written afresh. The conspectus must give an account of the thinkers themselves; it must consider the absolute value of their ideas; and it must trace the genesis of those ideas, showing their dependence upon earlier stages of thought, upon the notions and feelings of the day, and upon the personality of the thinker himself. But it must, especially in the last division, be careful against overloading the subject with erudition. Given, then, this plan, how shall we present the views which we have to display? Especially have the earlier Greek theories a feeling of strangeness for us which can only be overcome by considerable skill in presentation. Shall we put them forth as they appeared to the thinker and his disciples? Shall we put ourselves in his place, limit ourselves as he was limited, forget what has been learned since, and make his view once more live and seem plausible by looking at it only with his eyes, and seeing only the considerations which lead to it? This seems to us the better plan, as well as the more dramatically true. The way really to learn philosophy is to pass through the stages of thought which our predecessors travelled, and only thus can we fairly pass through them. Dr. Windelband, however, has chosen another plan; and, though we do not think it the best, we must admit that he has carried it out with great success. He prefers to stand by the side of his thinker, to overlook him, to point out where he is going wrong, on what presuppositions he is consciously or unconsciously resting, and where his logic is in fault. On this method we shall never be so entirely at one with our master for the time being as if we were content not to look at him from our position of advantage; but we shall learn a great deal—more, perhaps, of the history of ideas than of philosophy itself, though Dr. Windelband thinks otherwise.

#### NOTES AND NEWS.

AN interesting discovery of MSS., consisting chiefly of court rolls of the manor of Stanhoe, has recently been made at Barwick, near King's Lynn, in Norfolk, the residence of Mrs. Seymour. The rolls, of which the earliest is dated 4 Henry IV., are continued (with considerable gaps) down to the reign of Charles II., the records during the Commonwealth being, as usual, in English. With them were found a number of documents relating to grants of land, leases, &c., dating from 48 Edward III. down to the beginning of the last century.

MESSRS. MACMILLAN announce an account of the rise and progress of Mahdism, and of subsequent events in the Soudan down to the present time, by Major F. R. Wingate, of the Royal Artillery, now serving with the Egyptian army. The book will be illustrated with ten maps.

MR. LEWIS MORRIS's new poem *A Vision of Saints* will be published by Messrs. Kegan Paul, Trench, Trübner & Co., on November 10. It ranges over all the Christian centuries and ends with Father Damien, who died only last year. St. Francis of Assisi and John Bunyan, St. Catherine of Siena and Elizabeth Fry, are among the saints described. The metre is blank verse.

MR. JOHN MURRAY has in the press a new Baronetage, written by Mr. Robert Dennis, whose name may be remembered as the author of *Industrial Ireland*. His forthcoming work is described as "a history, a criticism, and a vindication." It will give all ascertained facts as to the foundation of the order, together with curious particulars about the varied fortunes of certain titles and their holders.

MESSRS. LONGMANS will publish next week, in one volume, the story of Ulysses, and Helen,

and Moses in Egypt—the joint work of Mr. Haggard and Mr. Lang—which has been appearing as a serial in the *New Review*.

MR. R. H. PORTER, the well-known scientific publisher, has in the press *The Story of the Rear-Column of the Emin Pasha Relief Expedition*, by the late James S. Jameson, edited by his widow. The book will have a portrait and about one hundred illustrations, engraved by Mr. C. Whympster from drawings of the author.

A BIOGRAPHY of the late Sir William McArthur, religious, parliamentary, municipal, commercial, by Mr. Thomas McCullagh, will be published about Christmas by Messrs. Hodder & Stoughton.

MESSRS. SWAN SONNENSCHNEIN & Co. will publish next January a translation, by Mr. Keatley Moore and Mme. Michaelis, of Froebel's Letters, forming an appendix to their edition of his Autobiography. The Letters are of special interest, as showing the Kindergarten system in its actual course of formation and development.

A CORNISH romance, by Mr. J. H. Pearce, entitled "Esther Pentreath; or, The Miller's Daughter," will be published immediately, in one volume, by Mr. T. Fisher Unwin. The story deals with the superstitions and perils of the mining life.

MESSRS. TRISCHLER & Co. will publish immediately a story dealing with both religious and economical questions of the day, in a sensational form—as may be judged from the title, which is *The Decline and Fall of the British Empire*; or, *The Witch's Cavern*. The book will be issued simultaneously in America.

MR. GEORGE CLINCH, of the British Museum, has for some time past been engaged upon an historical account of Marylebone and St. Pancras, in the treatment of which he has followed much the same lines as in his recently published *Bloomsbury and St. Giles's*. The book, which is to be elaborately illustrated, will be published early in December by Messrs. Truslove and Shirley.

MR. TOM C. SMITH, the historian of more than one Lancashire town, is now engaged upon a history of the parish church of Preston, based mainly upon the registers, the churchwardens' accounts, and the minutes of the body styled "the gentlemen and twenty-four" of the parish. These last go back to the year 1644, and are full of valuable information about the local affairs under the Commonwealth. The volume will contain a map, plans, and other illustrations.

A NEW history of Kidderminster, by Mr. J. R. Burton, is in the press, and will be issued very shortly by Mr. Elliot Stock.

A LECTURE recently delivered by Prof. George Stephens, of Copenhagen, dealing with the question "Is English a German Language?" will be published immediately in pamphlet form by Messrs. Allen and Storr, of Paternoster-square. The professor argues against the received view, favouring rather an Old-Norse parentage. A Danish translation of the pamphlet has been prepared by Mr. Jón Stefánsson.

*The Care of the Sick at Home and in the Hospital*, a handbook for families and for nurses, by the German surgeon, Dr. Billroth, has been translated into English by Mr. J. Bentall Endean, and will be published shortly by Messrs. Sampson Low, Marston & Co.

THE next volume in the series of "Great Writers" will be *Sheridan*, written by Mr. Lloyd Sanders.

THE subscription list of *London City*, written by the Rev. W. J. Loftie, and illustrated by Mr. W. Luker, will be closed on November 17. The Leadenhall Press hope to have the book

ready for issue to subscribers before the end of the year.

THE first edition of Miss Maggie Browne's fairy story, *Wanted—a King*, with illustrations by Mr. Harry Furniss, has already been exhausted; and a second edition will soon be ready for publication.

A SECOND edition of Mrs. Brightwen's *Wild Nature won by Kindness* has also been called for and will be ready immediately. The re-issue will contain additional matter.

MR. FITZGERALD MOLLOY will begin a series of papers, which he calls "The Faiths of the Peoples," in next Sunday's *New York Herald*. The articles will deal with the services of various churches in London.

A BIOGRAPHY of Thomas Miller, the basket maker poet, is now appearing in the "Local Notes and Queries" column of the *Nottinghamshire Guardian*.

AT a meeting held last Friday at Norfolk House, it was resolved to invite subscriptions towards a Newman memorial fund. The objects of the fund are threefold: (1) a statue of the cardinal, on a site to be determined hereafter; (2) a pecuniary provision for maintaining a high standard of education at the Oratory School, founded by the cardinal himself at Edgbaston—a work particularly dear to his heart, and for the well-being and permanence of which he expressed the most anxious solicitude; (3) to promote and perpetuate the study of the cardinal's works by the endowment of a scholarship or prize, or otherwise, the benefits of the scheme being open to persons of every religious profession. Subscribers are at liberty to allot their subscription to any one of these objects. The chairman of the committee is the Duke of Norfolk; and among the members are Lord Coleridge, Lord Tennyson, the provost of Oriel and the president of Trinity College, Oxford, and Mr. R. H. Hutton. The hon. secretary is Mr. W. H. Lilly, 10, Duke-street, St. James's.

THE Aristotelian Society opens its twelfth session on Monday next, November 3. The president, Mr. Shadworth H. Hodgson, has chosen for the subject of his annual address "The Laws of Association." Papers are promised from Mr. R. B. Haldane on "The Categories of Scientific Method," from Mr. Bernard Bosanquet on "Hellenic Theory concerning the beautiful," and from Mr. G. F. Stout on "Guyau's Philosophy of Idea-forces;" and the "Heredity as a Factor in Knowledge" will be treated in the form of a symposium by Messrs. Alexander, Bosanquet, and Ritchie.

MR. CHARLES EDWARD MUDIE, the founder of the world-famous library that bears his name, died at Hampstead, on Tuesday, October 28, in the seventy-third year of his age. He had retired some little while ago from the active management of the business.

#### UNIVERSITY JOTTINGS.

MR. WALTER PATER, who has been chosen to deliver the annual Taylorian lecture at Oxford in connexion with modern European literature, has taken for his subject "Prosper Mérimée." The lecture will be delivered on Saturday, November 15.

THE senate at Cambridge has approved a report from the general board of studies, raising the status of Mr. Adam Sedgwick from that of university lecturer to a readership in animal morphology; but his salary remains at £100.

SIR FREDERICK POLLOCK, the Corpus professor of jurisprudence at Oxford, will deliver a public lecture on Saturday next, November 8, upon "The Origins of the Common Law."

MR. W. R. MORFILL, reader in Slavonic at Oxford, is delivering a course of lectures this term on "Russian Novelists." The first of these, which was to be given to-day, dealt with Nicholas Gogol.

AT the annual meeting of the Cambridge Philosophical Society on Monday, October 27, the president, Mr. J. Willis Clark, delivered an address, giving a history of the origin and early years of the society; and Dr. Arthur Gamgee read a paper on "The Principle upon which Fahrenheit constructed his Thermometrical Scale."

THE new wings of the Oxford University Galleries, containing the collection of casts of ancient Greek sculpture, coins, and inscriptions, which had been re-arranged and greatly extended under the care of Prof. Percy Gardner, were formally opened on October 19. On the same occasion the four portrait-sketches painted by the Slade professor of fine art, Mr. Herbert Herkomer, as a demonstration at his lectures, each being the work of six hours, were exhibited. They are now open to the inspection of visitors in the professor's studio, adjoining the galleries.

ACCORDING to the lists of the registry, the total number of matriculations at Cambridge this term amounts to 865, showing a slight decrease as compared with last year. Of these, only 19 were sizars—at Trinity, Corpus, and Emmanuel. The large colleges stand in the following order:—Trinity, 186; St. John's, 83; Trinity Hall, 73; Clare and Caius, each 58; Pembroke, 52; Emmanuel, 48; Christ's, 44; and Jesus, 39.

THE *Oxford Magazine* for October 29 contains a long article signed D. G. H., which gives the first account that has appeared of the writer's archaeological tour in Asia Minor last summer, in company with Prof. W. M. Ramsay. The principal result here mentioned is the copying of the inscriptions discovered by Mr. Theodore Bent on the site of Olba, and at the Corycian cave, in Cilicia. We hope that a further instalment will tell us something about the new Hittite monuments which the party afterwards found in Cappadocia.

Dr. F. R. JOPP, assistant-professor at the School of Mines, has been elected to the chair of chemistry at Aberdeen, vacant by the death of Prof. Cornelly.

AT the opening lectures of the Arts classes at Edinburgh last week, Prof. Butcher took for his special subject "The Melancholy of the Greeks"; Prof. Masson, "The Journal of Sir Walter Scott"; and Prof. Calderwood, "Hypnotism."

#### ORIGINAL VERSE.

##### ST. MARTIN'S SUMMER.

"The lightning before death. . . ."

##### I.

'Tis Autumn. . . . How the world is hush'd!  
Does it forebode the end?  
Never! for every tree and plant  
Wears motley, gay—extravagant—  
Such as the hopeful, young, all-conquering Spring,  
Array'd in tenderest green,  
Dame Nature's darling, grudged not anything,  
Hath neither dream'd nor seen!

##### II.

Yet, even as now  
The world of lifeless things grows fair,  
Setting the crown of beauty on its brow,  
In the hush'd autumnal air:  
So I, when watching by the bed of death,  
Have known the clouded mind grow clear,  
Have miss'd the trouble from the vex'd breath,  
And said, The end is near!

GEORGE DOUGLAS.

#### OBITUARY.

SIR RICHARD BURTON, K.C.M.G.

##### II.

WHILE attempting, last week, to sketch the career and character of Sir Richard Burton, we made scant reference to his published works. At the moment, it was natural to think more of the man we had lost than of the books that will hand down his name to a generation that knew him not. For the only true immortality is that of literature, whether gained by one's own pen or conferred by a *vates sacer*. Before the judgment-seat of posterity, mere quantity avails nothing; rather, it has a tendency to submerge its producer altogether. But Burton, though undoubtedly he wrote far too much, has no less certainly left some things which will entitle him to a place whenever the roll of Victorian authors is called over.

Within a period of less than forty years, Burton put forth more than fifty volumes, some of considerable dimensions. Most of these were narratives of travel, describing his own adventures, the condition of society, and the aspects of nature, in almost every quarter of the globe, from furthest East to furthest West, from the equator to the arctic circle. Books of travel, however, not excluding those that are the talk of a London season, are condemned by their very nature to but brief popularity. Their successors rapidly sweep them away to that limbo of literature, the catalogue of "remainders." Who now reads Cook, or Bruce? Even the great name of Livingstone is already growing shadowy. It is a notable fact that Burton's *Lake Regions of Equatorial Africa* (2 vols. 1860), which depicted with extraordinary vividness the opening of a route that has since become historic, never reached a second edition. Warned by repeated teachings, Burton seems to have resolved that, to win lasting reputation, he must attempt a different walk of literature. The three works on which his fame as an author will ultimately rest were all published—we do not say, written—within the last ten years of his life, when rest from travel allowed him to draw upon the crowded experience of his early days, and to take up again for revision MSS. long laid by. These three works are—the *Camoens* (six vols., 1880-1884); *The Book of the Sword* (1884); and *The Arabian Nights* (16 vols., 1885-1888).

Burton himself tells how he was first attracted to Camoens on his visit to Goa in 1847, and how the poems were afterwards a solace to him during his long exile in the Lusitanian colonies of Western Africa and Brazil. His own life of heroic wandering naturally led him to sympathise with the spirit of the one modern work that may stand comparison with the *Odyssey*. And there was much in common between the two men. Both had seen and suffered much; both were ardent patriots, and inspired by the genius of antique chivalry; both endured the bitterest of disappointments without becoming soured. Sympathy, so deep and so wide as this, is the first qualification needed by a translator. There was added perfect mastery of the language, and unrivalled familiarity with the times. Granted, that Burton was not himself a poet. All that he claims is that his knack of picking up languages had taught him the cognate knack of turning one language into another. Of some translations it is said, by way of commendation, that they do not read like translations; of others, as of Fitzgerald's *Omar Khayyam*, that they surpass their originals. Neither praise would have been desired by Burton. His aim was to present to English readers ignorant of Portuguese as much as might be of the effect which Camoens has exercised for three centuries upon the Portuguese themselves, not to turn Camoens into an English poet of to-day. With this object, he set himself to the task of

grappling resolutely with every difficulty in his text, and of compelling his native tongue to adapt itself to foreign idioms. Not only the metre and the vigorous rhetorical style, but even the not infrequent archaisms and harshnesses, have been preserved with marvellous fidelity. What to the unimaginative may appear only a gigantic *tour de force* was at once recognised by scholars as touching, if not always maintaining, the high-water mark of true translation.

Burton did not conceal his disappointment at the cold reception which *The Book of the Sword* met with from the public, especially from reviewers, though we venture to anticipate that a future generation will reverse the contemporary verdict. Despite the advantages of handsome print and numerous illustrations, this monograph tell almost still-born from the press. As originally designed, it was to fill three volumes, giving a history of the sword and its use in all countries from the earliest times. Unfortunately, the first volume, which has alone appeared, was confined to the archaeology of the subject; and in archaeology Burton (like his friend Mr. Du Chaillu) took a perverse pleasure in being heterodox. Though this volume is crammed with sufficient erudition to make the reputation of a professor, and is penetrated with theories which subsequent research is as likely to confirm as to refute, it remains but a splendid torso. We have lost, at least for the present, the remainder of the work, which was to treat of the sword during the middle ages, and to relate the history of the art of fencing, with a copious bibliography.

Of *The Arabian Nights* not much need be said. As a translation, the work is marked by the same features as the *Camoens*, save that it reads more smoothly. Like the *Camoens*, it gives evidence of the wonderful degree in which Burton had entered into the spirit of an alien language and into the forms of thought and habits of a different civilisation. It was intended by the author to be a legacy to his countrymen of the results of his own oriental experiences, which are not likely to be repeated. He meant to teach them how far the East is from the West, and how little the East has changed from time immemorial. The supreme importance of England's rule over India, and the neglect by Englishmen of their responsibilities, were subjects upon which Burton was never weary of dwelling. His own special interests lay not with Hinduism, but with Islam. As regards that branch of the question, he has achieved his object—that no one henceforth can plead ignorance of what manner of men Muhammadans are.

J. S. C.

## MAGAZINES AND REVIEWS.

AMONG the various articles in the November number of the *Expositor*, some eloquent and all adapted to the wants of a thoughtful orthodoxy, there are two which deserve mention here. The Dean of Peterborough might have written more effectively on the relation of the cosmogony in Gen. i. to mythology on the one hand and to modern science on the other; but he lets us see that his sympathies are not with the old-fashioned view of the historical or even quasi-historical character of this fine Haggadah. In particular, he is "not concerned to make out any harmony between Gen. i. and the discoveries of modern science;" all his interest is in the religious ideas which Gen. i. embodies. This is the opening article. Third on the list is Prof. Nöldeke's review of Prof. Margoliouth's various papers on the composition of Ecclesiasticus, already summarised in the *ACADEMY*; it is followed by an "additional note" from the Laudian professor, and a postscript from Prof. Nöldeke.

THE *Jewish Quarterly Review* for October treats of somewhat dry subjects in an interesting as well as instructive style. The doctrine of divine retribution forms the subject of what is happily not called a symposium. The forms taken by this idea in the Old Testament, the New Testament, and Rabbinical literature are explained by Mr. C. G. Montefiore, the Rev. J. E. Odgers, and Mr. S. Schechter respectively. Mr. Dow draws a parallel and a contrast between the Hebrew and the Puritan, protesting against such an enlarged meaning of the term "Puritan" as is favoured by J. R. Green, the historian. Mr. Henriquez supplements Mrs. Lucas's recent article on religious education by a treatment of some serious difficulties which Mrs. Lucas avoided, connected with the doubtful historicity of many parts of the Old Testament. Dr. Chotzner gives a sketch of a modern Hebrew humourist (Isaac Erter). The Rev. Morris Joseph discusses preaching from a Jewish point of view. Mr. Montefiore gives a friendly review of Hunter's *After the Exile*. Prof. Grätz points out some internal evidence in the Septuagint version of the Pentateuch for assigning it to the reign of Ptolemy Philometor; and Dr. Kaufmann interprets one of the most obscure of the Merton College *Shtaroth*, edited by Dr. Neubauer.

## MR. STANLEY AT CAMBRIDGE.

THE following is the speech delivered by the public orator, Dr. Sandys, in presenting Mr. H. M. Stanley for the honorary degree of LL.D., at Cambridge, on Thursday last, October 23:

"In hoc ipso loco, fere tres et triginta abhinc annos, senatus frequens Africae causam Britannorum virtuti egregie commendantem Livingstonium audivit. Hodie vero non minore animi alacritate virum insignem adspicimus, qui Livingstonium, Africae in penetralibus diu abditum, amicorum e conspectu diu abreptum, non minus fortiter quaesitum ivit quam feliciter reperit; qui postea viri illius immortalis reliquias gloriae Britannicae in templo depositas veneratione debita prosecutus est: qui nuper denique ab Africa totiens perlustrata maxima cum laude reversus, templo in eodem, nuptiarum suarum auspiciatissimo die, viri tanti sepulchrum flore coronae munere ornare non est oblitus. Interim Africa in peragrandia quot pericula quam fortiter toleraverat! Viderat olim Britannorum arma et in orientali et in occidentali Africae parte imperatorum illustrium ductu triumphantia; idem postea eadem in tellure pacis triumphos virtutibus vere imperatoris auxit. Quod imperatoris Romani Gnaei Pompeii inter laudes Tullius commemorat, idem de hoc viro multo verius praedicare possumus:—'Africam exploravit.' Quod si factorum eius insignium testes quaeritis, oratoris eiusdem eodem de imperatore verba usurpaverim: 'Testis est Africa.' Testis profecto est Africa, cuius amnes immensos superavit, cuius silvas luce maligna obscuras et barbarorum sagittis venenatis formidolosos penetravit, cuius lacus denique ingentes montesque nivibus perpetuis oblectos accuratissime observavit. Idem, velut alter Hannibal, rerum naturae in claustris diffringendis, etiam ipsas rupes perrupisse perhibetur. Quid dicam de pygmaeorum gente a scriptoribus antiquis olim commemorata et ab hoc viro in latebris eius silvestribus denuo detecta? Quid de Lunae montibus, non iam fabularum incertarum nube involutis sed veritatis luce nunc demum illustratis? Quid de Nili origine, inter lacus magnos Ptolemaeo non ignotos etiam amplius patefacta? Nestis verba a poeta Romano Caesari quondam in Aegypto tributa? 'spes sit mihi certa videndi Nilivae fontes, bellum civile relinquam.' Regionem igitur quam Caesar, Britannorum victor, cernere nequiquam exoptavit, eandem gentis Britannicae alumnus, Cambria in nostra natus et fratribus nostris transmarinis postea adscriptus, comitum fortium et fidelium cum auxilio, fide indomita, perseverantia indefessa, fortitudine intrepida victor obivit. Qui salutem aliis audacter obtulit, eum ipsum hodie ex animo iubemus salvere."

## THE QUARREL BETWEEN TURGENIEV AND TOLSTOI.

PUSHKIN fell in a duel in 1836. Lermontov fell in a duel in 1841. In May, 1861, it seemed that the chronic hostility between Turgenev and Count Lyef Tolstoi would involve one of them in a like fate. Though they were nominally friends for years, and belonged to the same literary *coterie*, the antagonism of their natures was continually finding expression in letters like Tolstoi's criticism of *On The Eve*\*; and in spite of the sweetness of Turgenev's nature, he sometimes breaks out bitterly against Tolstoi's tendencies and convictions. After the death of Nicolai Tolstoi, whom Turgenev loved as a brother, the sense of common misfortune caused a partial reconciliation between Lyef Tolstoi and Turgenev. The poet Shenshin (A. A. Phet) has recently made public some letters† from which the true history of the reconciliation, and the events which followed it, may be gathered. After Nicolai Tolstoi's death, Shenshin tried to confirm the reconciliation of the two novelists, by contriving a meeting between them at his house. The invitation came to Tolstoi through Turgenev, who writes to Shenshin:

"May 19, 1861.

"*Fettie carissime*, I send you a note from Tolstoi; I wrote to him to-day that he must absolutely come here next week, to invade you with our united forces in your Stepanovka‡, while the nightingales still sing, and the spring smiles, 'serene, and blissfully indifferent.' I hope he will hear my prayer, and come. At all events, expect me towards the end of next week, and till then, farewell. Remember Goethe's words, 'Ohne Hast, ohne Rast,' and don't overwork yourself and look on your orphaned Muse, though only with one eye. My salutations to your wife.

"Your devoted Ivan Turgenev."

This letter contained a note from Lyef Tolstoi to Shenshin:

"... I wish much to see Ivan Sergëevitch, but twenty times more to see you. It is such a long time since we met, and so much has happened to us both. Your farming activity rejoices me without end when I hear and think about it, and flatters my pride, because I contributed to it, though only to a small degree. . . ."

The two novelists arrived at Shenshin's house a few days later. What happened there had better be told in Shenshin's own words. He prefaces his story by saying:

"Turgenev acknowledged that he alone was to blame in the dispute, and even his worst enemy could not accuse Tolstoi, the holder of the fourth bastion§ of cowardice. Tolstoi was so altered afterwards, and the meaning of the event so changed for him, that he was the first to stretch out the hand of peace.

"In the morning, at our usual time, nine o'clock, our guests came to the dining-room, where my wife sat by the samovar, and I, in expectation of coffee, sat at the other end of the table. Turgenev sat on my wife's right hand, and Tolstoi on the left. Knowing the importance Turgenev at that time ascribed to the education of his daughter, my wife asked him whether he was satisfied with his English governess. Turgenev began to sing her praises, and among other things said that the governess had asked him, with English exactitude, how much his daughter might spend in charity. 'Now,' said Turgenev, 'she wants my daughter to collect the ragged clothes of the poor and mend them.'

"And you consider that to be good?" asked Tolstoi.

"Of course! it brings the charitable person closer to the poor," replied Turgenev.

"And I think," said Tolstoi, "that a well-

\* Vide *ACADEMY*, September, 27.

† In the *Russian Review*.

‡ Shenshin's country seat.

§ In the Crimean War.



dressed girl who takes the dirty rags in her lap acts an insincere and theatrical part."

"I request you not to say so!" said Turgenev, with quivering nostrils.

"Why should I not say what I am convinced of?" answered Tolstoi.

"I had no time to interpose," continues Shenshin, "when Turgenev said, pale with anger: 'Then I will force you to silence by an insult!' With these words he rose from the table; then suddenly clasped his hands excitedly over his face and left the room. After a moment he came back, and said, addressing my wife:

"I beseech you to forgive my rudeness; I am deeply sorry for it." Then he withdrew. Understanding that the two late friends could no longer remain together, I ordered separate carriages for them."

The same day Turgenev wrote to Tolstoi as follows:

"Respected Lyef Nicolaiévitch,

"In answer to your letter, I can only repeat what I thought it my duty to tell you at Phet's: drawn on by the feeling of unwilling dislike, the cause of which it would be out of place to discuss, I offended you without any sufficient provocation on your part, and apologised. What happened this morning proved that all attempts at intimacy between such dissimilar natures as ours can lead to no good. I pay my debt the more willingly as the present letter is, in all probability, the last shred of any relation between us. From the bottom of my soul I hope it may satisfy you, and I give my consent beforehand to any use you may make of it. With fullest respect,

"I have the honour to remain,

"your humble servant,

"IVAN TURGENIEV.

"Spaskoe, 27th May, 1861.

"P.S.—10½ p.m., Ivan Petrovitch has just brought my letter, which my servant very stupidly sent to Novoselki, instead of to Bogoslov. I humbly ask you to forgive this unexpected and disagreeable blunder. I hope that my messenger will find you in Bogoslov."

Tolstoi sent this letter to Shenshin, with the following endorsement:

"... I could not avoid opening one more letter from Iv. Turgenev, replying to mine. I wish you luck in your future relations with that man, but I despise him, and wrote to him, breaking off all relations with him, unless he should send me a challenge. In spite of my apparent calmness, I was much disturbed, and I felt I must request a more definite apology from him, as I did in my letter from Novoselki. Here is his letter, with which I am satisfied; I replied only that the reason which makes me pardon him is not the dissimilarity of our natures, but another, which he understands. Besides that, because of the delay, I sent him another letter, cruel enough, and containing a challenge, to which I got no answer. If I receive a reply I shall send it back unopened, so that is the end of this pitiful story, which, if it passes the threshold of your house, must pass it with this addition.

"LYEF TOLSTOI."

Unfortunately, the pitiful story was not quite ended; and, although up to this point Tolstoi certainly comes out of it best, in spite of his very ungenerous estimate of his former friend, yet subsequent events tell very strongly in favour of Turgenev. From the first Turgenev deeply regretted his outburst of anger, and acknowledged his culpability. In the following letter he again confesses his fault, and offers Tolstoi all the reparation in his power:

"... Your servant says you require an answer to your letter, but I do not see what I can add to what I have already written, save that I acknowledge your right to demand satisfaction from me in a duel, though you preferred to be satisfied with my expressed and repeated apology. Speaking quite sincerely, I would willingly have borne your fire to atone for my mad utterance. The fact that I expressed it is so far from the habits of my whole life that I can only attribute it to irritation called forth by the extreme and continual antagonism of

our opinions. This is not an apology, but an explanation. Such events are irreparable and irrevocable, and, therefore, in taking my leave of you finally, I think it my duty to repeat once more that in this dispute you were in the right, and I was in the wrong. In saying this, it is not a question of my courage, but of your right to call me out—in due form, of course, with seconds—as well as your right to pardon me. You chose the course you preferred, and I had only to submit to your decision. Once more I ask you to receive the expression of my complete respect.

"IVAN TURGENIEV."

This letter is undated, but it is evident that it is a reply to the challenge Tolstoi sent when the already explained delay in receiving Turgenev's former letter made him think an apology was refused by Turgenev. If the matter had stopped here, Tolstoi's reputation for magnanimity would have been higher. It must be remembered that Tolstoi had expressed his intention of returning all further letters from Turgenev unopened, after the delay of the first apology had been satisfactorily explained. He read this letter, however, and made the following comment on it in a letter to Shenshin:

"... Turgenev is a . . . , which I request you to convey to him as accurately as you convey his charming aphorisms to me, in spite of my repeatedly requesting you not to talk about him.

"COUNT LYEF TOLSTOI.

"P.S.—I must request you not to write to me any more, for I shall neither open your letters, nor Turgenev's."

The insult in this letter, and the way it was uttered, redound very little to Tolstoi's credit; his conduct was clearly unfair, and we are afraid we must add ungentlemanly, as Turgenev had not only apologised fully and repeatedly, but had given Tolstoi the option of fighting, if he was not satisfied with the apology. Clearly, Tolstoi should either have accepted the apology or fought, and the abuse in this letter is quite unjustifiable. The affair seems to have stopped here, so far as Turgenev is concerned, till some time in November, when he was on his way to France. He himself describes what then took place, in a letter to Shenshin, dated from Paris, on November 8, 1861:

"... *à propos*, one last word about the ill-omened story with Tolstoi. On my way through St. Petersburg I heard from reliable people [oh! these reliable people] that copies of Tolstoi's last letter to me (the letter in which he 'despises' me) were circulating in Moscow, copies said to be distributed by Count Tolstoi himself. This made me mad, and I sent him a challenge from here for the time when I shall return to Russia. Tolstoi answered me that this distribution of copies was a pure invention, and sent me a letter repeating all the details of my offence, in which he begs my pardon, and gives up all idea of challenging me. Of course, the affair must stop here . . . ."

These letters to Tolstoi give no idea of the charm of Turgenev's usual epistolary style, though there is an echo of that charm in the letters to Shenshin, even when Turgenev's mind was troubled by his quarrel with Tolstoi. In his other letters there is a continual play of wit, humour, profundity, and pathos, and sometimes he breaks out into musical verse only more delightful than his prose. There is no doubt that the "golden-tongued" Turgenev will rank as one of the best letter-writers in all literature.

CHARLES JOHNSTON.

## SELECTED FOREIGN BOOKS.

### GENERAL LITERATURE.

- BANVILLE, Th. de. *Sonnailles et clochettes: poésies.* Paris: Charpentier. 3 fr. 50 c.
- BURCKER, F. *Unsere Arbeiter der Neuzeit.* Gotha: Perthes. 3 M.
- BUSS, E. *Die ersten 25 Jahre d. Schweizer Alpenclub.* Glarus: Baeschlin. 2 M. 60 Pf.
- DEHN, P. *Deutschland nach Osten! II. Oesterreich-Ungarn in reichsdeutschem Licht.* 1. Thl. Politische u. soziale Verhältnisse. München: Franz. 6 M.
- DRACH, C. A. v. *Der hessische Willkomm, e. Prachtpokal v. 1571 im Schloss zu Dessau.* Marburg: Elwert. 6 M.
- KUKULA, R. C. *Die Mauriner Ausgabe d. Augustinus.* Leipzig: Freytag. 1 M. 30 Pf.
- LANGEN, J. *Die Klemensromane. Ihre Entstehg. u. ihre Tendenzen, aufs neue untersucht.* Gotha: Perthes. 3 M. 60 Pf.
- MICHEL, A. *La peinture de David à Delacroix.* Paris: Librairie illustrée. 20 fr.
- MUËL, Léon. *Gouvernements, ministères et constitutions de la France depuis cent ans.* Paris: Mouillot. 7 fr. 50 c.
- PANDER, E. *Das Pantheon d. Tschangtacha Hutuktu.* E. Beitrag zur Iconographie d. Lamaismus. Berlin: Spemann. 8 M.
- RENAN, Aug. *Le costume en France.* Paris: May & Motteroz. 3 fr. 50 c.
- SCHUMACHER, K. *Beschreibung der grossherzogl. Sammlung antiker Bronzen zu Karlsruhe.* Karlsruhe: Bielefeld. 8 M.
- TAISSEY-CHATELON, la Marquise de. *A la cour de Napoléon III.* Paris: Savine. 3 fr. 50 c.
- TCHENG-KI-TONG, Général. *Le Roman de l'homme jaune: mœurs chinoises.* Paris: Charpentier. 3 fr. 50 c.
- X. . . . du Figaro. *Les coulisses du Boulangisme.* Paris: Cerf. 3 fr. 50 c.

### THEOLOGY, ETC.

- CLEMEN, C. *Die religionsphilosophische Bedeutung d. stoisch-christlichen Eudaimonismus in Justins Apologie.* Leipzig: Hinrichs. 2 M. 50 Pf.
- DELFF, H. K. H. *Neue Beiträge zur Kritik u. Erklärung d. 4. Evangeliums.* Husum: Delf. 1 M. 20 Pf.
- LAGARDE, P. de. *Mittheilungen.* 3. Bd. Göttingen; Dieterich. 10 M.
- NOELDECHEN, E. *Tertullian, dargestellt.* Gotha: Perthes. 9 M.
- ZAHN, Th. *Geschichte d. neutestamentlichen Kanons.* 2. Bd. Urkunden u. Belege zum 1. u. 3. Bde. 1. Hälfte. Leipzig: Deichert. 10 M. 50 Pf.

### HISTORY, ETC.

- BUEDELING, M. *Poesie u. Urkunde bei Thukydides.* Leipzig: Freytag. 2 M. 60 Pf.
- CHAMBRUN, Ad. de. *Droits et libertés aux Etats-Unis: leurs origines et leurs progrès.* Paris: Thorin. 12 fr.
- DRESDNER, A. *Kultur- u. Sittengeschichte der italienischen Geistlichkeit im 10. u. 11. Jahrh.* Breslau: Koebner. 10 M.
- FOUCAUT, P. *Campagne de Prusse (1906).* Prenzlau-Lübeck: Berger-Levrault. 12 fr.
- JORET, Ch. *Pierre et Nicolas Formont: un banquier et un correspondant du Grand-Electeur à Paris.* Paris: Bouillon. 2 fr. 50 c.
- PALLAIN, G. *Le Ministère de Talleyrand sous le Directoire.* Paris: Plon. 8 fr.
- SELER, E. *Alt mexikanische Studien.* Berlin: Spemann. 6 M.
- TAINE, H. *Les origines de la France contemporaine: Le Régime moderne.* T. 1. Paris: Hachette. 7 fr. 50 c.
- URKUNDEN, die d. hl. Geist-Spitäls zu Freiburg i. B., bearb. v. A. Poinssignon. 1. Bd. 1256-1400. Freiburg: Wagner. 6 M.
- WAHRMUND, L. *Beiträge zur Geschichte d. Exclusionsrechts bei den Papstwahlen aus römischen Archiven.* Leipzig: Freytag. 1 M.

### PHYSICAL SCIENCE AND PHILOSOPHY, ETC.

- BEOBACHTUNGEN, deutsche überseeische meteorologische. 2. Hft. Die Beobachtgn. v. Labrador u. Walffschbay. Hamburg: Friederichsen. 6 M. 75 Pf.
- BOYER, L. *Les champignons comestibles et vénéneux de la France.* Paris: Baillière. 28 fr.
- CRILAKOVSKY, L. *Die Gymnospermen. Eine morphologisch-phylogenet. Studie.* Prag: Rivnáč. 6 M.
- CONWENTZ, H. *Monographie der baltischen Bernsteinbäume.* Leipzig: Engelmann. 50 M.
- HARTIG, R. *Lehrbuch der Anatomie u. Physiologie der Pflanzen unter besond. Berücksicht. der Forstgewächse.* Berlin: Springer. 7 M.
- HANKE, C. *Die Formen d. menschlichen Körpers u. die Formänderungen bei der Athmung.* 2. Abth. Jena: Fischer. 40 M.
- MARTIN, K. *Ueb. neue Stegodon-Reste aus Java.* Amsterdam: Müller. 1 M. 25 Pf.
- NEHRING, A. *Ueb. Tundren u. Steppen der Jetzt- u. Vorzeit, m. besond. Berücksicht. ihrer Fauna.* Berlin: Dümmler. 6 M.
- REISS, W., u. A. *Stuebel. Reisen in Süd-Amerika. Lepidopteren.* Berlin: Asher. 30 M.
- SCHUMACHER, J. *Zur Theorie der algebraischen Gleichungen.* Leipzig: Deichert. 3 M. 50 Pf.

### PHILOLOGY, ETC.

- EBERS, G. *Die hieroglyphischen Schriftzeichen der Aegypter im Besitz der Herren Breitkopf & Härtel.* Leipzig: Breitkopf & Härtel. 2 M. 50 Pf.
- HAMPE, Th. *Die Quellen der Strassburger Fortsetzung v. Lamprechts Alexanderlied u. deren Benutzung.* Bremen: Hampe. 2 M.
- KÖHLER, A. *Ueb. die Sprache der Briefe d. P. Cornelius Lentulus Spinther.* Nürnberg: Stein. 1 M.
- NEUBAUER, R. *De coniunctionum causalium apud Gellium usu.* Leipzig: Fock. 1 M.
- VONDRÁK, W. *Alt slovenische Studien.* Leipzig: Freytag. 1 M. 80 Pf.

## CORRESPONDENCE.

"AS JUST AS A SQUIRE."

Cambridge: Oct. 18, 1890.

This proverbial phrase occurs in Chaucer, *Somn. Tale*, Group D, 2090.

"Thou shalt me finde as just as is a squire."

There is no explanation of this in any of the editions, by which I mean those by Tyrwhitt, Morris, Wright, Bell, and Gilman. Probably they took *squire* in the ordinary sense!

But *squire* means here a square, or T-square, as explained in my Dictionary; "as just as a squire" is much the same thing as "as right as a trivet," or "right to a T." The *Somnour* is praising his own uprightness.

I give in my Dictionary references to Shakspeare and to Floriz and Blanchaflur; add—Spenser, *F. Q. ii. 1. 58*; Romaunt of the Rose, 7066; Minshew's Dictionary. Cotgrave gives: "*A l'esquierre*, justly, directly, evenly, straightly; by line and levell, to a haire." Godefroy, s. v. *esquarre*, refers us to the O.F. translation of 1 Kings v. 17: "e que tuz fussent taillie a esquire."

WALTER W. SKEAT.

"IL SEMPLICE LOMBARDO" IN PURG. XVI.

Stanhoe Grange, Norfolk: October 18, 1890.

In speaking of the degenerate state into which Lombardy had fallen after the wars between Frederick II. and the Lombard towns, Dante says that there yet survive three old men whose lives are a reproach to the "young generation":—

"Ben v'en tre vecchi ancora, in cui rampogna  
L'antica età la nuova" (vv. 121-122.)

one of these he says is,

"Guido da Castel, che me' si noma  
Francescamente il semplice Lombardo."

The usual explanation of this is that the term "Lombard" was a general name in France for an Italian; but this is not much to the point, for, as Mr. Butler remarks, if Guido was a Lombard there is nothing specially French in calling him so.

The term "Lombard," however, had a more special signification in French at that time, viz., *usurer*—hence our "Lombard-street" and the "Rue des Lombards" in Paris (see Du Cange, s.v. *Lungobardi*, and the instances given by Godefroy, s.v. *Lombard*).<sup>\*</sup> Now from a note on this passage in the *Optimo Comento* it appears that Guido da Castel had a great reputation for hospitality to those who passed by on their way to or from France:

"Messer Guido studio in onorare li valenti uomini, che passavano per lo cammino francesco, e molti ne rimise in cavalli ed armi, che di Francia erano passati di qua; onorevolmente consumate loro facultadi, tornavano meno ad arnesi, ch'a loro non si convenia, a tutti diede, senza speranza di merito (without hope of return), cavalli, arme, danari."

Perhaps, then, the term "il semplice Lombardo" applied to Guido by his French-speaking friends was meant as a playful description of the "honest usurer" who supplied "horses, arms, and money" and never expected any return; if this were so, there would at any rate be some point in the appellation, which there certainly is not according to the ordinary interpretation.

PAGET TOYNBEE.

<sup>\*</sup> If the similar use of "Caorsin," to which Dante alludes *Inf. xi. 50*, the "Caorsini" and "Lombardi" are constantly coupled together in the mediæval edicts against usurers; see Du Cange s.v. "Caorcini."

## THE ETYMOLOGY OF "HYPERION."

Lancing College, Shoreham, Sussex: Oct. 25.

The derivation of *Ἥπεριον* does not seem to be given very definitely in the ordinary books. Curtius only refers to *Ἥπερ* (*Gr. 540*); other writers seem silent. Mr. Leaf (*Iliad xx. 398*) calls the word a "patronymic in form, but probably only a title, like *θεοὶ ὀυρανῶνες*." But, first, it is no explanation to call a word "patronymic in form." *ὀυρανῶνες* had a definite meaning, "sons of heaven," and there is no apparent reason why *Hyperion* should have got his name as being the son of anybody; indeed, it is hard to see what his father would have been called on this hypothesis. Secondly, all the patronymics in *-ων* make their other cases with a long vowel. Can *Ἥπεριον* be a comparative of *ἥρεος*, like *καλῶν* and the rest? The sense suits; the declension suits; and the suffix suits, for it is an old one, and *Ἥπεριον* is obviously an old word. Probably, however, this has been suggested before. F. HAVERFIELD.

## APPOINTMENTS FOR NEXT WEEK.

SUNDAY, NOV. 2, 4 p.m. South Place Institute: "Representative Modern Composers of Classical Song," with musical illustrations, by Mr. Carl Armbruster.  
7.30 p.m. Ethical: "The Future of Religious Observance," by Mr. Bernard Bosanquet.  
MONDAY, NOV. 3, 4 p.m. Royal Academy: "The Head and the Face," by Prof. John Marshall.  
5 p.m. Royal Institution: General Monthly Meeting.  
8 p.m. Aristotelian: Presidential Address, "The Laws of Association," by Mr. Shadworth H. Hodgson.  
TUESDAY, NOV. 4, 8 p.m. Biblical Archaeology.  
8.30 p.m. Zoological: "The Indian Gaur and its Allies," by Mr. W. T. Blanford; "A New Squirrel from the Philippine Islands," by Dr. A. B. Meyer; "A Cervine Jaw from Algeria," by Mr. R. Lydekker; "The Skull of the East-African Reed-buck (*Cervicapra bokor*)," by Dr. A. Günther.  
WEDNESDAY, NOV. 5, 8 p.m. Elizabethan: "The English Novel in the Time of Shakspeare," by Miss Elizabeth Lee.  
THURSDAY, NOV. 6, 4 p.m. Royal Academy: "Chemistry of Painting-Grounds," by Prof. A. H. Church.  
4 p.m. Archaeological Institute: "Some Stone and Bronze Implements and some Paints and Colours found by Mr. Petrie in Egypt," by Mr. E. C. J. Spurrell.  
8 p.m. Linnæan: "The Relative Effects of different Parts of the Solar Spectrum on the Assimilation of Plants," by Prof. Henslow.  
8 p.m. Chemical.  
FRIDAY, NOV. 7, 8 p.m. Geologists' Association: Conversation.

## SCIENCE.

## RECENT WORKS ON PHYSICAL SCIENCE.

*The Scientific Papers of James Clerk Maxwell*. Edited by W. D. Niven. Vols. I. and II. (Cambridge: University Press.) It is difficult to express sufficiently our gratitude to the Clerk Maxwell Memorial Committee, to the Cambridge Press, and to Mr. W. D. Niven, for these noble quarto volumes, which contain the collected papers of the first Cavendish professor of physics. To write a review of them would be to examine critically the whole field of Clerk Maxwell's activity; and even if such an examination did not exceed the scope proposed for these articles on recent physical science, it would need the width of knowledge and physical insight possessed by few scientists and by none of the usual review writers of to-day. Nor is it possible here to give even a brief summary of the hundred and one papers which these volumes embrace. They include, besides the larger memoirs, a considerable number of the suggestive *Encyclopædia* articles, and of the more important reviews and biographies from *Nature*. It is not only the historian, but the student of almost every branch of physics, who will find here collected together material provocative in the highest degree of further research. To sit over these volumes is to experience a growth of enthusiasm, and a bracing of the whole intellectual system, such as only the work of a great philosophical mind can produce; it is to recognise that "the multiplication of symbols" has not "put a stop to the development of ideas;"

it is to long even with feeble powers to labour in the same field, and to sigh because we can only watch the feats of the Titans, and scarcely recognise in ourselves, as we read, even the veriest reflection of their strength. It would be difficult at this date to measure Maxwell's relation to his contemporaries. Mr. Niven, in his graceful but all too brief preface, has made no attempt to do so, and it is obvious that it would be idle to attempt it here. But so much we may remark—that Maxwell's reputation has increased year by year since his death, and stands on the continent to-day as high as that of any contemporary British physicist. The publication of these volumes and their distribution in continental libraries can only strengthen this position in a most marked manner. The keynote to Maxwell's greatness lies in the extent of his creative genius, in his power of developing ideas. His pursuit of ideas was often so hurried that it overran his care in analysis, and many a scientist must look back to-day with almost a shudder on the labour he spent in correcting the analysis of the first edition of the *Electricity and Magnetism*. But in Maxwell's own words:

"The mind of the mathematician is subject to many disturbing causes, such as fatigue, loss of memory, and hasty conclusions; and it is found that, from these and other causes, mathematicians make mistakes."

The correction of these mistakes forms the often too thankless task of an editor, for few can measure the amount of labour which may be spent in verifying the analysis of even a single memoir. Here, too, we will not criticise, but only express a wish that Mr. Niven had been more generous in the supply of footnotes of the type which he has introduced into the paper entitled "Illustrations of the Dynamical Theory of Gases." Thus, in the youthful paper on "The Equilibrium of Elastic Solids," Cases v. and viii. at least are erroneously dealt with; in the paper on "Reciprocal Figures, Frames and Diagrams of Forces" the treatment of a uniform horizontal beam is inadmissible—as, indeed, is the major portion of Airy's memoir dealing with the like subject; the corrections (due to Sir William Thomson) of the article entitled "Capillary Action" are also important. These and other like points might, we think, have been referred to in warning footnotes. The type, paper, and general correctness of the reprint reflect the highest credit on the University Press; and we will pardon its several past and many possible future sins in the publication of elementary text-books for the sake of these volumes in which both Press and University seem to us to have been fulfilling their real functions from the highest standpoint.

MATHEMATICAL AND PHYSICAL PAPERS. By Sir William Thomson. Vol. III.—*Elasticity, Heat, Electro-Magnetism*. (Cambridge: University Press.) After the lapse of six years, we have at last the third volume of Sir William Thomson's collected papers; and it is indeed a volume which naturalists—Sir William will not approve of our saying physicists—must congratulate themselves upon. According to the preface, a fourth volume is to contain the Baltimore Lectures, with memoirs on kindred subjects hitherto unpublished, while a fifth will include all that remains of the mathematical and physical papers. But if this fifth volume be delayed twelve years, a sixth and seventh will be needed before the series is complete, for Sir William Thomson's energy and ideas seem to increase rather than decrease with the years. We cannot be too grateful to the University Press for the noble series of reprints (Thomson, Stokes, Cayley, and Maxwell) which is so effectually demonstrating to the scientific world the magnitude of the Cambridge school, and the liberality of its *Alma Mater*; but we would

still urge the Press authorities to keep a printer's devil perpetually on the doorsteps of the presidents of the Royal Societies of both Edinburgh and London. All we can do in this place is to briefly note, with a few comments, the chief contents of the new volume. It consists in part of reprints, in part of hitherto unpublished papers. In the first place, we have the articles on "Elasticity" and "Heat," reprinted from the *Encyclopædia Britannica*. These have been so long before the public that their many merits and few defects are well known. Everywhere suggestive, they still do not represent, especially on the former subject, the state of our experimental knowledge twelve years later. Our present acquaintance with the laws of set and after-strain render certain portions of the article on elasticity out of date, and the tables of elastic moduli and strengths will hardly satisfy the physicist of to-day. It is somewhat astonishing to find that Young's modulus for ice is more than double that for any known substance; but this is due to the error of an additional cipher which somehow crept into Thomson and Tait's *Natural Philosophy*, and has been perpetuated here and elsewhere. The old appeal to jelly, caoutchouc, and cork to settle the elastic constant controversy is, for reasons which cannot be given in this place, unsatisfactory; and the final answer must probably be sought for in experiments upon crystals, such as those of Voigt. One word as to an historical misstatement: "Resilience," says Sir William (p. 42), is a very useful word, introduced about forty years ago by Lewis Gordon." This is patriotic to Glasgow, but Borellus has the word in his book, which is more than two hundred years old; and Young, in 1807, used it quite in its modern sense. The papers which follow "Elasticity" and "Heat" deal with the physics of the earth, and notably with its rigidity. Sir William Thomson brings strong arguments against the old view of the earth being a thin solid shell surrounding a liquid kernel. He discusses the effect of the elasticity of the solid earth on the height of the tides, and introduces his paper on elastic spherical shells. In applying elasticity to the physics of the earth, he was indeed following unconsciously in the footsteps of Lamé and Resal; but his method is essentially novel, and his application of it to the tides raised in the solid earth is all and characteristically his own. The remainder of the volume is principally occupied with papers dealing with the constitution of matter and ether; and this, for many readers, will be the most exciting part of the book. It is strange to find Sir William an enthusiastic Boscovichian (*pace* the "untenable theory" of a certain treatise on *Natural Philosophy*), and what is more, demonstrating that a system of Boscovichian atoms can lead to bi-constant isotropy! But Sir William's conversion is always accompanied by the discovery of a new side to the old hypothesis. We trust that the publication of the mathematics of this investigation is not postponed to the Greek Kalends. In a paper entitled "Viscous Liquid, Elastic Solid, Ether," now published for the first time, Sir William Thomson supposes an incompressible ether which has no intrinsic rigidity but an inherent resistance to absolute rotation, or has shearing resistance proportional to twist. He shows that such an ether, if rigidly fixed at its boundaries, satisfies equations identical with those of an elastic solid fixed in like fashion, and in this manner really saves from destruction the elastic solid theories of the reflection and refraction of light, &c. His ether too, by acting with regard to boundaries within it subject only to normal pressure as a frictionless incompressible liquid, leaves open a wide field for the explanation of chemical and cohesive force in the vibrations and pulsations of atoms. Here, again,

may be many difficulties, but there is hope. The greatest difficulties Sir William considers to lie in electro-static force, Ohm's law, and the ratio of the electro-static to electro-magnetic units.

"All this essentially involves the consideration of ponderable matter permeated by or imbedded in ether, and a *tertium quid* which we may call electricity, a fluid go-between, serving to transmit force between ponderable matter and ether, and to cause by its flow the molecular motions of ponderable matter which we call heat. I see no way of suggesting properties of matter, of electricity, or of ether, by which all this, or any more than a very slight approach to it, can be done; and I think we must feel at present that the triple alliance—ether, electricity, and ponderable matter—is rather a result of our want of knowledge and of capacity to imagine beyond the limited present horizon of physical science than a reality of nature" (p. 465).

In the next memoir we have a "gyrostatic adynamic" constitution for such an ether as the above described; and the interest of the volume culminates in the reprint of last year's address to the Institution of Electrical Engineers, with its concluding confession of ignorance and words of hope and confidence in the possibility of future knowledge:

"I cannot doubt but that these things, which now seem to us so mysterious, will be no mysteries at all; that the scales will fall from our eyes; that we shall learn to look on things in a different way—when that which is now a difficulty will be the only common-sense and intelligible way of looking at the subject" (p. 511).

This is the true faith of science in all departments: namely, that one day there will be light; and that, meanwhile, patient waiting and working, without cloaking of ignorance, is a sufficient creed of life for all her devotees.

#### SOME BOOKS ON ASSYRIOLOGY.

*Babylonian and Assyrian Cylinder-Seals and Signs in the possession of Sir Henry Peek, Bart.* By Theo. G. Pinches. (Privately printed.) The catalogue of this interesting little collection has been prepared by Mr. Pinches with his usual learning and accuracy. In a short Introduction he gives a sketch of the different periods which may be distinguished in the history of the art of seal-engraving in Babylonia—the first, from about 4000 to about 2600 B.C., of which the artistic character seems to be wholly Semitic, and to which belong Nos. 1 and 3 of the present collection; the second marked by Accadian influence, and by the preference of the craftsmen for devotional rather than heroic subjects; and the third, extending from about 1000 to about 400 B.C., in which the Semitic character reappears, though not without a strong admixture of Accadian elements. The most interesting of the seals described are naturally those with inscriptions. No. 1, a fine specimen of the first period (or, according to MM. Menant and de Clercq, of the Agadé school of engraving) represents in two incidents a struggle between a lion and a bull. It is inscribed, apparently, with the owner's name, *Amel-ili*, with which Mr. Pinches compares the Biblical Methusael (*Mutu sa ili*, "Man of God"). The subject of No. 4, which is of the second period (M. Menant's school of Ur), is devotional. Three figures appear to be engaged in the worship of a central female goddess, and the inscription reads: *Anu-iddin apil Islan-si arad Nin-si-ana*, "Anu-iddin, son of Islan-si, servant of the deity Nin-si-ana," that is, of Ishtar as the planet Venus. No. 10 is important not so much for the subject represented as for the owner's name, "Mattatum," daughter of Ahuni, servant of the goddess Ninak (?).

The form "Mattatum" must be referred to the comparatively rare root *natānu*, "to give," and Mr. Pinches finds in this inscription a confirmation of his theory that the root *natānu* was introduced by the trading population of Babylonia. "There is hardly a doubt that Mattatum and her father Ahuni were, like Bin-Addu-natan in the time of Nabonidus, of foreign (western) origin." No. 16, of Babylonian workmanship, bears the inscription frequently met with on cylinders of this class, *Martu dumu Ana*, "Martu, son of Anu," a god otherwise known as "the Rimmon of storms." The catalogue is furnished with serviceable reproductions of all the objects described; and on this account, as well as owing to the fulness and minuteness of the explanatory matter, it would be of great assistance to a beginner in the study of this important and fascinating department of ancient art. Mr. Pinches has also prepared a catalogue of the Babylonian tablets in the same possession. They are twelve in number, and, with the exception of one belonging to the reign of Samsu-satana, range in point of date from the period of Nabopolassar to that of Darius. The texts are translated in full; and it is to be hoped that Mr. Pinches will find time to publish the more important of the originals, which are mostly contracts—a class of documents which, to judge from the vast accumulation of transcripts, seems to possess more attractions for the copyist than for the translator.

*Die Sprache der Contracte Nabu-naids.* By K. L. Tallqvist. (Helsingfors: Frenckell & Son.) The publication by Dr. Strassmaier of many hundreds of the clay contract-tablets which have been discovered under the soil of Babylonia has opened up a new mine of information as regards the social life of the ancient population in the valley of the Euphrates. Dr. Oppert has been the first to work at it; and to his indefatigable labours, followed by those of Dr. Peiser, we owe an unexpected knowledge of ancient Babylonian law. Mr. Tallqvist's publication deals not with the matter but with the language of such of the tablets as belong to the reign of Nabonidus, the last king of Babylon, and partly also to the reigns of Nebuchadnezzar and Cyrus. It will be found on this account of the highest value to all who wish to translate and interpret these ancient documents. The tablets are first of all classified according to their contents; next the phonetic and grammatical peculiarities of their language are given in detail; and, finally, a very full and useful vocabulary is added, with references to the passages in which each word is found. We have observed but few omissions in the latter, among which, however, may be specified *tannurriqatu*—"empty casks."

*Jurisprudentiæ Babylonicae quæ supersunt.* By F. E. Peiser. (Cöthen: Schettler's Sons.) This is a fitting appendix to Mr. Tallqvist's work, and will be found exceedingly interesting by students of law. Dr. Peiser illustrates a number of early Babylonian statutes by cases which occurred in later times and are recorded among the tablets published by Dr. Strassmaier. A considerable number of the statutes he quotes refer to the dowry of the wife and the right of inheritance to it. The Babylonian woman enjoyed a considerable amount of independence, and after marriage the husband was unable to touch either the dowry or the other property which belonged to the wife. She could deal with them pretty much as she wished. We even find her property secured against the claims of the creditors of her father-in-law. Other statutes illustrated by Dr. Peiser relate to the purchase of property through an agent, and demonstrate the highly complex and commercial character of Babylonian society.

## SCIENCE NOTES.

HER MAJESTY has been graciously pleased to command that the government institution now known as the Normal School of Science and Royal School of Mines shall in future be called the Royal College of Science, London.

THE first meeting of the session of the Linnean Society will be held on Thursday next, November 6, when the Rev. Prof. Henslow will read a paper entitled "A Contribution to the Study of the Relative Effects of different parts of the Solar Spectrum on the Assimilation of Plants."

THE Geologists' Association will hold a *conversazione* on Friday next, November 7, in the library of University College, Gower-street, when a large number of mineral and fossil specimens, microscopic appliances, and photographs will be exhibited.

THE botanical library and herbarium of the late John Ball, traveller in Morocco and elsewhere, have been presented to the Royal Botanical Gardens at Edinburgh, after certain selections had been taken from them for Kew.

## PHILOLOGY NOTES.

A REPORT on the Orientalist Congress, held in Sweden in 1889, by H. H. Dhruva, the delegate of the Gaikwad of Baroda, gives some curious statistics. According to him, there were present 459 European, 16 American, 13 Asiatic, and 5 African scholars. He assigns 380 to the Teutoni-Gothic (*sic*) race, 37 to the Graeco-Latin, 19 to the Slavonic, and 44 to mixed races. According to religion, 2 were Brahmanic, 2 Buddhist, 1 Zoroastrian, 9 Mohammedan, the rest Christian. Were there no Jews? He sates that 106 papers were contributed by 86 members. Of these 48 were in French, 37 in German, 18 in English, 2 in Italian. This does not seem to bear out the preponderance of the German element at the last Congress, of which we have heard so much.

PART V. of *Epigraphia Indica*, the record of the Archaeological Survey of India (London: Kegan Paul & Co.), has but recently been received in this country, though it bears date October, 1889. Like the preceding parts, it is devoted entirely to inscriptions; and it contains an exceptionally large number of facsimiles. These, it is worthy of note, have all been produced in England, by Mr. William Griggs's process of photo-lithography—one of them from a drawing by Mr. J. S. Kipling, the father of the clever young story-teller. No less than four out of six inscriptions are edited by Prof. G. Bühler, of Vienna, the other two being due to Prof. Kielhorn, of Göttingen, and Dr. Hultzsch, of Madras. Most of them have been previously edited, from imperfect copies; but the main object of the present publication is to place authentic texts at the disposal of scholars. On more than one occasion, Prof. Bühler's comments are of general historical interest. In discussing a *prāsasti* or eulogy, engraved on a stone slab at Udepur, in Gwalior, which gives a genealogy of the Rajput kings of Malwa from the ninth to the eleventh century, with a catalogue of their exploits, he examines how far the statements agree with those preserved in written chronicles. Concerning two peoples against whom these kings made war, the Hunas and the Turushkas, he points out that the former may represent the non-Aryan or Scythian element in the modern Rajput, and that the latter may be identical with the first Muhammadan invasion under Mahmud of Ghazni. So again, with regard to a much earlier inscription, that of the Buddhist Toramana Shaha from the Salt Range in the Punjab (of the fourth or

fifth century), he quotes approvingly a suggestion of Prof. Karabacek that the name Toramana may be derived from the Turkish for "rebel." The last inscription here edited has a special interest as being now preserved at Cintra, in Portugal, and as having been most ingeniously restored by the late Dr. Bhagvanlal Indraji.

APART from *Epigraphia Indica*, the inscriptions of Southern India are being edited in an independent series of the publications of the Archaeological Survey by Dr. E. Hultzsch, epigraphist to the Madras Government. The first volume, which has recently been published at Madras (London: Kegan Paul & Co.), contains a large number of inscriptions in Sanskrit and Tamil, chiefly from the well-known sites of The Seven Pagodas (Māmallapuram) and Conjeveram (Kāñchipuram). A second volume, containing the inscriptions of the great temple of Tanjore, is stated to be nearly ready for the press. In the preface, Dr. Hultzsch acknowledges his obligations, so far as the Tamil inscriptions are concerned, to a Tamil Brahmin, Mr. V. Venkayya, who has been trained in the methods of western accuracy. The method of publication adopted is the same as in *Epigraphia Indica*, except that there are no facsimile plates. The editor's object has been—first, to give an absolutely faithful transcript of each inscription, based, wherever possible, upon a mechanical reproduction, such as a squeeze; and, second, to extract all the historical facts, by means of comparison with other similar records. The oldest inscriptions are those of the Pallava kings, from the fifth to the eleventh century A.D. Of the next dynasty, that of the Eastern Chalukya, Dr. Hultzsch prints a more detailed pedigree than has appeared elsewhere, covering a period of nearly six hundred years. He also claims to have fixed the date of three Chola kings, hitherto uncertain. In connexion with a pedigree of the first dynasty of Vijayanagar, he remarks that the story of Prince Ahmed and the Peri Bannu (Burton's *Supplemental Nights*, vol. iii.) incorporates the description of a visit to Vijayanagar paid by a Muhammadan ambassador from Samarkand in 1443. This fixes a *terminus a quo* for the story, and also proves (if proof were needed) that Galland did not invent it.

## MEETINGS OF SOCIETIES.

SHELLEY SOCIETY.—(Wednesday, Oct. 15.)

W. M. ROSETTI, Esq., in the chair.—Mr. H. S. Salt read a paper on "The New Shelleyism." After remarking that, if the present century has had much to say about Shelley, the next will have still more, and that there will be disappointment for those critics who deprecate "chatter about Shelley," Mr. Salt proceeded to discuss the successive phases of public opinion concerning the poet and his writings. First, there was "the abusive era," when Shelley was consistently, if wrongly, denounced as both a bad poet and a foolish thinker. Secondly, "the apologetic era," when the beauty of his poetry was fully acknowledged, but the convictions which inspired the poetry were set aside, in pity rather than in anger, as shallow and valueless. This is the conception of Shelley's character which has been prevalent for the past forty years; but, like all transitional notions, it is inconsistent and unscientific, resting on the fallacious assumption that ennobling poetry can result from a faulty ideal, and thereby making an enigma out of a character which is in truth singularly clear and intelligible. Lastly, there is the appreciative era—the "New Shelleyism"—which will honour Shelley, not on the ground that he sang beautifully on behalf of a mistaken theory, but because "seeing clearly that the current forms of religion and morals would have to be revolutionised, he expressed that conviction in words of consummate tenderness and power." Great stress was laid by the lecturer on the fact that the verdict of time,

as far as it has yet been given, is in favour of Shelley's doctrines, alike in religion and sociology; and a considerable portion of the paper was devoted to illustrations of this point. Finally, he disproved, by reference to the prose writings, some of the common fallacies concerning Shelley—e.g., that he expected a sudden miraculous change in human nature; that his views are in conflict with evolutionary science; and that he regarded priests and kings as the originators of human misery. The conclusion enforced was that the coming democracy will see Shelley in his true human character, as the prophet of a larger, saner morality which will bring with it the realisation of equality and freedom. It is impossible that he can be fully and fairly appreciated by critics who are out of sympathy with his revolutionary and humanitarian aspirations.—The chairman characterised the paper as the most important yet read before the Society. The discussion was continued by Mr. Bernard Shaw, Mr. G. W. Foote, Mr. Ernest Radford, Mrs. Dryhurst, and others.

HELLENIC SOCIETY.—(Monday, October 20.)

PROF. JEBB, president, in the chair.—Mr. A. H. Smith read a paper on the sculptured drum from Ephesus, which is now in the British Museum, and is commonly interpreted as relating to the story of Alcestis. He tried to show that the subject of the relief is the making and sending forth of Pandora as told by Hesiod. According to this theory, Pandora stands, ready to depart, between Eros and Hermes, who is seen conferring on her the gift of speech. Hephaestus stands on the left of the scene. On the right a goddess, perhaps Peitho, holds out a necklace, and beyond her is a seated figure of Zeus. The writer adduced an unpublished vase in the British Museum to support his argument. Miss Harrison, Mr. Watkies Lloyd, and Mr. Cecil Smith took part in the discussion which followed. Mr. Theodore Bent gave an account of his recent researches in Cilicia, and regretted that, owing to the bulk of epigraphical material, the paper on the district of Olba would not be ready for the next issue of the *Hellenic Journal*. He described, first of all, the coast towns of the district of Augusta Sebaste, Corycos, and a third town, Korasios, which he has identified as the Pseudo-Korasiesium of Stephanus Byzantius. He then proceeded to describe his identification of the Corycian cave by means of inscriptions; and the long list of Cilician names, 160 in all, which he found on the outer wall of the temple of Zeus over the cave. He then spoke of the adjoining cave, only alluded to by Pomponius Mela as Typhonia, and a third cave on the lip of which was a fortress with an inscription on it stating that it was built under the priest-king Teucer in honour of the Olbian Jove under the superintendence of one Pleistarchos of Olba. Mr. Bent gave an account of several cave temples of Hermes which he found in this district, associating them with the deity of the Cilician pirates, and Corycos, which Oppian calls the city of Hermes. Mr. Bent then described his explorations of the gorge of the Lamas River, with its numerous rock-fortresses, each with its own particular symbol, and evidently the strongholds of the Cilician pirates. Then an account was given of the discovery of the capital of Olba itself at a spot called Oura, high in the mountains, and its identification from an inscription on the aqueduct. Mr. Bent described the great temple of Olbian Jove, where the priest-kings mentioned by Strabo held their court, and other ruins still standing in this city in the Taurus. In conclusion, Mr. Bent described his identification of the ruins of Boudroum on the Cilician plain with Hieropolis Castabala, the last place where Alexander the Great halted before the battle of Issos. Mr. Hogarth, who had recently been over part of the same ground with Prof. Ramsay, while bearing cordial testimony to the thoroughness of Mr. Bent's researches, expressed dissent from some of his conclusions. He spoke of the district in question, and especially the city of Olba, as among the most remarkable in Asia Minor. An ancient Roman road ran through the region, littered on either side with ruins of cities and villages. It was a veritable country of the dead. Sir Charles Newton also offered some remarks on details of the paper, and spoke highly of its interest and importance.



## FINE ART.

*Aahun, Gurob, and Hawara.* By W. M. Flinders Petrie. With Chapters by F. LL. Griffith and Percy E. Newberry. (Kegan Paul & Co.)

THE publication of Mr. Petrie's record of his last year's explorations coincided this season with the opening of his exhibition at Oxford Mansion; and, although the objects which he has just had on view are the results of his work in the Fayûm during the past winter and spring, they come mainly from Kahun and Gurob, and carry on the story begun in 1889. The book, in fact, forms an admirable commentary upon the exhibition, and the exhibition practically illustrated the book. The account of the excavation of these two very important sites possesses most interest for the archaeologist and the student of Egyptian history; but for the general reader, Mr. Petrie's vivid description of the opening of the pyramid of Amenemhat III. at Hawara, with all its perils and "hair-breadth" escapes, will have the never-failing charm that belongs to a narrative of personal adventure.

This tremendous task, it will be remembered, was begun by Mr. Petrie in January 1888; and, after tunnelling his way to the heart of the mass, he had just reached the stone roof of the sepulchral chamber when he was compelled by the overwhelming heat of the Egyptian summer to defer the completion of his work till the following season. As the stone-casing is all destroyed, and the bulk of the pyramid consists entirely of sun-dried bricks bedded in loose sand, it might be supposed that the work of tunnelling would be comparatively easy; but the matter proved to be neither simple nor even devoid of peril. The bricks, in the first place, weighed from forty to fifty pounds each; and, as the removal of one necessarily loosened some two or three others, the sand running out all the while from between the joints like sand in an hour-glass, it follows that the utmost precaution had to be used in boarding up the roof of the passage. This delicate and dangerous task was performed by Mr. Petrie himself, step by step, after the rate of five feet per diem, from February 11, 1888 to the 5th of the following April.

"As the tunnel advanced to the middle," writes Mr. Petrie, "I found that the rock had dipped down far below the outside level on which we had begun; and the floor therefore had to be cut lower, until the tunnel was so high that I had a false roof above the working roof to support the bricks. Occasionally falls of the side took place, and the false roof above broke away in parts, and hung in other places as if a touch would bring it down. The lower roof, however, sustained what actually fell; but the whole region was caving slowly in, and even the lower roof was only supported on a fissured mass which stuck somehow on to the side of the tunnel. In the second season the state of matters was still more dangerous; falls of the sides and roof continually took place, even three times in twenty-four hours. As masons from Cairo were working inside, it was needful to clear away all signs of the falls, and re-strut the sides, as quickly as possible; and as happily nothing much fell while they were inside, they never knew anything about the state of affairs. One of these falls would bring down tons of bricks from the sides and roof,

along perhaps twenty feet in length. I then at once began clearing the stuff out with some lads, needing to pass all along the unsupported and loose tunnel to get it clear; and then turning everyone out—sometimes at night—I used to re-prop the sides without any interference. The need of listening acutely all the time to detect any sand running down—the prelude to a fall—and the need of having the narrow way quite clear to retreat in half a second if needs be, made it necessary to work quite alone" (p. 6).

When, after all this labour, the sepulchral chamber was at last discovered, it was found to consist of one gigantic hollowed-out block of sandstone, weighing about a hundred and ten tons, roofed by three enormous slabs of the same material. Above this was an upper chamber roofed in by longitudinal beams, supporting a third roof of pent-house form, which consisted of huge slanting beams of limestone, three deep, and weighing about fifty-five tons each. No other way being practicable, Mr. Petrie engaged masons from Cairo to attack the stone roofing, and, after twenty-one days of steady work, an opening was at last forced into the upper chamber. Here, in the floor, the opening to the entrance-passage was found; and Mr. Petrie may be envied the sensation of triumph which he must have felt when, after clearing away some of the mud and stones which choked the downward way, he beheld the hollow chamber and the sarcophagi within. That the true entrance had been found as far back certainly as the time of Roman rule in Egypt, that the king's sarcophagus had been opened, and that the funerary treasures of Amenemhat III. had disappeared, was no more than Mr. Petrie expected; but he must have been disappointed to find the walls of the chamber, unlike those of the pyramids of Teta, Unas, and Pepi, absolutely blank. Had not some fragments of alabaster vases inscribed with the cartouches of Amenemhat III. been found at the bottom of the water and mud with which the monolithic chamber was flooded, the fact that this pyramid had once contained the mummy of the builder of the Labyrinth could never have been proven.

But there is a second sarcophagus in this chamber, which has been very curiously contrived by the insertion of a head and a foot slab between the large sarcophagus and the east wall. Although this also was empty, there can be no doubt that it was made for a daughter of Amenemhat III., named Neferu-Ptah, whose magnificent table of offerings in sculptured alabaster, together with the fragments of eight or nine alabaster bowls, all inscribed for the "royal daughter Neferu-Ptah," were discovered in the "well-chamber" to the north of the sepulchral chamber. As Mr. Petrie points out, the making of this second sarcophagus was clearly an afterthought. It must have been put together after the pyramid was built, when no larger blocks could be brought in; yet before the final closing of the structure, which could not have taken place till the king died, and was himself buried there. Neferu-Ptah must, therefore, have pre-deceased her father. The king's sarcophagus must also, of course, have been carried up from without, and placed in position before the roof of the chamber was laid on, there

being no passage in this pyramid through which it could have been conveyed. How the huge monolithic chamber itself can have been lifted and lowered into the excavated rock in which it stands, and which forms the core of the pyramid, is one of those problems of ancient Egyptian engineering which no wall-paintings or papyri have yet enabled us to solve.

In pl. v., at the end of the book, Mr. Petrie gives a remarkably accurate and elegant outline-drawing to scale of the before-named table of offerings, which consists of a rectangular oblong slab in fine alabaster, measuring twenty-six and a-half inches in length by seventeen in breadth and nine in depth, sculptured in low relief with some one hundred and fifty representations of food and drink offerings, such as cakes, lumps of meat, ducks, geese, vegetables, eggs, various kinds of wine, and the like, the whole surrounded by an exquisitely cut dedication in hieroglyphic characters. Altars in stone or clay thus provided with imperishable offerings are by no means uncommon;\* but this one is not only peculiar in the omission of the calves' heads and gazelle haunches, which almost invariably form part of the funerary bill of fare; but it is absolutely unique in the singular treatment of certain of the hieroglyphs with which it is inscribed. All the birds which occur as alphabetic forms, or as ideographs, are represented without legs—a kind of abridgment of which I believe no other example is known. More curious still, it would appear that the scribe who engraved the name and titles of this hitherto unknown princess on her libation bowls had cut the bird-forms, wherever they occurred, in the usual manner, but had afterwards systematically erased the legs. This, as Mr. Petrie observes, shows that the omission of the legs in the altar inscription was not a mere device to save space or labour, but that it embodied some "mystical idea" to which we have no clue.

Mr. Petrie's discoveries last year at Tell Kahun and Tell Gurob, where he found the undisturbed ruins of two towns, one of the XIIth and the other of the XVIIIth and XIXth Dynasties, were so fully described at time in the ACADEMY, and were so amply illustrated by the rich store of objects from both sites which he exhibited last autumn at Oxford Mansion, that recapitulation here is unnecessary. The large plan of Kahun (XIIth Dynasty) which was pinned to the door of the Kahun room, is reproduced in pl. xv. of the present volume; and it is most interesting to turn from this plan to Mr. Petrie's admirable chapter on "The Civilisation of the XIIth Dynasty," and there to read exactly how the town was built, and what objects were found in the houses. These objects, again, are figured with Mr. Petrie's accustomed fidelity in pls. viii. to xvii. Here we once more see those curious dishes with rough incised patterns; those wooden hoes, and rakes, and grain-scoops; that curious brick-maker's mould; those plasterer's floats and carpenter's tools; and, most interesting of all, that primitive wooden

\* See, for example, pl. xiii., fig. 102, in same volume.

sickle set with flint saws, which were of such absorbing interest in Mr. Petrie's exhibition of 1889. Here, too, are reproduced the ivory castanets and the painted canvas mask from the House of the Dancer, together with the grotesque little wooden figure of that long-departed ballerina, whose last *pas* must have been executed about the time when Abraham went down into the land of Egypt. No less interesting are Mr. Petrie's outline-plates (pl. xvi. and pl. xvii.) of flint and bronze tools, and (pl. xii. and pl. xiii.) of the numerous forms of cups, jars, pots, ring-stands, bowls, and other domestic vessels in pottery of that remote period. That so large a number of objects, many of them at that time of considerable value, should have been left in the houses when the town was deserted is very strange, and would seem to point to some sudden panic. The women, for instance, left not only their whorls and their spindles, of which a large number were found, but also a store of dyed wool, not yet spun; the net-makers left their netting-needles, their netting, and the balls of twine which were not yet made up; the weaver left his beam and the flat sticks with which he beat up his weft; and in the shop of a metal-caster were found, not only a fine bronze hatchet ready for sale, but his whole stock-in-trade in the shape of moulds for casting chisels, knives, and hatchets. Bronze mirrors, toilet objects, children's toys, draught-boxes, amulets, scarabaei, beads, rush-mats, baskets, brushes, and sandals, handbags made to draw with a cord, spoons, combs, and other personal possessions of these people who lived and died some four to five thousand years ago, were also found in their houses. Had all these things been buried in tombs with the mummies of their former owners, it would not have been surprising; but that agricultural labourers, craftsmen, and well-to-do persons in a superior rank of life should have left so many valuables in their houses is most significant, especially as no cemetery of that period was found in the place.

The most surprising, and perhaps destined to be the most important, part of Mr. Petrie's work as recorded in this volume is contained in his chapter on "The Foreigners," wherein he gives an exhaustive and scrupulously minute account of the relics of that fair-haired and fair-skinned race which appears to have inhabited for about a hundred years the ancient town represented by Tell Gurob. The name of this town is lost; but there is evidence to show that it was founded during the reign of Thothmes III. (XVIIIth Dynasty), and that it was practically abandoned about the time of Seti II. (XIXth Dynasty). The strangers would seem to have been colonists from Asia Minor, or possibly from the islands of the Aegean, as shown by the shapes, patterns, and glazes of their pottery; by the weights they had in use; by their un-Egyptian habits, their names, and the strange alphabetic signs scratched upon their potsherds. These signs, as well as an equally remarkable series of signs from the potsherds of Kahun, are reproduced in facsimile by Mr. Petrie in pls. xxvii. and xxviii., the originals being now in the

British Museum. That they do actually comprise a large number of Phoenician and Cypriote characters, and of those very archaic forms commonly known as Cadmaean Greek, besides others which are identical with a large proportion of those of the Etruscan alphabet, is undeniable. The questions raised by this discovery are far too wide and too complicated to be settled off-hand, and the answers which they may eventually evoke cannot yet be foreseen; but no one who dispassionately weighs the mass of circumstantial evidence which Mr. Petrie places before us in this chapter can fail to see that we are on the eve of a most important revelation touching the pre-Homeric history of the Greeks.

For the exciting story of the finding of the mummy of Horuta, a high-priest of Neith, who was buried at Hawara in the time of the XXVIth Dynasty, and whose body was literally covered from head to foot with plates of gold, and costly amulets in gold, both solid and inlaid, of the finest and most exquisite workmanship, I must refer readers of the ACADEMY to Mr. Petrie's second chapter, which reads like a story from *The Thousand and One Nights*.

A large number of papyri, some fragmentary, some perfect, were found by Mr. Petrie in 1889, in the ruins of Kahun and Gurob, those in the former town being especially valuable, as but very few XIIth Dynasty papyri were heretofore known. Three of the most perfect of these earlier documents have been translated by Mr. F. Ll. Griffith (chap. vi.), namely: (1) a settlement, or will, made by a sub-priest of Sopt, named Uah, in which he devises certain of his property to his wife absolutely, including three Syrian servants, probably slaves; and whereby he especially provides that he shall be buried in the same tomb with his wife, and that no other person shall be laid there with them. (2) The will of a man named Keba, confirming the settlement which he made upon Teta his wife, bequeathing his house to certain of his children, and relinquishing his priestly office in favour of his son, named Iu-Senb, saying—"I am growing old now that I have become aged in it. Let him enter upon it immediately." (3) A letter addressed to a nobleman named Ta-ab, by a man named Ana, in which, with a profusion of compliments, he congratulates Ta-ab on the acquisition of a house on which he had "placed his desire." Autotype reproductions of those very ancient documents would have made a valuable addition to Mr. Petrie's plates.

Chap. vii., which concludes this volume, is written by Mr. Percy E. Newberry, and treats in a most interesting manner of the various flowers, fruits, seeds, vegetables, &c., found at Hawara and Kahun. A number of peas and beans, fragments of the leaves and stems of the cucumber, and two small radishes, were found in the ruins of the houses of Kahun, and are among the oldest vegetable remains which have yet been discovered in Egypt. The fruit trees which, from the abundance of their stones, appear to have been commonest, namely, the *heglig* and the *dellach* palm, are now no longer found in Egypt, the former being confined to Abyssinia, and the latter to Nubia. So

also with the *mimusops Schimperi*, of which both the fruit and leaves have been found at Kahun, and which now only occurs in Central Africa and in Abyssinia. Mr. Newberry suggests that this last may, perhaps, be the persea tree of the ancients, which we find so often represented in Egyptian wall-paintings and bas-reliefs, but which has never yet been satisfactorily identified.

*Kahun, Gurob, and Hawara* is uniform with Mr. Petrie's preceding volumes; that is to say, the print and paper are alike excellent, and the plates (twenty-eight in number) are, as usual, admirably drawn and full of interest. One could have wished for photographs of the jewels of Horuta, and of one of his surpassingly beautiful funerary statuettes; also, views of Kahun and Gurob, and the pyramid of Hawara, would have been most acceptable. But, where so much has been given, and at so moderate a cost, it is, perhaps, ungrateful to ask for more.

AMELIA B. EDWARDS.

#### NOTES ON ART AND ARCHAEOLOGY.

THE exhibitions to open next week are exceptionally numerous. First, there are the annual exhibitions of the Institute of Painters in Oil Colours, in Piccadilly, and of the Royal Society of British Artists, in Suffolk-street. Then, Messrs. Dowdeswell have two collections in New Bond-street—"Mountain, Meadow, Moss, and Moor," by Mr. J. Denovan Adam; and pastels illustrative of Hampstead Heath, by Mr. Henry Muhrman. Last, but not least, we may mention a series of "Wild Animals studied from the Life," done in pastel by Mr. J. T. Nettle-ship, which Mr. Robert Dunthorne will have on view in Vigo-street.

THE third annual congress of the National Association for the Advancement of Art and its Application to Industry opens at Birmingham on Tuesday next, and lasts through the remainder of the week. The inaugural address of the president, Mr. J. E. Hodgson, will be delivered on the evening of Tuesday. Among those who have promised to read papers are Mr. John Brett, Mr. W. B. Richmond, Mr. Alfred Gilbert, and Mr. E. Onslow Ford, all associates of the Royal Academy; while lectures will be delivered to working-men on "Metal-Work" by Mr. Starkie Gardner, on "Glass" by Mr. Henry Holiday, and on "Art-Books and how to read them" by the president.

THE Society for the Preservation of the Monuments of Ancient Egypt has drawn up a memorial to the Marquis of Salisbury, which is being signed by "students of history and archaeology, architects, painters, and sculptors, men of letters, and others, lovers of art," with reference to the recent disgraceful mutilation of ancient sculptures in the valley of the Nile, to which attention has been repeatedly drawn in the ACADEMY. The special prayer of the memorial is that the British representative at Cairo may be directed to press for the appointment by the Egyptian government of an English official inspector of monuments, fully qualified for the performance of his duties, who should be instructed to submit for publication annual reports of his proceedings. The hon. secretary of the society is Mr. Henry Wallis, of Buckingham-street, Adelphi, who will be glad to receive signatures to the memorial up to Monday, November 17.

ON Thursday next, November 6, Prof. A. H. Church will commence his annual course of six

lectures on chemistry at the Royal Academy. The subjects that he will specially deal with are the chemistry of pigments, vehicles, and varnishes, and the conservation of paintings and drawings.

THOSE of our readers who are interested in original etching will hear with pleasure that it has been arranged that there shall almost immediately be an exhibition in New York of the etched work of Mr. William Strang. Though no one's debt to his seniors and forerunners is larger or more obvious than Mr. Strang's, it is yet true to say at the same time that he is one of the most original, because he is one of the most imaginative of living British artists. His *œuvre*—to use the word of the connoisseur of etching—the bulk and body of his work, so to speak, is already very considerable and very varied; and we do not doubt that those American amateurs who perceived with promptitude the qualities of Meryon, of Millet, and of Legros, will find, under the uncouth envelope, much that is of sterling value, much that is interesting and penetrating, in the etchings of Mr. Strang.

SIR COUTTS LINDSAY has made public the following statement with regard to the Grosvenor Gallery:

"I regret to say that I am no longer able to carry on the yearly exhibition of works of art in these galleries on account of the heavy loss it entails on my resources, the outlay consequent on the exhibitions being far in excess of the counterbalancing receipts. On this account the present Pastel exhibition will be the last exhibition offered to the general public in my galleries. They will now be taken over by the Grosvenor Club, which, with the circulating library, will henceforth occupy the whole of the premises. It is with deep regret that I am constrained to forego such efforts as I have been able to make in the cause of art and artists by means of these galleries during the last 12 years. I am, however, confident that the club now prospering in the Grosvenor will enable a large number of pictures, not necessarily works of the year, to pass under the eye of purchasers. It is proposed to hang these pictures on the walls of the club galleries, and they will be seen by many thousand people at the periodical receptions of the club in the course of the season, and will be for sale at the discretion of the exhibitor. These pictures will be changed from time to time, and the club intends, should the scheme take root, to give a yearly percentage on the capital they represent. This proposal forms part of a scheme for the leasing of art works which I hope to put before the public shortly."

ALONG with the bird-drawings of Mr. H. S. Marks at the Fine Art Society, there is on view a large and important etching by Mr. Macbeth-Raeburn, from Mr. Tom Lloyd's most popular and attractive drawing, which was at the watercolour exhibition about a couple of years ago. The drawing, which, like so much of modern work, derives something of its character from the combined influences of George Mason and Frederick Walker, is at once a masculine and engaging presentation of a phase of English rural life. A group of peasants, eminently comely, yet not idealised beyond its permitted limit, waits on the further bank of a lowland river till the ferry boat shall fetch them to the nearer side. Mr. Macbeth-Raeburn has interpreted the landscape, and the group of picturesque and charming people, with a great deal of happiness. The illumination of the composition, in his plate, is possibly not quite so notably successful; but on the whole the execution of the subject is greatly to the credit of this young and rising artist.

AT a recent meeting of the Académie des Inscriptions, M. Edmond Le Blant read a paper upon "Three Famous Statues hidden by the Ancients." These were (1) the Venus of the Capitol, found within a wall in the quarter of the Suburra; (2) the Venus of Milo,

found in a narrow cavern, at the corner of a rampart; and (3) the colossal Hercules in gilt bronze, called the Mastai Hercules, which occupied a hole carefully built round, at a depth of 8 metres. From a comparison of texts, M. Le Blant proved that this was not due to accident; but that the statues had been purposely buried by their worshippers, in order to save them from the iconoclastic wrath of the Christians. The believers in the old faith had a special reason to conceal their gods, because of the popular prediction that Christianity would only endure for a period of 365 years. We know that the hiding-places were often discovered by the Christians, who either destroyed the statues or converted them to decorative uses. M. Le Blant has been chosen to read this paper at the annual public meeting of the Académie to be held on November 12.

## THE STAGE.

### STAGE NOTES.

THE new production at a *matinée* at the Shaftesbury—an affair not of the management but of the "Dramatic Production Syndicate"—was really chiefly remarkable for the excellent work done by two or three of the principal artists—Miss Alma Murray and Mr. Charles Sugden especially—under circumstances that were not precisely favourable. But a word for the play, in the first place. "Monsieur Moulon" was written by Mr. Charles Hannan, who is understood to be young, and who at the present time, like many an older dramatist, has seemingly more sympathy with the methods of the pure playwright than of the artist in literature. To speak roundly, "Monsieur Moulon" has nothing literary about it; neither grace of comedy, nor grace of fancy; neither epigram nor poetry. But here and there in the construction—in the second act particularly, where one is creepily fearful half the time that a murder will be committed, which never actually comes about—there is evident some understanding of the requirements of melodrama; and though Mr. Hannan may perhaps never write for our theatres of comedy (they are few enough, Heaven knows!) we see no reason why he should not in due season provide well-manufactured plays for the Adelphi and Princess's. That is enough about him; and we would not for a moment under-rate the value of a capacity for melodrama. Miss Adrienne Dairolles, who is very incisive and piquante in her method, and Mr. Luigi Lablache and Mr. A. Wood lent useful aid to the inventions of the author; but, as we began by asserting, the substantial achievements of the afternoon were those of Mr. Sugden and Miss Alma Murray. Mr. Sugden is unequal. On Tuesday he was apparently doing his very best; and he was absolutely powerful as well as absolutely repulsive in the part of a French fisher-boy, who develops into a French tavern-keeper of the worst sort; but in whom from the very first there is refreshingly displayed a personage who, though he belongs to the "working-classes," is not virtuous, and who, though in contact with a gentleman, is yet unprovided with a grievance. Mr. Sugden was very ugly and very striking, and, as M. Zola would probably be the first to allow, very true to boot. Miss Alma Murray is praised, we see, for her "conscientiousness." With her delicate conscience there goes, we permit ourselves to add, the personal charm which is so much to an actress, and a very thorough knowledge of her art. The gradations of tenderness, strength, and intensity, more particularly in the second act, could only have been marked as they were by an artist sensitive to the possibilities of each particular moment in the piece, but, above all, viewing it as a whole.

It must suffice to record briefly the successful appearance in Paris of Mme. Sarah Bernhart as Cleopatra. The third act of that piece, which the French public owes to M. Sardou and a less-known collaborator, is not only directly derived from Shakspeare, but closely follows him. In the other acts Shakspeare is, so to speak, nowhere; but it is for those loungers of the Boulevard who inquire, unbelievably, whether in England "we really play Shakspeare much as he is," to learn that the act in M. Sardou's play which makes the greatest effect is precisely that in which the poet is least departed from. The acting of the representative of Antony was, by all accounts, remarkable, and was warmly appreciated. The scenery, dresses, and grouping were as fine as they could possibly be, many of them displaying amazing research; but at bottom, of course, the main attraction was the assumption by Mme. Bernhardt of a part for which she was born, if you will, but which, at the same time, was a trying test even to her admitted genius and to the matured resources of her art. There is reason to hope that a performance so remarkable and admirable as hers has proved to be will be seen in England, possibly next year; but it is, in any case, likely that it will be seen first on the other side of the Atlantic, whither the great *tragédienne* is going at about the turn of the year.

FRENCH plays have begun again in London, and at the St. James's Theatre, which was probably the first of the many temporary homes which they have had in our midst. The opening performance has been the very familiar one of "Divorçons," in which Mme. Chaumont's Cyrienne is still exceedingly clever; but the actress, as time passes over her head, and as performance follows performance, would appear to be insufficiently on her guard against the error of over-emphasis. *Elle s'appuie sur chaque effet*. She caresses—makes much of it—can hardly, perhaps, persuade herself to leave it alone. This, of course, is a not unnatural tendency of long runs and many repetitions; but it is obvious that, to say the least, it tends to be destructive of the delicacy of art. One of the charms of French acting used to be that one got, so to put it, not definite information on the matter in hand, but a very refined hint—the "word to the wise," in fact.

LITTLE Miss Véra Beringer goes back into the schoolroom, for her absence from which her exquisite performance of the Little Lord Fauntleroy was the best justification. She will very likely take one benefit this Christmas, after which the question of her return to the stage will not be raised, we are informed, until she has grown up.

## MUSIC.

### MUSICAL PUBLICATIONS.

Richard Wagner's *Letters to His Dresden Friends*—Theodor Uhlig, Wilhelm Fischer, and Ferdinand Heine. Translated by J. S. Shedlock. (Grevel.)

WAGNER was indeed fortunate in his friends: they were few in number, but they served him with ardent zeal and devotion. Franz Liszt stands out from among them by reason of his great fame; but Uhlig, Fischer, and Heine were also enthusiastic admirers of Wagner's genius, and as ready as Liszt to help him by all means within their power.

Theodor Uhlig was an accomplished musician, who became a member of the Dresden court orchestra before the age of twenty. This was in 1841, and in the following year "Rienzi" was produced there under Wagner's own direction. From that time down to 1849 Uhlig served under Wagner and heard his

operas, but he was at first a strong opponent of the new development. However, shortly before Wagner was forced to quit Dresden, Uhlig had studied the full score of "Tannhäuser" and Wagner's "Programme" to the Choral Symphony, and he had also talked on art matters with the composer. Uhlig was thus converted to the new faith. From a bitter enemy he became a firm friend; and until his death in 1853 he devoted his time and talents to the service of the reformer. Wagner persuaded him to abandon composition, and to take up literary work. He became a contributor to the *Neue Zeitschrift für Musik* and other papers, and distinguished himself as a vigorous defender of Wagner and his theories.

Wilhelm Fischer, who was born about 1790, settled in Dresden in 1831, and became stage manager and chorus-master at the court theatre. In 1840 Wagner sent the full score of his "Rienzi" to Herr v. Lüttichau, the Intendant. In 1841 the opera was accepted, and forthwith Wagner wrote to Fischer from Paris thanking him for the friendly interest he had taken in him. The two men became personally acquainted in the following year, when "Rienzi" was first produced. Although Fischer was thoroughly well disposed towards Wagner, it is evident from some of the letters that there were "many points of difference" between them. In one letter Wagner refers to this:

"You love the same thing that I love. You only see it otherwise than I, because you use quite a different pair of spectacles: you want, above all things, *rest*; I, above all things, *unrest*. That you are able to love me, that saves you from the Philistine egoism into which the devil would willingly draw you, but from which your fresh, warm, true heart preserves you."

They remained firm friends down to Fischer's death in 1868.

Ferdinand Heine was a comedian engaged at the Dresden court theatre, and also a designer of the costumes. The correspondence between the two men begins in 1841, and the last letter is dated 1868. From the terms of the few letters published (twenty-six in all) we gather that Heine was a special intimate of Wagner's. "Write," he says in one letter, "just as though we were chumming together in the evening over our herring-pickle."

There is one thing which we miss in this volume, and that is the letters of the three Dresden friends to Wagner. Did he keep them, and are there private reasons for not publishing them? We are unable to say; but from the fact that not a single one is given, it is to be feared that they were not preserved. It would indeed have been gratifying to read these letters; and, at any rate, they would have thrown light upon many difficult passages in Wagner's own. In the Wagner-Liszt correspondence, the bright, kindly letters of Liszt contrasted agreeably with the despairing, and at times bitter, language of Wagner; and in the Dresden friends we should have had contrast, though perhaps of a different kind.

It would be quite impossible to give in a brief notice anything like a detailed account of the contents of these letters, which in point of interest are equal to those addressed to Liszt. In one respect they are yet more attractive. In writing to Liszt, Wagner no doubt felt that he was communicating with a true and devoted friend; but he was certainly not on the same terms of intimacy with him as with the Dresden trio. With the latter he is quite at his ease. In a letter to Uhlig, Wagner indeed expresses his surprise that Liszt, so different from him in his life and mode of thought, should take such interest in him. And from several other passages we see that he felt somewhat uncomfortable with regard to Liszt when the scheme of the "Ring des Nibelungen" dawned upon

him, and forced him to withdraw from his undertaking to write an opera for Weimar.

The letters written to Uhlig from Paris in 1850 are particularly interesting. Wagner had previously been there in June, 1849. Liszt considered "Paris, for everything and before everything, a necessity to you." Wagner was to return in the winter, and to arrange with a French poet about a libretto for the Paris Opera. He went back in February, 1850, and from a few short lines to Liszt we know that he was unsuccessful. But in the present volume we learn a great deal about this unfortunate expedition. There are, first of all, several letters to Uhlig. Wagner went to see "Le Prophète"; and this "banker's music," which drew crowded houses and obtained enthusiastic applause, made him feel that he could do no good in the gay city. He had never had very much hope of success. He describes how he had worked at his "Wiland" sketch while in Zürich. He says: "it always sounded to me like *comment vous portez-vous*—the ink wouldn't flow, the pen scratched: without was bad, dull weather." The success of "Le Prophète" disheartened him, and he returned to Zürich determined to work for art in his own way. Heine, it appears, was in favour of the Paris scheme; and in September Wagner wrote him a long letter describing his state of "deepest distraction and melancholy."

"My stay in Paris," he says, "is one of the most villainous things that I have ever experienced. Everything which I foretold and foresaw came literally to pass. My sketch for an opera-poem appeared ridiculous, and with good reason, to everybody who knew anything of the French language and the French Opera."

Further on he speaks about being back "in my friendly, healthy Zürich, from which neither god nor devil shall drive me any more."

In the Uhlig letters Wagner touches upon a great variety of subjects. He has much to say about the famous pamphlets and writings which occupied so much of his time during the first few years of exile. One long letter (No. 55) is devoted almost entirely to Beethoven, in which Wagner maintains that the master's great works are only in the last place *music*, and that they are a sealed book to all who regard them merely from an "absolute" point of view. He is especially angry with conductors who for the most part consider only the "how" and not the "what." Of Mendelssohn he asserts that "his performance of Beethoven's works was always based only upon their purely musical side, and never upon their poetical contents which he could not grasp at all." That this is exaggerated language no reasonable person would deny. But to genius much must be forgiven. Wagner looked at Beethoven's music through his own spectacles, and they were spectacles of such power that he could see much in the great master's music which was hidden from others. He "enjoyed" the music the better for attempting to grasp the meaning, and for feeling that he had grasped the true meaning; but he surely went too far in trying to force—as he seems to do—his interpretations on others. The emotional feeling may, and ought to, remain the same, but the interpretation will vary according to the individual. This letter is full of thought, full of right intentions; but, after all, it does not say enough to a true musician, and too much to persons who, having no real feeling for music, are glad of any romantic or picturesque programme to excite their imagination. It will be a dangerous weapon in the hands of the advocates of programme music.

Wagner's disgust with "the state of things generally" was perhaps never more strongly expressed than when he declares that he will not waste his powers "in distressful and quite

hopeless attempts to galvanise the corpse of European civilisation." Like all great men, he varied in his moods, and sometimes a very small circumstance occasioned a great change. In many letters he speaks about himself, and shows how thoroughly he was aware of his own failings. The fact is, he was human, and had his ups and downs, his ebb and flow; but with his passionate nature and intellectual gifts, the contrasts were much stronger than with common folk. Anyone reading these letters and judging Wagner from an ordinary standard will misunderstand them. They will abuse him for his violent attacks on men whom the world honours; they will accuse him of selfishness, of weakness, of heaven knows what! To be fair to Wagner, he must be judged as a whole, and he must be weighed in balances capable of discriminating genius.

Space prevents us from dwelling upon the letters to Fischer and Heine. Rut, after all, brief quotations would give a feeble idea of their contents, and perhaps only spoil the enjoyment of those who will read the volume. We may add that it contains a portrait etched by C. W. Sherborn. J. S. SHEDLOCK.

#### MUSIC NOTES.

MME. ESSIOFF gave the first of a series of four recitals at the Steinway Hall, on Wednesday evening, October 22. She played Beethoven's Sonata in A flat (Op. 26). There was not much fault to find with the first and second movements, but the funeral march lacked dignity, and the sensational bass in the finale was out of place. Her rendering of the Brahms Variations on a Handel theme was extremely good; but why did she omit the concluding fugue? She gave a Sicilienne by Bach with much charm and refinement. Mr. Franklin Clive, the vocalist, sang Dr. Stanford's "La belle dame sans merci" with considerable success.

M. PADEREWSKI made his *début* at the Popular Concerts on Saturday afternoon, and played the Sonata Appassionata. He gave an intelligent and interesting reading of the work, but it was occasionally marred by exaggerations. The *Andante* was the least satisfactory movement. Beethoven should not be played *à la Chopin*. The pianist was much applauded; and for an encore he gave the March from the "Ruins of Athens," arranged, we believe, by Rubinstein—he might have chosen something more suitable. Miss Liza Lehmann sang songs by Dr. Arne and Thomé with marked success.

BRAHM VAN DEN BERG, a young Belgian pianist, gave a recital at Princes Hall on Monday afternoon. Of late we have had too many youthful prodigies. The more talent they show, the greater cause is there for regret that they should appear in public. The newcomer has good and well-trained fingers, but there is nothing in his playing to astonish or to charm. The Beethoven Sonata in E flat (Op. 27, No. 2) was, on the whole, satisfactory; but the Bach Fantaisie Chromatique was given in a mechanical manner, and the Mendelssohn Rondo Capriccioso was decidedly tame. He also played two small pieces of his own composition.

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Mr. Gladstone still declines to accept, or even to discuss, the results of the new school of Homeric criticism. He ignores modern opinions as to the formation of the Greek Epos, and regards both the *Iliad* and the *Odyssey* as great original works by the same writer, not based on the lays of earlier minstrels, and free from interpolations or additions of later date. He does not recognise a composite structure in the *Iliad* or any notes of later culture in the *Odyssey*. He does not seem to have any adequate consciousness of the profound chasm in the continuity of Greek life which was effected by the Dorian conquest, and the consequent destruction of the older culture by the barbarian invaders, from before whom the civilised inhabitants of Greece fled to new abodes across the sea. The memories of migration and Asiatic conquest would survive in the legendary lays sung by bards at the courts of princes who ruled in Lesbos, Cymè, and Miletus, and who claimed descent from the ancient dynasties which had reigned at Tiryns and Mycenæ. It is believed that the evolution of the Greek epos was analogous to that of the Arthurian romance, which was based on the dying struggles of the Celto-Roman civilisation, preserved by fugitives in Brittany, and finally redacted, in the pages of Wace and Geoffrey of Monmouth, at a period when the savagery of the Teutonic invaders had given place to a new civilisation, permeated with the ideas of crusading chivalry.

Instead of interpreting the Homeric epos by those principles of unconscious evolution and gradual development which produced the Carolingian and Arthurian cycles of romance, Mr. Gladstone makes Homer a far-sighted patriotic statesman, absorbed in his "beloved country," impregnated with modern race-theories, and entertaining Bismarckian designs of "launching into the world" the idea of Pan-Hellenic nationality. Not only this, but at the same time he

represents Homer as a profound constructive theologian like Calvin, framing for his countrymen a national religion, with the object of binding them together into political unity, and instilling the idea of a common Hellenic nationality. Hence the chapters on "Homer as a nation-maker" and "Homer as a religion-maker" are a tissue of anachronisms. Mr. Gladstone reads into Homer the ideas and projects of the nineteenth century, attributing to him the deliberate design of founding a Pan-Hellenic nationality and a Pan-Hellenic religion. He tells us that "the diversity of the religious traditions constituted the greatest obstacle" to the conception of Hellenic nationality, and therefore Homer "elaborately constructed" an Olympian system on principles "eminently original." The result is that in the Homeric Zeus "we have an assemblage of characters not always the most homogeneous." "Homer was acquainted with Egyptian and Phœnician ideas," with the old "nature cult," and the sources of the Hebrew traditions. Hence Mr. Gladstone obtains his Homeric trinity, with the Logos and the "Messianic idea," Zeus being "the residuary legatee of the old monotheism," endued with "cynical selfishness and lust," and "a great dislike to be disturbed or bored." This, however, is consistent with a lofty conception of the "supremacy of Deity" and of "its illuminating intelligence." Such is what Mr. Gladstone calls "the subtle and refined conception wrought out by Homer." Truly, the "eminent originality" of Homer in combining incongruous ideas is only surpassed by the still more eminent originality of his latest expounder. A less ingenious critic would have seen in this "assemblage of characters not always the most homogeneous" evidence, not of the genius of Homer, but of successive stages in the long process of the development of Greek religion. Coming to the second person of his Homeric trinity, Mr. Gladstone admits that the sun-god Apollo was brought from the east, and must be identified with the Baal Merodach of Babylon. At the same time, Apollo also holds the "great saving office," and represents one phase of the Messianic idea, which must have been obtained from the old Hebrew tradition. The hawk, however, which was sacred to him, was obtained from the hawk-headed Horus of Egypt, Homer having changed the Egyptian symbols of animal life into more "purely poetical relations." In like manner the ox-eyed Herè, "in whom we have the Hellenised form of the earth-tradition," and whose dominant idea "is the Achæan nationality," derives her eyes from the "repulsive emblem" of the cow's head worn by the Egyptian Hathor. These "religious adjustments," we are informed, exhibit "the high art of the poet."

In the chapter on "The Homeric Question," Mr. Gladstone contends that the *Iliad* was all composed at one period, that no earlier lays were incorporated, that there were no subsequent additions, and that the *Odyssey* was the work of the author of the *Iliad*. He affirms that "it is impossible to take five or ten lines from any part of the poems which could possibly be ascribed to

anyone except Homer; this observation embraces both the poems." He argues that even the Catalogue of Ships is of Homeric date and authorship, on the ground that it must have been composed before the art of writing was known to the Greeks. He does not answer, or even notice, the argument of Niese, who contends that, from the precedence given to Boeotia, and the minuteness with which Boeotri is treated, the Catalogue must be of Boeotian origin, and of late date, having apparently been compiled and inserted in the *Iliad* after the foundation of Cyrene in 631 B.C., and after the foundation of Lampsacus in 651, a period when the art of writing had long been practised. The older *Iliad* is Achæan and pre-Dorian; whereas in the Catalogue princes of Dorian colonies are made to take part in the war, while the representation of Heracles as heir to the throne of Mycenæ is plainly later than the Dorian conquest, and the expulsion of the older dynasty.

Such notes of linguistic evolution as are shown by the use of the older and later forms of the genitive, which could not have been contemporaneously used in the same place, and Bentley's discovery that certain portions of the epos were composed before and others after the disuse of the *digamma*, are dismissed by Mr. Gladstone as questions to be left "to students who have special qualifications," which, he modestly confesses, he does "not possess."

Nevertheless, he argues at considerable length in favour of the unity of date and the unity of authorship of the two poems. Many of his arguments merely prove that both poems belong to an archaic period. It is true that in both poems good repute is valued, rulers exercise hospitality, the person is not indecently exposed, horses are not assigned to the sun, and proper names are constructed after the same fashion; but these are merely notes of an archaism which is not disputed, and do not establish any necessary unity of authorship. It may be conceded that they tend to show that large portions of both the *Iliad* and the *Odyssey* existed essentially in their present form before the first Olympiad, but that is about all.

Another note of unity on which Mr. Gladstone relies is the close correspondence in the conception of character. But the only prominent character common to the two poems is Ulysses; and while in the *Iliad* he is a wise and sagacious prince, in the *Odyssey* he is sometimes quixotic in the extreme. Witness his conduct in the cave of Polyphemus. He is more foolish than his followers, and persists in taunting and irritating the giant while they vainly urge him to desist.

Mr. Gladstone also considers it almost impossible that two such master-poets should have arisen nearly at the same time. There was, he says, only one Shakspeare, therefore there could have been only one Homer. But he forgets that many of the Shaksperian plays are composite. Some of the finest things in these plays are found in earlier plays, which Shakspeare merely remodelled, while some of the basest things are his own. It is too late to contend that Greene,

and Peele and Marlowe, had no part in "Henry VI." and "Henry VIII.," and that these plays are as purely Shaksperian as "Hamlet," "Othello," and "The Tempest." What we call "Shakspeare" is almost as composite as what we call "Homer."

Where we find in the *Iliad* and the *Odyssey* unmistakable differences in the stage of mythological evolution, in geographical knowledge, or in the development of culture, Mr. Gladstone contends that these differences are themselves only evidences of unity, showing the adaptive genius of the poet in conforming his mythology and his ethnology to the mythological and ethnical conceptions appropriate to what he calls the two zones of action; the mythology of the inner geographical zone of the *Iliad* being that suited to the Hellenic idea, and the mythology of the outer zone of the *Odyssey* being that appropriate to the Eastern or Phœnician idea—the two ideas which we are told it was Homer's chief object to fuse into a single national religion.

It has been well observed that in the *Iliad* the men are nobler and better than the gods, while in the *Odyssey* the gods have the higher moral status. In the *Iliad* the gods deceive men for their own purposes; in the *Odyssey* they are the avengers of crime, and interfere with human affairs, not from spite, favouritism, or mere caprice, but only for some high moral purpose. In the *Iliad* Zeus exhibits what Mr. Gladstone calls "cynical selfishness and lust"; in the *Odyssey* he has developed into the supreme moral ruler of the world. In the *Iliad* we have the turbulent Olympian court—spiteful, immoral, intriguing, brawling, and lascivious, with its petty jealousies and everlasting quarrels, and dwelling locally on the summit of Mount Olympus. In the *Odyssey* all this has disappeared, the gods are lofty intelligences, inhabiting the expanse of the empyrean, with no local terrestrial abode. It might almost be said that in the *Iliad* they are subject to the law of gravitation, from which in the *Odyssey* they have been emancipated.

But to come to special cases which are believed to show a progress in mythologic evolution. In the *Iliad*, Apollo is the sun; he is, moreover, a local deity, "the ruler of Chryse and Killa and Tenedos." In the *Odyssey*, Helios is the sun, while Apollo is exalted to the higher functions of one of the rulers of the universe. In the *Odyssey* Hermes, as in later times, is the messenger of Zeus; in the *Iliad*, that office is performed by Iris, who, according to Mr. Gladstone, cannot be dissociated from the rainbow of the ninth chapter of Genesis. In the *Iliad* the wife of Hephaestus is Charis; in the *Odyssey* it is Aphrodite, as in the later theogonies.

All these discrepancies—which seem to ordinary critics to be notes of a prolonged evolution of religious ideas, and indications of the later date of the *Odyssey*—are, in Mr. Gladstone's opinion, only proofs of the unity of the origin of the two poems, and of the conscious endeavour of Homer to unify the old mythologic elements and to create out of them a national Hellenic religion, while they testify to the supreme genius of the poet in adapting his mythology to the

conceptions appropriate to the inner zone of civilisation and the outer zone of barbarism.

All the apparent differences in the two poems must be explained by the same convenient hypothesis. The *Iliad* is legendary history; the personages are human, real, and possible. The *Odyssey* is poetical romance; personages magical and impossible—Circe, Calypso, and the Sirens—are introduced, we have round-eyed Cyclopes, enchanters, magicians, ogres, giants, cannibals. The geography in one case is real; the other is in cloudland, all is vague and visionary; we have descents into Hades, and floating islands girt with impenetrable walls of brass. The geographical horizon of the *Iliad* is bounded by the Propontis; while the Argonautic legend, with which the author of the *Odyssey* was clearly acquainted, belongs to the period when the coasts of the Euxine had been explored by the adventurous mariners of Miletus.

But these discrepancies are just what Mr. Gladstone thinks we should expect. The inner zone of the *Iliad*, the land of history and legend, was personally known to Homer; while the outer zone of the *Odyssey*, a cloudland of mystery and wonder, was known to him by the accounts he obtained from Phœnician mariners, who, "dealing with one who was at their mercy, had the double temptation, on the one hand, of indulging in the marvellous, and on the other of so dressing their relations as not to invite possible competitors into the regions from whence they drew exclusive gains." So it appears, after all, that the giants and enchanters of the *Odyssey* were invented by Phœnician sailors, and not by the supreme creative genius of one of the two consummate poets whom the world has seen.

The convenient theory of the two zones must also explain the fact that the manners and institutions of the *Odyssey* belong to a more advanced stage of civilization than those of the *Iliad*. The outer barbaric zone was, it would seem, more civilised than the inner. Archaeology and linguistic palæontology have proved that the primitive Aryans had not domesticated the pig, that they did not eat fish, and were ignorant of the art of fishing—the names for fish and for implements for catching fish differing in the chief Aryan languages. The *Iliad* belongs to this early stage; the heroes do not eat fish; while in the *Odyssey* they not only eat fish, but possess fish-hooks, like the Greeks of the historic period. Cheese, which was unknown to the primitive Aryans, is also unknown in the *Iliad*, but is an article of diet in the *Odyssey*. The heroes of the *Iliad* consume oxen; while in the *Odyssey* they also eat sheep, goats, and swine.

Mr. Gladstone has not yet got rid of the exploded notion of the derivation of Greek culture and mythology from Egypt. He believes that at some remote period Greece was in subjection to Egypt, that there was a retaliatory invasion of Egypt by the Achæans soon after the Hebrew exodus, and that, in pursuance of the same policy, the voyage of the Argo was directed against certain Egyptian colonies on the Euxine. Hence it is no matter of surprise that, in

order to establish the "Phœnicianism" of Boeotia, which needs no proof, he cites as Egyptian the name of the Boeotian Thebes. The name of the Boeotian Thebes is not Egyptian, and it can be otherwise explained; the name occurring elsewhere in Greek territory—in Thessaly, in Mysia, and near Miletus. Moreover, the real name of the Egyptian Thebes was not Thebes. It appears as *Ape* in the hieroglyphic inscriptions, the dental being merely the prefixed article; *T-ape*, "the capital," becoming Theba in the Memphis dialect; a form which was assimilated by the Greeks to that of their own city.

Mr. Gladstone's acquaintance with the Homeric text is minute and almost exhaustive, and his enthusiasm for his author boundless. It is a misfortune that with these qualifications for his task he has not assimilated the fundamental canons of historical criticism, and is unable to recognise the plainest signs of literary and religious evolution. Hence his *Landmarks of Homeric Study* are not landmarks of our present knowledge, but merely high-water marks of the school of criticism which was in vogue some fifty years ago.

ISAAC TAYLOR.

"ENGLISH LEADERS OF RELIGION."—Cardinal Newman. By R. H. Hutton. (Methuen.)

READERS of contemporary literature, whatever be their opinions or their tastes, hold in respect the name of Mr. Hutton; they know that in his writings they will find dignity, courtesy, simplicity. He writes at all times in a spirit of real learning and intellectual elevation; he never produces careless and hasty work, in the fashion of the day. And it is noticeable that the name of Newman never fails to call forth from him his best and finest gifts: gifts of sympathy, of reverence, of appreciation. It is not too much to say that this brief Life of Newman is as perfect as any man not a Catholic could write; it is full of knowledge, excellent in method, and intelligent in criticism. The death of Cardinal Newman has evoked a general and public sympathy, a unanimous and generous praise, such as no other man's death has done for many years; and this is no place, nor is this the time, to say anything especial upon the matter. Nor, indeed, can we criticise with any minuteness Mr. Hutton's work. Personally, we regard it as wholly admirable. It is not, doubtless, a complete study of Newman; it does not profess to give a thorough exposition of his significance as a thinker and theologian, a philosopher and man of letters. It is a contribution to the history of "religious life and thought in this and the last century," as exemplified in the "English leaders of religion" during that period. Considered so, this little book supplies all that we can demand; it tells the story of Newman's life, it dwells upon the prominent characteristics of Newman's mind, it indicates the chief tendencies of his work and thought.

Every life of Newman must, of necessity, be based upon the *Apologia*; and Mr. Hutton has almost achieved the impossible: he has



almost succeeded in abridging that masterpiece. There is one biography in our language, and Boswell wrote it; the one autobiography Newman has written. From this wonderful and pathetic record Mr. Hutton has compiled a fair and judicious narrative: fair, because he suppresses nothing; judicious, because we can discern the truth, the prevailing motive, in different passages and circumstances.

But the most original and important part of this book is contained in two chapters; those upon Newman's Alleged Scepticism and upon the Theory of Development. It is here that Mr. Hutton does good service to history and to common sense. He makes it clear that Newman was not an infidel at heart, given over to superstition, voluntarily; and that Newman's conception of theology was not eclectic, personal, and forced, but scientific, historical, and authoritative. The charge of suppressed scepticism has been brought against Newman by writers and thinkers of very various minds: by Prof. Huxley, for example, and by Mr. Swinburne. The latter, as a philosophical logician, we may safely ignore; but the weighty assertions of Prof. Huxley require an answer, and Mr. Hutton has furnished it, to the satisfaction of all fair and open minds. To all such charges, inexplicable to those acquainted with Newman's work, it is enough reply to quote the *Apologia*:

"Many persons are very sensitive of the difficulties of Religion; I am as sensitive of them as any one; but I have never been able to see a connexion between apprehending those difficulties, however keenly, and multiplying them to any extent, and on the other hand doubting the doctrines to which they are attached. Ten thousand difficulties do not make one doubt, as I understand the subject; difficulty and doubt are incommensurate."

Or, again, in *The Grammar of Assent*, the most careful distinctions are drawn between true and false belief. For example:

"This practice of assenting simply on authority, with the pretence and without the reality of assent, is what is meant by formalism. To say 'I do not understand a proposition, but I accept it on authority,' is not formalism; it is not a direct assent to the proposition, still it is an assent to the authority which enunciates it."

Or, to take a decisive passage:

"Of the two, I would rather have to maintain that we ought to begin with believing everything that is offered to our acceptance, than that it is our duty to doubt of everything. This, indeed, seems the true way of learning. In that case, we soon discover and discard what is contradictory; and error having always some portion of truth in it, and the truth having a reality which error has not, we may expect that when there is an honest purpose and fair talents, we shall somehow make our way forward, the error falling off from the mind and the truth developing and occupying it."

The chapter upon the Theory of Development, while far from accepting Newman's argument in its entirety, yet seizes upon its magnificent characteristics, its historical breadth, its intuition into spiritual tendencies and logical issues. The book has met with many and able antagonists, such as Mozley, Hare, and the learned Archer Butler; but we feel, in reading them, that they are struggling against the stream,

grasping at straws, trying to arrest the progress of history and of growth. Newman's "spontaneous perception of truth," to use his own words, led him infallibly right; not logic, in its formal sense, not reasoning and learning, of themselves, but a subtle, spiritual genius was his guide. It is curious, painful, and profitable to read, beside the Cardinal's *Apologia*, his brother's *Phases of Faith*. In that, too, we recognise the instinctive view, the swift following of thought after thought, the faithful obedience to changed convictions. In truth, there was no resting place for either, and there is none for any man of consistency between the extremes; and Newman displays, what Anglicans and Protestants do not, the thoroughness and the completeness of belief. That is to say, he refused to listen to the compromises which indolence or self-will suggest. If faith in God imply Christianity, if Christianity imply Catholicism, if Catholicism imply endless difficulties to the human mind, Newman would have the believer in God, in virtue of his faith and of its issues, accept the difficulties without hesitation, as parts of a necessary mystery. In Mr. Birrell's *Obiter Dicta*, those sayings by the way which we may afford to disregard, occurs this pathetic exclamation:

"Oh, Spirit of Truth, where wert thou, when the remorseless deep of superstition closed over the head of John Henry Newman, who surely deserved to be thy best-loved son?"

Had Newman ever wasted his time upon such writings, we can imagine what would have been his gentle contempt and pity for this foolish rhetoric. It was just such an attitude towards faith and towards Catholicism which Newman constantly deplored, exposed, dissected, and ridiculed:

"I really do think it is the world's judgment, that one principal part of a professor's work is the putting down such misgivings in his penitents. It fancies that the reason is ever rebelling, like the flesh; that doubt, like concupiscence, is elicited by every sight and sound, and that temptation insinuates itself in every page of letterpress, and through the very voice of a Protestant polemic. When it sees a Catholic priest, it looks hard at him, to make out how much there is of folly in his composition, and how much of hypocrisy. But, my dear brethren, if these are your thoughts, you are simply in error. Trust me, rather than the world, when I tell you that it is no difficult thing for a Catholic to believe; and that unless he grievously mismanages himself, the difficult thing is for him to doubt."

To criticise Mr. Hutton's book in detail would be to express little else than satisfaction with his work; the spirit of intellectual sympathy, of cordial reverence and affection, which animates it, is unfailing. But Mr. Hutton is, naturally, no servile admirer of Newman's thought and conclusions, however great be his admiration of Newman's character and life. And there is one point upon which he is constantly insisting: upon Newman's undue exaltation of, or care for, dogma. Such a passage as this is a good example of many similar passages:

"Dogma is essential in order to display and safeguard the revelation; but dogma is not itself the revelation. And it is conceivable that in drawing out and safeguarding the revelation, the Church may not unfrequently have laid

even too much stress on right conceptions, and too little on right attitudes of will and emotion."

There is a difference between the quiet tone of Mr. Hutton and the excited fervour of Prof. Francis Newman; but we are reminded of the latter's outburst:

"Oh Dogma! Dogma! how dost thou trample under foot love, truth, conscience, justice! Was ever a Moloch worse than thou?"

Surely the answer to Mr. Hutton is that, though dogma be not revelation, yet revelation is dogma: "right attitudes of will and emotion" are essential, but "right" in relation to what? To those certainties, moral and spiritual, which exist alike in conscience and in revelation; but which conscience cannot formulate without revelation; while revelation is revelation of divine facts, which are ordered and systematised by the science of theology. Revelation without dogma is a blank; dogmas are the contents of revelation made clear, according to the wants of time and place, by an authority divinely commissioned. But of the whole subject there is no finer exposition than Newman's *Idea of an University*, and the lectures on theology contained there.

There are two points inevitably raised by any book or essay about Newman: his position and influence as an Anglican, and his value in literature. Upon the first point it is not necessary to say much: *Securus judicat orbis terrarum*. But there has grown up a tendency in certain quarters to renounce Newman as an exponent of Anglicanism: to assert that he was not the originator, in any sense, of the Oxford Movement. It was Keble, or Pusey, or Rose, or Alexander Knox, or Hurrell Froude; it was any one rather than Newman. Now, it is true that Wordsworth was not the first poet who "returned to Nature" after the days and the school of Pope; it is true that Scott was not the first to find inspiration in mediaeval romance; it is true that Coleridge was not the first to introduce German metaphysics. But it is pedantic to insist upon these absurd and trifling truths; and, just so, it is foolish to ascribe to any other man the place of teacher and inspirer held by Newman. Burgon has striven to do this; but the general voice of tradition is too strong for him. Pattison, Mr. Mozley, Mr. Wilfrid Ward, Shairp, Clough, Arnold and a thousand more, testify to the reality of Newman's supremacy. He alone was the genius of Oxford for the first half of this century. Contrast with him, to name only the dead, Faber and Ward, among Catholics; Keble and Pusey, among Anglicans. Wordsworth recognised in Faber the gifts of a great poet. Mill praised in Ward a subtle and powerful logic. The great merits of Keble and Pusey are beyond dispute. But all four are absolutely insignificant beside Newman; beside the man whose mind was "a miracle of intellectual delicacy," and his presence that of "a spiritual apparition." For Newman, all his life through, obeyed the command of Sir Thomas Browne:

"Let intellectual tubes give thee a glance of things which visive organs reach not. Have a glimpse of incomprehensibles, and thoughts of

things which thoughts but tenderly touch. Lodge immaterials in thy head; ascend unto invisibles; fill thy spirit with spirituals, with the mysteries of faith, the magnalities of religion, and thy life with the honour of God."

To be "a man of one book" is a proverb. Certainly, to the present writer, the thirty-six volumes of Newman, from the most splendid and familiar passages down to their slightest and most occasional note, are better known than anything else in any literature and language. And so it is difficult to criticise those who do not acknowledge in Newman a master in literature; there is no writer whose mastery seems more clear and indisputable. Mr. Austin has lately said of him:

"A style which is superb in its vigour, ease, and suppleness, practically ceases to be a force in literature, and is to be found chiefly in theological remains, than which nothing is more forbidding. It makes me weep."

To the last words we can but say *tu quoque*. But, apart from the bigotry or the tastelessness of the passage, it is not even true that Newman's work is chiefly theological; that is, in the true sense of theology. There are twelve volumes of perfect oratory, not in the main theological, but ethical and psychological; there are, at most, but seven volumes of professed technical theology. The rest contain "infinite riches"—satire, humour, romance, criticism, poetry, history; he has composed Ciceronian dialogues; he has parodied prize poems; he has written African witch chants; he has satirised newspaper articles and public speeches; he has imitated the Greek tragic chorus; he has enriched criticism with faultless judgments. To him I turn for the truest estimates of Byron or of Cicero; for the best theory of portrait-painting; for the subtlest description of musical emotion. Newman was, emphatically, a man of social habit, and his books are more full than Thackeray's of worldly knowledge. And all this wealth of matter and thought is conveyed in a style of singular charm, of most strange and haunting beauty. Mr. Hutton has done justice to this side of Newman: to the magic of his words, half theirs by Newman's natural grace, and half by his simple sense of beauty. No man ever combined so much beauty of character with so much beauty of expression. In this harmony of qualities he, like his patron Saint Philip Neri, was an Athenian, but touched with a deeper sentiment: at once with more patience, and more passion.

LIONEL JOHNSON.

*The Life of Henrik Ibsen.* By Henrik Jaeger. Translated by Clara Bell. (Heinemann.)

IN these days, when we are promised the publication of a new play of Ibsen's simultaneously in London and Copenhagen, the existence of an elaborate biography of the poet, still scarcely beyond his sixtieth year, ceases to be an anomaly; and the appearance of an English translation of it affects us also like the fulfilment of a natural law. We welcome it heartily; and in order to discharge our single grudge against the publisher, let us say at once that our welcome would be still warmer if it contained

the excellent portraits and other illustrations which enrich the original. No word is said of their omission, and such a word was, we think, due. With this reserve, the translation may be regarded as an unqualified boon to the many English students of Ibsen. Like Mr. Archer's third volume, it will, we trust, dissipate many illusions which have hitherto held their ground without difficulty in circles which regard it as a mark of provincialism to write in a tongue which they do not understand; and also in those other circles, partially coincident with the first, which tolerate the most insidious handling of forbidden subjects "for art's sake," but cannot repress their disgust when these are treated, with the most austere dignity and reserve, by the satirist or the reformer.

Herr Jaeger's book is not, indeed, in any sense specially addressed to Ibsen's hostile critics; it is no *Apologia* for his life or for his work. It is even, for a contemporary biography of one still living and labouring, remarkably free from the highly charged colouring of the partisan. One would rather complain that the colour is too meagre and too monotonous, and that the poet's vigorous personality tends to be lost sight of in the minute analysis of its achievements. Herr Jaeger is, we should say, by instinct and by habit a student of literature, and by accident a student of Ibsen; in other words, his treatment suggests that he regards his subject rather as a mass of fascinating material for analysis than as of absorbing interest as a man. At any rate, his biography will strike the unsophisticated English reader as being, in spite of much literary brilliance here and there, rather aggressively scientific in method; as dealing, for instance, like Prof. Brandl's *Coleridge*, with sources and antecedents in a thorough-going fashion, which is necessarily a little shocking to the amateur. It is, in short, a detailed and analytic exposition of Ibsen's career, composed by a learned and cautious critic whose admiration is capable of genuine eloquence, but has not the least tendency to dithyramb.

In two features the translation possesses a certain claim even upon those already acquainted with the original. On the one hand it continues the story of Ibsen's career so as to include his last play, published since the appearance of the original—a notice of "Fruen fra Havet," by Mr. Gosse, being inserted near the close. And, on the other hand, Mr. Gosse has also contributed a number of verse-renderings of the passages quoted by Herr Jaeger. These renderings are often of great merit, and, as a whole, give the English reader a more vivid idea of the brilliance of Ibsen's verse than he can at present, so far as we know, otherwise obtain. They represent fragments of the lyrics, and of the three great verse dramas—"Love's Comedy," "Brand," and "Peer Gynt." Nearly all the most characteristic notes of Ibsen's verse are here in some sort reproduced—from the dazzling and concentrated wit of "Love's Comedy" to the rollicking rhymes of "Peer," and the prophetic fervour of "Brand." As a specimen of the first we may refer to Falk's satiric account of the destiny of married lovers, on p. 116. We do not

think Mr. Gosse quite so successful in conveying the fiery denunciations of "Brand." Perhaps his poetic past is less in accord with this sterner and more tragic note. One thinks, in spite of oneself, of Milton's sonnets rendered into velvet verse by Herrick or Carew; of André Chenier's *Iambes*, re-written by Musset or Lamartine. Here is part of the famous attack on Norway (*Gå blot omkring i dette land*):—

"Just wander through this land to-day,  
And listen to what people say,  
And thou wilt find to each man cling  
A little piece of everything.  
He's slightly loyal on the whole,  
A little serious for his soul,  
A little given to table pleasure,  
But so his fathers were, in measure."

\* \* \* \* \*  
A little prodigal of pledges,  
A little smart to blunt their edges,  
A little quick to start, but clever  
In dawdling on and on for ever.  
The words "a little" gauge his spirit,  
He goes not far in fault or merit;  
In good or ill alike, a fraction  
Restlessly passive, faint in action,  
Made up of fractions, each sufficient  
To spoil the other's co-efficient."

Here a good deal of the trenchant energy of the original is dissipated. The construction of lines 3-4 is rather artificial, and the expression indirect; l. 5 loses by departing from the iteration of "a little," and by the gratuitous "on the whole"; l. 8 by the equally gratuitous "in measure"; ll. 9-12 are neat but decidedly free, substituting two images for one; l. 13 is tame; l. 16 is free for "a fraction in great things and in small"; finally, the last couplet violently extracts and exposes a mathematical witicism which, though certainly implied in the original, is there decently veiled and not permitted to obtrude, incongruous as it would be with the situation. However, faultlessly to render a poet so individual and so full of quality as Ibsen, is one of the most difficult tasks in literature; and the slightness of the flaws noticed above may serve to indicate how close and trustworthy Mr. Gosse's versions as a whole are. And having spoken disparagingly of some of the renderings from "Brand," we will close by referring to the spirited and finished description of the *Foged* (p. 146). These translations should add to the success of a book itself admirably translated. We may add that an article on "Brand," with abundant specimens excellently translated, has just been contributed by Prof. Arthur Palmer to the *New Englander* (October, 1890):

C. H. HERFORD.

#### PUBLIC EDUCATION IN EGYPT.

*L'Instruction Publique en Egypte.* By Yacoub Artin Pasha. (Paris: Leroux.)

THE English parent who has to be coaxed, cajoled, summoned, and threatened into sending his children to school—who is, we are given to understand, insensible to all blandishments less seductive than a primary education entirely free as well as compulsory—may well take heart of grace from the history of Egypt. Thirty or forty years ago all the schools—primary, secondary, special, or "higher"—in that country were filled by "coercion," which, though of

course an outrage on the dignity of human nature, is not even yet quite discredited as a means of dealing with the truancy of ordinary experience, and some other forms of fractious naughtiness. And in Egypt, at least, there are many who have reason to be thankful for the beneficent use of the rod that spared not. Men high in office are not ashamed to recall the days when they were marched in chains to school with a hundred others, their parents following the unwilling regiments with weeping and wailing, as genuine as the sorrow that displayed itself over the more serious, and perhaps less salutary, military conscription. Some of the ablest and wisest of the present Khedive's ministers rose from these ranks; and difficult as it must be to keep the educational ship weather-tight when intrigues do so much to stint the necessary modicum of tar, we may hope to see great things achieved in Egypt under its present enlightened prince.

The book which is the subject of this notice contains the record of the vicissitudes of schemes of public education in Egypt; and although there is some unnecessary discursiveness and a little "tall talk" before we come to the matter in hand, Artin Pasha is undoubtedly to be congratulated on a contribution to the history of educational effort which is at once most interesting and encouraging. And it is but right to add that, although there must have been frequent danger of giving some such political colour to the subject-matter as might have jarred on English readers, he has acquitted himself of a delicate task with much discretion. For, to begin with things as they are, let it be frankly stated that the question of ascendancy in Egypt is being fought by England and France not less keenly on the education question than on others; and if one country suspects the other of dealing which is something less than fair, it is permissible for an Englishman or a Frenchman or an official Egyptian to take what side he will. We therefore expect Frenchmen to execrate the inveterate perfidy of England, even in educational matters; and here and there an Englishman will, after his kind, consider his claim to independence of judgment concerned in singing bass to the foreigner's tenor; for *συνέχθαι ἐφ' αὐτῷ*. This, however, is the right place to point out in common fairness that the attachment of France for Egypt, which we are too ready to decry as "sentimental," has been based on at least some solid grounds of benefits conferred. It is not necessary to canonise Frenchmen as regenerators of Egypt; yet in the matter of educational organisation, if in nothing else, Egypt owes an immense debt to France, the French Government having freely given help whenever asked. Even in our own day French lycées, being, of course, governmental, offer special facilities to Egyptian youths to enable them to absorb French sentiment and take a French-polish. But of this hereafter.

Let us turn to the account of educational progress given us by Artin Pasha, who has special knowledge of his subject, and whose family have been closely and most honourably connected with the earliest systematised movements for the

introduction of European methods in Egypt. The first effort to this end is not the least of the obligations which his country owed to Mehemet Ali. So far as can be clearly made out, it was in 1816 that the Pasha formed a military school on the European model and under the direction of European teachers. For special studies he sent young Mamelukes to Italy and afterwards to England. There followed a preparatory school at Kasr-el-'Aini about nine years later. But it should be remembered that these things were not for Arabs. In the first primary school established by the Egyptian Government, there were Circassian and Georgian Mamelukes, there were Turks, Kurds, Arnauts, Armenians, and Greeks; but no children of origin purely Egyptian. And while, of course, the teaching was given in Turkish, the only European language taught was Italian, the language spoken by the greater part of the teachers in the military school. After this, progress was comparatively rapid. The establishment of a school of medicine at home was followed by a "school mission" to France; so that in 1834 there were a hundred or more young Egyptians resident and studying in France at the Pasha's expense. Mehemet Ali's pet plan was undoubtedly to make these students teachers of special arts and sciences on their return, and our author's explanation of the plan is interesting enough to give in his own words:—

"... Lorsque les quarante élèves envoyés en Europe en 1826 rentrèrent en Egypte vers 1834, le Vice-Roi en personne remit à chacun d'eux, à l'audience qu'il leur accorda, un livre en français traitant de la science qu'il avait étudiée, et leur donna, à tous, l'ordre de traduire cet ouvrage en turc. Au sortir de l'audience, ces étudiants furent enfermés pendant trois mois à la citadelle, occupés à traduire ces ouvrages, et ils ne recouvrèrent leur liberté que lorsque leur tâche fut achevée. Ces traductions, après avoir été imprimées à l'imprimerie que le Pacha avait fondée à Boulaq, furent distribuées aux maîtres et aux élèves des écoles à l'usage spécial desquelles les ouvrages originaux avaient été choisis et traduits."

In the year 1836 was formed the first Council of Public Instruction. The Minister President, Moukhtar Bey, as well as most of his colleagues, had been trained in France—among them it is interesting to note the father and uncle of the author of this book—and, naturally, they were French methods that were introduced. But already there had arisen in Egypt a strong feeling that Egypt was for the Egyptians, and the new council adopted and fostered it with more discretion than all councils have always shown in dealing with a sentiment. A great change in educational matters followed inevitably. Eight classes of primary and secondary schools were constituted on the model of the French lycées, and to these schools flocked Arab children. Arabic was therefore adopted as the channel of instruction. But, unfortunately for the immediate success of the scheme, the only source of supply of teachers was El Azhar, and this "university" had been for centuries the cradle and centre of Arab "science." Those who do not know what this means will find in Artin Pasha's book more than enough to explain its barrenness;

and yet the influence of its methods is to this day a barrier to real progress in Egypt, and Artin Pasha is bold enough to say it. Before 1840 there were, as the direct outcome of the work of Moukhtar Bey's council, sixteen "special" schools and fifty-four primary schools, providing for between eight and nine thousand scholars, all of whom were lodged, fed, clothed, and taught at the public expense. Up to 1836 foreigners alone had been admissible to the schools, but now—

"... On prit le parti d'introduire, dans toutes les écoles primaires et spéciales, de jeunes enfants égyptiens de race, concurremment avec les mamelouks caucasiens et les étrangers. On les admit, naturellement, aux mêmes conditions d'entretien. On ne pourrait, en effet, procéder autrement, car l'antipathie que le paysan égyptien éprouvait contre la conscription militaire s'étendit à la conscription scolaire, si je puis m'exprimer ainsi, et, malgré tous les avantages qu'on offrait aux parents, dont l'Etat se chargeait d'entretenir, d'élever, et d'instruire les enfants, ils se montraient unanimement rebelles à profiter de ces avantages. On eut alors recours à la coercition, à une véritable conscription ou presse scolaire, et on remplit presque toutes les écoles primaires, secondaires, spéciales, ou supérieures, d'enfants enlevés de force à leurs parents et que l'on distribuait dans ces écoles d'après leur âge, leur constitution, leur taille, quitta, après à les renvoyer, à les changer d'école ou à les y conserver, selon leurs aptitudes intellectuelles spéciales."

But, beside the lack of home-grown teachers, there was another difficulty unsurmounted, which necessitated recourse anew to Europe. Arabic itself was found inadequate to express the new ideas that were to come with the European teaching of arts and sciences, which to Arabs were all but new. An Egyptian school was founded in Paris, the direction in general being confided to an Egyptian officer, and the organisation of studies to French officers nominated by the French Minister of War. But this scheme was found not only expensive but ineffectual in its main object, for the school was a little Egypt in itself, hardly influenced at all by the air of Paris circumambient. On the suggestion, accordingly, of Nubar Pasha, the young Egyptians were sent to different schools; isolated thus from one another, they were to get as much of France into their constitutions as was good for them. This plan has really been carried out and enlarged with much success. Considerable numbers of the future citizens of Egypt are at this moment in French schools and colleges, and a few are scattered about in England and elsewhere. It is no secret that efforts have been made to increase largely the number of Egyptian boys being educated in this country, and it cannot be doubted that, to prevent at least the one-sidedness that results from an almost exclusively French educational influence, these efforts deserve to be seconded heartily by all Englishmen who have a real interest in education as distinguished from politics, and who would have their country represented in Egypt by the best it has to give. Egyptian parents are, however, most industriously warned by the wiseacres of such prints as the *Bosphore Egyptien* and some native journals that to send their sons

to England means certain proselytisation; for what can you expect of a place where almost every school is governed by a rabid Christian "mollah," if the children's heads are not broken in football or cricket before there is time for conversion? Not many months ago, on the introduction of some English teachers to a school, I think, in Alexandria, it was gravely announced that several limbs had been broken in an endeavour to imitate English games.

It is not generally known that the only official languages technically recognised in Egypt are Italian, French, and Arabic; and some courage is necessary even yet on the part of enlightened officials to use the language most important for the business of organisation in every department of government. English readers may be interested to read an announcement that appeared last May in the *Journal Officiel* and the comment of the *Bosphore Egyptien* thereon. The two together will form a fair specimen of what Englishmen are trying to do, and of the spirit in which they are sometimes met.

"*Journal Officiel*, May 12, 1890.

"MINISTÈRE DE L'INSTRUCTION PUBLIQUE.

"NOTICE IS HEREBY GIVEN that the Examination for the *Secondary Education Certificate* will be held on the 21st June (3rd Zilcada, 1307) and on the following days, at the Ministry of Public Instruction, Darb-el-Gamamiz.

"All who have completed a course of study corresponding to that prescribed by the Ministry of Public Instruction in the official 'Programme of Secondary Studies,' and who desire to be examined for the *Secondary Education Certificate* must make application on a sheet of stamped paper (3 P.T.), stating in full their name and surname, address, place and date of birth, and the schools which they have attended. The Form of Application, accompanied by a certificate of good conduct from the Head Master of the school at which the candidate is at present in attendance, must be sent to the Secretary at the Ministry of Public Instruction not later than 11th June (22nd Shawal, 1307).

"Candidates who do not present themselves at the Ministry of Public Instruction, Darb-el-Gamamiz, at 8 o'clock in the morning of the 21st June (3rd Zilcada, 1307) will not be admitted to the Examination."

This is followed by regulations, lists of examiners, and the like. And here is the friendly comment; to wit

"*Le Bosphore Egyptien*, May 17, 1890.

"COURTISANERIE.

"Bien que la langue anglaise ne fasse pas partie des langues officielles, nous avons vu fréquemment le *Journal Officiel* enregistrer des documents en anglais. Ces pièces, émanant du Ministère des Travaux publics, on pouvait admettre à la rigueur, qu'originellement écrites en anglais, elles fussent insérées telles quelles, soit que les traductions, fissent défaut soit qu'on ne voulut perdre du temps. Mais est-il admissible que le Ministère de l'Instruction publique, où personne, sauf deux ou trois professeurs nouveaux venus, connaît un mot de la langue anglaise, fasse publier en anglais le programme des examens qui seront passés pour l'obtention du certificat d'études secondaires? C'est pourtant ce qui a lieu.

"Le *Journal officiel* du 12 mai 1890 publie dans la belle langue de nos protecteurs un long document qui a pour titre: SECONDARY EDUCATION CERTIFICATE et portant pour signature:

"ALI MOUBAREK,  
"Minister of Public Instruction.

"Ce procédé ne constitue pas seulement un acte de servilité, mais encore une violation flagrante des lois en vigueur qui n'admettent comme langues officielles que l'Arabe, l'Italien et le Français. Cette infraction est d'autant plus grave qu'elle est commise par un haut fonctionnaire qui doit donner à tous l'exemple du respect qu'on doit aux lois de son pays; de plus, elle est sans excuse, la langue anglaise, nous le répétons, étant absolument étrangère à ceux qui affectent de l'employer."

The education of women forms a most interesting chapter in Artin Pasha's work, and we may cordially agree with him in seeing signs of its tendency to expand as that of men has expanded, though the task of effecting a real liberalisation of women's education carries with it the necessity of modifying some of the most obstinate conditions of Mohammedan life and history. But to-day even the mosque of El Azhar is receiving warning that it must resign some cherished prerogatives and practices; even in Cairo there is to be no room for a mediaeval university. The schools of proselytising Christians are bidding against it; and it is found that other things are needed for success in life beside grammar, "philosophy," logic, canon law, and theology. Meantime, it is to be hoped that, as the English are "in possession," they will be allowed to make their contribution to Egyptian education, as they have to most other things Egyptian that are of any permanent value.

P. A. BARNETT.

#### NEW NOVELS.

*Kirsteen*. By Mrs. Oliphant. In 3 vols. (Macmillan.)

*A Born Coquette*. By Mrs. Hungerford. In 3 vols. (Spencer Blackett.)

*Aunt Abigail Dykes*. By Lieut.-Col. George Randolph. (Chatto & Windus.)

*Norman Reid, M.A.* By Jessie Patrick Findlay. (Edinburgh: Oliphant, Anderson & Ferrier.)

*The Lost Explorer*. By James Francis Hogan. (Ward & Downey.)

*A Very Young Couple*. By B. L. Farjeon. (White.)

*Three Beauties*. By Millwood Manners. (The Leadenhall Press.)

*Kirsteen* is the best story that Mrs. Oliphant has published for ten years, and—which is saying a good deal more—is in all respects on a footing of equality with the best of her early Scotch novels. There is only one unsatisfactory character in it, and he errs through excess of strength. No doubt savage Highland lairds have done terrible things in the remote past—such as driving their children from their houses, tyrannising over their wives, committing murders, and in general behaving as if they were compounds of Legree and the Master of Ballantrae. But Drumcarro, who does these things in *Kirsteen*, is surely an anachronism. About the time of the battle of Waterloo the Highland laird must have developed into something a little less like a Zulu chief. Any man who has never tried to keep his passions under control,

and who sees his daughter in danger of a libertine, might murder that libertine, as Drumcarro murders Lord John; but he would scarcely have behaved with such unmitigated brutality as he does at the bedside of his weak and dying wife. Drumcarro, however, apart—and even he is an attractive though a repulsive personality—there is not a weak character in *Kirsteen*; nor is there a weak incident or a weak line. The flight of Kirsteen from the arms of an elderly lover and the wrath of her father to Glasgow and from Glasgow to London, there to make her fortune and retrieve that of her family as a mantua-maker, and to bear about with her always a romance that ends in tragedy, is carried through without hitch or flagging from beginning to end. Equally good with Kirsteen are her sisters—the weak Anne, who marries a doctor and becomes a commonplace wife and mother; Mary, who is content with Kirsteen's rejected lover; and Jeannie, who hardly deserves so good a husband as falls ultimately to her lot. Nor would the story be so good—at least so thoroughly Scotch—a story as it is, but for the presence of the strong-willed, yet kindly, housekeeper, who keeps even Drumcarro in order; and her sister Jean, who is for a time Kirsteen's partner in London. The murder of Lord John, too, however improbable, is in all respects an appallingly effective bit of melodrama.

Has Mrs. Hungerford written herself out, or has she made the too common blunder of spinning out a thin plot to fill three volumes? Either the one question or the other will suggest itself to every reader of her new and disappointing story, *A Born Coquette*. There are three good characters in it—Penelope and Gladys, the two younger sisters of the heroine, and Murphy, an Irish butler full of brogue and unconscious humour. But that heroine, Nan, is little short of intolerable till the last half of the third volume. She is supposed to hate Hume, one of her lovers. Why, in that case, should she practically compel him to take the sail with her in his yacht which forces on a marriage? One is also reminded too much of Ohnet's *Ironmaster*, by the growth of Nan's love for her husband, and by her boxing the ears of her other and unworthy lover Ffrench. There are, of course, sallies of genuine sprightliness in *A Born Coquette*; but there are also too many touches of feminine realism, such as "a mighty hug" and "wriggling her pretty slender body in his grasp."

*Aunt Abigail Dykes* is not so much a novel as a literary jungle. Colonel Randolph apologises for his work, saying that "the product of a rough soldier's pen would seem to be but a poor offering to the cultivated, refined literary taste of the present century." Colonel Randolph shows no "roughness" either in character or in penmanship, and the only fault that the taste of the present century can find with him is his attempt to pack too much into a novel. Had he been content to give a simple story of love, treachery, and revenge in Carolina in the days of slave-holding—had he, in fact, developed naturally the initial and unfortu-



nate connexion between Preston Wayne and Gilley Farley, he might have succeeded in producing an admirable story which would have satisfied all serious critics. But, not content with this, he must needs give pictures of buffalo-hunts, frontier-fighting with Indians and brigands who are worse than Indians, and the "passions" of General Kennon. Of these, every reader, however favourably disposed otherwise, cannot but get wearied. Yet the "evolution"—to use a now vulgar phrase—of poor ill-treated Gilley Farley into Aunt Abigail Dykes, the owner of countless herds and unlimited land, and the Meg Merrilees of a large body of border scoundrels, is perfect in its way. The tragic close of the story, too, is as powerfully pathetic as it is simple.

It is not very easy to say whether the author of *Norman Reid, M.A.*, intended her story of love, mystery, and the Free Church of Scotland to be a religious gift-book or a religious novel. But its moral earnestness and the serious nature of the issues at stake give it the character of a novel. The writer belongs, unmistakably, to the Annie Swan school of Scotch writers of fiction, although she has certainly not the power of character-delineation possessed by the head of that school herself. The merciless ruling elder, however, of the Free Church in which Norman Reid is minister, who deserts his wife, coerces his men, and persecutes his son—without knowing the relationship between his victim and himself—is a stronger character than any to be found in fiction of the *Aldersyde* order. Clara, the daughter of the Bohemian artist, who very nearly loses her happiness because she temporarily prefers her ideal to her lover, is also an excellent sketch, although her characteristics are not specially Scotch; while Norman himself, in his struggles with illness and religious obtuseness, is doubtless a good specimen of the Free Church clergyman of to-day. The ordinary reader may object to quasi-Kingsleyan allusions in the story to "the Celestial City," "God's face," &c.; but, then, the ordinary reader must take his chance when he strays into the region of religious fiction. *Norman Reid, M.A.*, is a conscientiously written story of its class; it contains abundance of piety, but no mawkishness. The author and artist do not appear to be quite at one as to the details of their hero's appearance. One reads of "the wide, full-lipped mouth, half-hidden by a moustache of golden brown." In the picture which illustrates the page from which this quotation is made, the mouth is present, but the moustache is conspicuous by its absence.

Mr. Hogan is evidently bent on being the Rider Haggard of Australia; and *The Lost Explorer* in many ways recalls *King Solomon's Mines*. It is not difficult to say what hero is suggested by Uralla, the aboriginal Australian, who accompanies Arthur Louvain on his search for his father, and who is "fully six feet three in height, with the muscles standing out on his naked figure in statuesque detail, and plainly telling of the herculean strength of the man." Mr. Hogan may be allowed, however, to have taken full advantage of actual discoveries

in Central Australia, and especially of the volcanic origin of a portion of it, to construct a wonderful story of heroism, privations, fighting, mystic treasure-houses, fanatical rites, love, and fire. It is so full of hair-breadth escapes that it will delight boys quite as much as *Allan Quatermain* or *Kidnapped*. It is, moreover, so carefully written, and several characters in it—in particular, Lumeah the heroine, the fanatical priest, and the military leader who circumvents him—are so well sketched that it will more than satisfy the taste of older readers.

In *A very Young Couple* Mr. Farjeon tries a vein of humour for which he is totally unfitted; and in consequence, it is, all things considered, the greatest blunder he has ever made in fiction. Mr. and Mrs. Harry Palmerston are a very engaging pair as they appear in the early pages of this little farce, although they are socially somewhat finer than the sub-middle-class people whom Mr. Farjeon is most accustomed and most competent to draw. Mr. Holland, Palmerston's father-in-law, is a good sketch of a loving, yet level-headed, husband and father; but there is no excuse for the incident which brings about a quarrel between the young folk. It is absolutely certain that Mrs. Rae-Norton and Harry Palmerston would not have carelessly sent to each other through the post the letters which shadow forth the novel on which they are engaged. All this is done to give a mischief-making, muddle-headed aunt, Mrs. Gibbons, an opportunity for asserting herself. But Mrs. Gibbons is not worth so much trouble. Altogether *A very Young Couple* suggests that Mr. Farjeon is trying to discover whether he is not capable of writing Criterion farce. It proves happily that he is not.

*Three Beauties* is amateurish and weak, though not very badly written after a fashion. The good peer who makes love *incognito*, and who has a very bad brother unfortunately the image of himself in outer form, is a not unfamiliar character; and Gerald Higgins or Rivers is not a specially good example of the character. The device of a love-philtre is rather too antiquated to be introduced into what purports to be an essentially modern novel. In any case, the author of *Three Beauties* is not justified in introducing the name of an eminent living physician into her story, least of all in the guise of a doctor.

WILLIAM WALLACE.

#### CURRENT LITERATURE.

*English Miracle Plays, Moralities, and Interludes.* Specimens of the Pre-Elizabethan Drama. Edited, with an Introduction, Notes, and Glossary, by Alfred W. Pollard. (Oxford: Clarendon Press.) This excellent little book contains specimen miracle-plays from the four English cycles, the play of "Mary Magdalene" from the Digby Mysteries, an unpublished "Morality" of the fifteenth century called "The Castell of Perseverance," Heywood's "The Pardoner and the Frere," Bale's "Kynge Johan," Skelton's "Magnificence," and the interludes "Everyman," "The Four Elements," and "Thersytes." In an appendix are added two Latin mysteries, and the "Harrowing of Hell," and the Broome play of "Abraham and

Isaac." The pieces have in most cases been more or less abridged and expurgated, but all that is essential to the story has been given. The Introduction is well written, and contains a satisfactory outline of the history of this species of literature in England. The notes and glossary are sufficiently full, very few points of difficulty being passed over. In nearly every case Mr. Pollard's explanations appear to be unquestionably correct. He has however failed to observe that *briggen irons* in "Thersytes" is a corruption of "brigandines." In the line "with cursydness in costes knet" the word *costes* seems to be "manners, qualities," not, as Mr. Pollard takes it, "coasts." *Bleykyn* cannot mean "blacken," nor can *stower* mean "time, hour" (in the passage referred to it seems to be "store"). The participle *pylt* ("Castell of Perseverance," 174) which Mr. Pollard thinks should read *fyllt*, appears to be correct; the middle-English verb was *piltten* or *pultten*. The ingenious suggestion that *coryous* as an epithet of Christ may stand for *κύριος* is extremely tempting, but involves some difficulties; if the Greek word had been known in England in the fourteenth century its form would surely have been *kyrios*, *kirios*. The word *mener* in the Towneley play, rendered by Mr. Pollard as "handsome," seems to have no etymology; can it be *mever*=French *meûre*? The selection of the pieces is entirely excellent. The reader who makes himself acquainted with Mr. Pollard's specimens will have a good notion of all the varieties of style to be found in the English mysteries, ranging from the pathetic beauty of the Broome play of "Abraham and Isaac" to the boisterous farce (genuinely witty, however) of the Towneley "Secunda Pastorum." The later plays given will illustrate the gradual transition from the sacred to the secular drama, and are for the most part worth reading on their own account. Perhaps Mr. Pollard somewhat overrates the merit of the "Thersytes." The versification is certainly spirited, but the extravagance of the caricature rather overshoots its mark. Bale's "Kynge Johan," with its audacious perversion of history, is valuable as an exemplification of the polemical temper of the Reformation times. Altogether, the volume contains an extraordinary amount of instructive and interesting material in small compass.

*Giovanni Pico della Mirandola: his Life* by his nephew Giovanni Francesco Pico; also, three of his Letters; his Interpretation of Psalm xvi.; his Twelve Rules of a Christian Life; his Twelve Points of a Perfect Lover; and his Deprecatory Hymn to God. Translated from the Latin by Sir Thomas More. Edited, with an Introduction and Notes, by J. M. Rigg. (David Nutt.) It is singular that this earliest published work of Sir Thomas More, interesting from so many points of view, should have remained so long inaccessible to the student of literature. It is now published by Mr. Nutt as the first volume of a projected Tudor Library. The paper, type, and binding of the volume are dainty and excellent, and the price will be an agreeable surprise to all book collectors. But Mr. Nutt is most of all to be congratulated upon his editor. Mr. Rigg positively goes out of his way to give himself trouble. His introduction, picturesquely and easily written in strong, nervous English, gives us the results of a most laborious and thorough examination of all Pico's works. Mr. Rigg's unusually solid philosophical attainments have made this task possible to him, and give to his analysis of Pico's achievements and position as a thinker a permanent value. He has been willing to condense into forty pages the results of labour which might easily have filled a volume. We speak of this as a going out of the way because we rather expected the Introduction to treat of More, to speculate upon his reasons for translating Pico's Life, and to ask

which of his friends—Colet or Grocyn or Lily—interested him in the Italian Creighton or brought him his works from Italy. Mr. Rigg instead confines himself to Pico; and inasmuch as previous writers on Pico, from More to Mr. Pater, have been interested in him rather as the “phoenix of the wits” who was also a devout Christian than as the writer of certain philosophical and theological treatises, Mr. Rigg starts from these treatises, and gives us for the first time in English a clear account at first hand of their teaching. This inquiry into Pico’s writings concludes that “it is impossible to study him attentively without seeing at last that amidst all his vagaries, absurdities, perversities, there was real faculty in him, and faculty of an order which, matured by a severer discipline than his age could afford, would have won for him a place—though, perhaps, no very exalted one—among philosophers.” As regards his historical position, “that which in the specific sense we call scholasticism made in Pico its final effort.” It is this analysis and estimate of Pico’s works and position as a thinker which is most valuable in Mr. Rigg’s Introduction. He is fully alive to the more romantic aspects of his hero’s character—his personal fascination and his genuine piety; but these have been frequently noted and adequately appreciated, the more difficult and less-explored subject has too often been entirely neglected. Mr. Rigg has compared More’s English with the original, and has added terse notes on various matters, remarkable, like his Introduction, for the labour compressed into them. He has printed the original Latin of the *Deprecatoria ad Deum*, and of the poem to Benivieni, the only surviving specimens of Pico’s elegiacs. His criticism of these poems, and of Pico’s literary abilities, is scholarly and graceful.

*The Confessions of a Poacher.* Edited by J. Watson. (The Leadenhall Press.) The comparison of this book with *The Amateur Poacher* by a much greater name in woodcraft is obvious; and it is at least a singular coincidence that the story of a poacher sleeping near a lime kiln and not merely being suffocated but burnt to a heap of pure white ashes, which forms the end of a chapter in Mr. Jefferies’s book, likewise ends a chapter in Mr. Watson’s. Nor can it be averred that the latter contains any matter concerning poaching as a fine art which has not been long told the world by Mr. Jefferies. Proceeding on the assumption that Mr. Watson has merely edited an actual poacher’s confessions, as he intimates in the preface, it is apparent that the editor has embroidered the poacher’s stories when the latter is made to say, “a sharp report tore the darkness” and a brace of teal fell dead; or when he soliloquises—

“on the margin of the wood are a few young pines, their delicate plumes just touched with the loveliest green. An odour of resinous green is wafted from them, and upon one of the slenders sprays a pair of diminutive gold-crests have hung their procreant cradle.”

It has been our privilege to know a good many poachers, and language more unlike what these squalid, skulking “mouchers” use can scarcely be conceived. Eliminating these literary misdemeanours, if any young fellow wishes to graduate as a consummate poacher he cannot need a better guide than Mr. Watson. It is a pity that he should have been so explicit, however, as to the method of liming water in order to capture trout. The great difficulty of the art is not to succeed in killing game, but to discover a method of smuggling it off the preserves without arousing suspicion. Mr. Watson seems to consider ferreting the best method of capturing rabbits, but it is not so fatal a method as snaring them. A quiet

poacher on a still, moonlight night can easily fill a sack of rabbits if an adept at snaring. The editor tells of birds that used to strike on wire fences and kill themselves. A long line of wire fencing running over the Inverness-shire moors has at present bunches of heather tied on it every eight yards or so to warn grouse of this danger. Well-traps for rabbits require too much manipulation for poachers to make it worth their while adopting them; and this is fortunate, for we have seen an unlucky clergyman fall into one in broad daylight. Mr. Watson’s remarks on the steady extinction of the hare as a British animal are very sensible, but he should know that only the leaves of young oaks remain on them through the winter. There is a good deal in *The Confessions of a Poacher* to interest lovers of the country, and Mr. James West’s illustrations are quaint, and sometimes striking.

*Blossom-Land.* By Clement Scott. (Hutchinson.) This is a volume of some three hundred pages, composed of letters descriptive of various holiday haunts in England and the Continent. Mr. Clement Scott tells us he is a lover of solitude. If this be so, he is his own worst enemy, for he no sooner discovers some charming nook than he must write of it in the newspapers and invite the reader to invade his sanctuary. He himself comments on the change that has taken place since he wrote, not in himself but in the scenes he has described. The Cromer of to-day is not the Cromer he wrote of some years ago as his “beloved Poppy Land.” The scenes visited by the author in his holidays can not be complained of as monotonous. Four letters are devoted to Cromer; but the Nazareth Home at Hammersmith, Sark, Etretat, a Cumberland otter hunt, Madrid, Stratford-upon-Avon, Ems, Guernsey, Chamounix, and Rouen, at least offer variety to the reader. Perhaps the chapter entitled “Bravo Toro” is the best written in the book. It contains a most spirited account of a bull fight at Madrid, if the term “spirited” can be applied at all to such a field of carnage. Mr. Clement Scott thus describes the bull, the hero of the scene:

“Like Milton’s Satan, he is foredoomed, and without reprieve. His bravery or cowardice meet with the same reward. The destiny that awaits the bull is that of the shadow of fate overhanging the hero of a Greek play. Nothing can save him. He bounds out of his den the picture of life and fierceness and daring, the very embodiment of noble vigour; in less than twenty minutes he will be dragged across the blood-stained sand by his horns by a team of jingling mules, a mass of disfigured and execrated flesh, a dead thing baited, tortured, and slaughtered for the amusement of a death-loving crowd.”

This is a fair specimen of Mr. Scott’s style—a style always bright and picturesque, if occasionally rhetorical and declamatory. The book is pleasant holiday-reading, and has the added charm of reminding the traveller of scenes that belong to the past, but are still landmarks in his lifetime.

#### NOTES AND NEWS.

ON behalf of the committee of section F of the British Association, Prof. Alfred Marshall, of Cambridge, has issued invitations to those interested in political economy and statistics to attend a meeting at University College, Gower-street, on Thursday, November 20, to discuss proposals for the foundation of an English economic association, and the publication, in conjunction therewith, of an economic journal. Mr. Goschen, chancellor of the exchequer and former president of the Statistical Society, has promised to take the chair.

THE committee formed last May to purchase Dove Cottage as a national memorial of Words-

worth have now obtained a conveyance of the premises, and have entered into possession. But in order to put the place in good repair, to make it look like a home, to plant the garden with the flowers Wordsworth planted, to put his poems on the shelves he used, a further sum of about £300 is required. Furthermore, as it is intended to place within the cottage such memorials of the poet as can be obtained, any who may have relics, pictures, MSS., &c., that they would give or lend, are invited to send them to the hon. treasurer, Mr. George Lillie Craik, 29, Bedford-street, Covent Garden.

MESSRS. EYRE & SPOTTISWOODE, Her Majesty’s printers, have now completed the task of photographing, within the precincts of the House of Lords, what is known as the “annexed” Book of Common Prayer, originally attached to the Act of Uniformity. Conjointly with the Cambridge University Press, they will publish a facsimile of it early in next year, with a special dedication to the Queen.

THE long-promised *Dictionary of Hymnology*, edited by the Rev. John Julian, is now almost ready for issue. It sets forth the origin and history of the Christian hymns of all ages and nations, with biographical and critical notices. It will form a volume of about 1,500 pages.

MESSRS. GRIFFITH, FARRAN & Co. will publish before the end of this month the correspondence of the Hon. Mrs. Osborn between the years 1721 and 1771, edited by Emily F. D. Osborn. Mrs. Osborn was a great niece of Dorothy Osborne, who married Sir William Temple. Being the only near relation of the ill-fated Admiral Byng, she took a prominent part in pleading for a commutation of his sentence. The same publishers will also issue the Letters of S. G. O. (the Rev. Lord Sidney Goldolphin Osborne) to the *Times* on public affairs from 1844 to 1888, edited by Mr. Arnold White.

THE small volume of fragments by the late Dr. Edersheim, to be published by Messrs. Longmans, under the title of *Tohu-wa-Vohu*, which was announced to appear last month, has been delayed in the press owing to an accident. It will, however, shortly be before the public.

MESSRS. T. & T. CLARK have in the press *The Church in the Mirror of History*; Studies on the Progress of Christianity, by Dr. Karl Sell, of Darmstadt, editor of “The Life and Letters of Princess Alice.” The translation is dedicated, by permission, to Princess Christian of Schleswig-Holstein.

MR. T. FISHER UNWIN will publish immediately a volume of short lyrics, rhymed and unrhymed, on a variety of subjects, by Mr. Robinson K. Leather. It is entitled simply *Verses*.

MESSRS. CASSELL & Co. will publish shortly, in volume form, *The Anglomaniacs*—a keen though not ill-natured satire upon the foibles of New York society, which attracted much attention while appearing as a serial in the *Century Magazine*. The name of the writer has at last been revealed as Mrs. Burton Harrison, known in this country chiefly by two pretty but rather slight collections—*The Old-fashioned Fairy-book* and *Bric-à-Brac Stories*.

*Mailand of Laurieston, a Family History*, is the title of Annie S. Swan’s new story, to be published next week, in one volume, by Messrs. Oliphant, Anderson, and Ferrier.

MISS HELEN LINDSAY will issue almost immediately, with Mr. Elliot Stock, a volume entitled *Letters to Working Men*; or, Short Chapters on Many Subjects.

A NEW series of monthly volumes, with the general title of “The Whitefriars Library of Wit and Humour,” will be begun early in the new year by Messrs. Henry & Co. Mr. Davenport Adams is the editor.

IN the course of a few days, a new shilling Reference Annual will be published by Messrs. F. Warne & Co., under the title of *Barker's Facts and Figures*. It will contain statistics and information on almost every subject which an ordinary man is likely to wish to consider, arranged in alphabetical order, in such a way that any item may be at once consulted.

THE first edition of Vol. I. of Mr. Henry Dunning Macleod's *Theory of Credit* has been exhausted for some time; and a second edition is in the press. Part II. of Vol. II., completing the work, will be published shortly.

THE first edition of the popular issue of *The Journal of Marie Bashkirtseff* was exhausted on the day of publication, and a second edition will be ready about November 10.

MR. UNWIN will issue in a day or two a new edition of *Dick's Holidays, and What he Did With Them*, which was a success four years ago as a child's picture book."

AT the meeting of the Library Association, to be held at 20, Hanover-square on Monday next, November 10, Mr. Joseph Gilbert will read a paper on "Some Misleading Titles of Modern Books."

MR. J. G. COTTON MINCHIN, author of *Growth of Freedom in the Baltic Peninsula*, will deliver a lecture on "Bulgaria" at the South Place Institute on Sunday next, November 9, at 4 p.m.

THE first important sale of the season is that of the library of the late F. W. Cosens, which will begin on Tuesday next, November 11, and will last for twelve days. As might be expected, Spanish literature is most prominently represented; and there are also collections relating to America, the topography of Sussex, and the wine trade. But, besides these special interests, Mr. Cosens's sympathies extended to two branches which are now probably the most sought after by bibliophiles—Shaksperiana and Cruikshankiana. Of the former he possessed the three later folios, several of the rarer quartos, and an almost complete set of the Halliwell-Phillipps facsimiles. Another curiosity is the English version which he himself made of the early Spanish play of "Los Bandos de Verona." Among the illustrations we may mention a series of original water-colour drawings made by Hablot K. Browne ("Phiz") for Dickens's works, some similar ones by Marcus Stone, and a number of framed drawings and engravings by Cruikshank.

THE annual service of Westminster scholars in commemoration of founders and benefactors will be held in the Abbey on Monday, November 17, at 8.30 p.m. The service will be in Latin, with the special Psalms and Te Deum set to Gregorian music; and the sermon will be preached by the Dean of Lincoln. After the service the head master and the masters will hold a reception in the great schoolroom.

MESSRS. A. AND C. BLACK, of Edinburgh, have issued this week the penultimate volume of their new edition of the *Collected Writings of De Quincey*, edited by Prof. David Masson. It is noteworthy as containing the most original of his works—"On Murder considered as one of the Fine Arts," "The English Mail-Coach," and "Suspiria de Profundis." Somewhat incongruously, a first instalment is appended of the "Miscellanea," which will properly occupy the final volume. The editor has added many valuable bibliographical notes, including an elaborate investigation into the sources of "The Spanish Military Nun," which De Quincey concealed with more than his usual perverseness. But Prof. Masson does not seem to be aware that the remains of Williams, the murderer and suicide, were disinterred some little while ago, and are now (we believe) on exhibition at a public-house in the East-end of London.

### UNIVERSITY JOTTINGS.

LORD ACTON has been elected to an honorary fellowship at All Souls College, Oxford—a distinction shared only by Mr. Gladstone.

MR. WALTER HRAPE, of Trinity College, has been elected to the Balfour studentship at Cambridge, for original research in biology, especially in animal morphology. The studentship is of the value of £200 per annum, and is tenable for three years.

THE dates fixed for the performance of the "Ion" of Euripides at Cambridge are Tuesday, November 25, and the four following days. On the last of these days (Saturday, November 29) the hour will be 2 p.m.; on the other days at 8 p.m. The text chosen for acting is that of Mr. M. A. Bayfield, who has himself prepared a prose translation. The incidental music, which has been written by Mr. Charles Wood, will be conducted by Prof. Stanford. A new scene has been painted by Mr. Hemsley. Mr. J. Willis Clark, as on previous occasions, is secretary to the committee and also stage manager.

THE curators of the Bodleian library have obtained authority to lend the following portraits to the coming Hanover Exhibition at the New Gallery:—Addison, by Kneller; Sir William Blackstone, by Kettle; Lord North, by Dance; Swift, by Gervas; W. W. Grenville, by Owen; and Handel.

IT is noteworthy that, of the five fellows elected this week at St. John's College, Cambridge, two had graduated in classics, two in natural science, and only one in mathematics.

IN Convocation at Oxford on Wednesday, the university of Bombay was admitted to the benefits of the statute by which students, under certain conditions, are excused one year's residence. The same privilege has already been extended to the universities of Calcutta, Sydney, and the Cape of Good Hope.

PROF. HENRY SIDGWICK has been appointed secretary to the general board of studies at Cambridge.

THE electors to the Craven fellowship at Oxford—which, as now remodelled, is in the nature of a travelling fellowship for classical research—announce that there will be no general examination, but that candidates must offer some special subject in Greek and Latin literature, history, or antiquities. Account will also be taken of the qualifications and previous university career of the candidates. At the same time, an appointment will be made to the studentship of £50, offered to the university out of the Newton testimonial fund, by the managing committee of the British School at Athens. The corresponding Newton Studentship at Cambridge has been awarded by the vice-chancellor to Mr. E. E. Sikes, of St. John's College.

PROF. HENRY NETTLESHIP will deliver a lecture at Essex Hall, Strand, on Sunday next, November 9th, at 8 p.m., upon "Authority in the Sphere of Morals and Intellect."

MR. VICTOR HORSLEY has been elected to the Fullerian chair of physiology at the Royal Institution for a term of three years.

MR. ARTHUR W. THOMSON has been appointed by the Secretary of State for India to be professor of mechanism and applied science in the Science College, Poona.

THE last part of the *Transactions* of the Oxford Architectural and Historical Society contains some "Notes on the Manor and Parish of Holywell," recently read before the society by Mr. George Simms. Besides consulting the old documents at Merton College and elsewhere, Mr. Sims has been able to give, from his

own reminiscences, much curious information about the condition of the parish in the early part of the present century.

### ORIGINAL VERSE.

#### OVERON'S LAST COUNCIL.

##### I.

If, on some woodland lawn, you see a ring  
Of darker hue upon the paler grass—  
The strange green growth which children as they  
pass  
Still tell each other is a fairy thing

Left by the Elves o'er-night—let your soul cling  
To the sweet thought that there the Elf King  
was

With all his crew at dawn; but that, alas;  
They met there for their last, last gathering.

For they are dead: and though the sunshine still  
Dances in flocks, as dance the leaves above,  
And still the squirrel nibbles and the mouse,  
The little folk are gone who used to fill

The hazel copses where the wild wood-dove  
With cross-laid twigs still builds her little  
house.

##### II.

He called a last assembly of the Elves.  
Hundreds of Fairies in the forest met  
'Neath one huge oak-tree—Sprites of dry and  
wet,  
Pixies and Imps, and every gnome that delves:  
And Oberon said: "We lurk by tens and twelves,  
'Starved in the woods. Man's faith—our food  
as yet—

Feeds us no more; the Fairies' sun has set:  
We are but shadows of our former selves.

'Tis time to leave the woods and to depart.  
When faith quite ends—so say the High Decrees—  
Then death will strike us with his icy dart.

Long have we nestled in the hearts of trees;  
Now we must nestle in the Poet's heart—  
The only place in which we ne'er shall freeze."

EUGENE LEE HAMILTON.

### OBITUARY.

#### ALEXANDER J. ELLIS, LITT.D., F.R.S.

IT is with much regret that we record the death of Dr. A. J. Ellis, the creator of the scientific study of English phonetics. For some time past his health had been infirm, especially after the loss of his wife last year. He died at his residence in Auriol Road, West Kensington, on the evening of Tuesday, October 28, in the seventy-seventh year of his age. The actual cause of death was the bursting of a bloodvessel.

Alexander John Ellis was born at Hoxton, in Middlesex, on June 14, 1814. His father's name was Sharpe, but this was changed to Ellis by royal license in 1825. Educated at Shrewsbury and Eton, he was elected to a scholarship at Trinity College, Cambridge, and graduated in 1837 as sixth wrangler and also first in the second class in classics. He never proceeded M.A.; but he was much gratified when his old university conferred upon him (though tardily) the honorary degree of Doctor of Letters, in company with Dr. Evans and Prof. Sylvester, in June of the present year. Of other distinctions such as fall to learned men, he enjoyed a full share. He was elected a fellow of the Royal Society in 1864 (serving on the council of that body from 1880 to 1882), and a fellow of the Society of Antiquaries in 1870. He was twice president of the Philological Society, from 1872 to 1874, and again from 1880 to 1882. The Society of Arts conferred upon him its silver medal for his papers on "Musical Pitch" and "Musical Scales;" and he was a life-governor of University College, London.

His scientific interests included mathematics and music, as well as philology. In connexion with the former, we must be content only to

mention his translation of Helmholtz's classical treatise, *The Sensations of Tone as a Physiological Basis for the Theory of Music* (1875, second ed. 1885); *Algebra Identified with Geometry* (1874); and papers on "The Computation of Logarithms" (*Proceedings R. S.*, 1881).

In 1848 he precluded as a philologist by two books—*Essentials of Phonetics* and *A Plea for Phonetic Spelling*—which mark the direction in which his mind ultimately turned. About the same time he associated himself with Mr. Isaac Pitman in framing a system of phonetic printing, which he afterwards developed by himself into the more accurate palaeotype and the popular glossic.

It was while preparing a third edition of his *Plea for Phonetic Spelling* in 1859 that he came across a book in the British Museum which first directed his attention to the history of spoken English. This book was Salesbury's *Dictionary in English and Welsh*, "where to is prefixed a little treatise of the English pronunciation of the letters" (1547). In 1866 he laid his system of palaeotype, "or the representation of spoken sounds for philological purposes by means of the ancient types," before the Philological Society, and in the following year he read a paper on "The Pronunciation of English in the Sixteenth Century." Henceforth he devoted the remainder of his life (with occasional remissions for work on music and mathematics) to the slow but laborious completion of the *magnum opus* on which his reputation will rest. The title of this work deserves to be given in full:

"On Early English Pronunciation, with special reference to Shakspeare and Chaucer. Containing an Investigation of the Correspondence of Writing with Speech in England, from the Anglo-Saxon Period to the existing Received and Dialectal Forms, with a Systematic Notation of Spoken Sounds by means of the ordinary Printing Types. Including a Re-arrangement of Prof. F. J. Child's Memoirs on the Language of Chaucer and Gower, Reprints of the rare Tracts by Salesbury on English (1547) and Welsh (1567), and by Barclay on French (1521), Abstracts of Schmeller's Treatise on Bavarian Dialects, and Winkler's Low German and Friesian Dialecticon, and Prince L.-L. Bonaparte's Vowel and Consonant Lists."

This work was published, through the good offices of Dr. F. J. Furnivall, jointly by the Philological, the Chaucer, and the Early-English Text Societies. It occupies altogether something like 2,500 pages. The first four Parts appeared pretty rapidly between 1869 and 1874; but Part V., on the existing phonology of English dialects, required such elaborate investigation and repeated revision that it was not finished until 1889. The author contemplated a sixth Part, which would contain a summary of the whole, a consideration of the observations of other scholars, and an elaborate index; but it is to be feared that increasing ill-health prevented him from proceeding with this design. The very last task upon which he was engaged was to prepare for the English Dialect Society an abridgment of Part V., entitled *English Dialects—their Sounds and Homes*, the proofs of which he finally passed for the press in June of the present year. For this (comparatively) popular work he substituted glossic for palaeotype.

It should be mentioned that all these publications were printed for him by the firm of Messrs. Stephen Austin & Sons, of Hertford, to whose care and accuracy he often expressed himself as deeply indebted, and were published by Messrs. Trübner (now Kegan Paul, Trench, Trübner & Co.). They form a magazine of information about the pronunciation of English, which will preserve the memory of Alexander Ellis to future generations, so long as the language retains even a philological interest. In

the Ciceronian periods of the public orator at Cambridge:

"Venient anni (licet confidenter vaticinari) quibus dialectorum nostrorum tot varietates, non minus quam Arcadum et Cypriorum linguæ antiquæ, hominum e cognitione prorsus obsolescent: tum profecto viri huiusce scriptis cura infinita elaboratis indies auctus accedet honos."

In all the relations of private life, Dr. Ellis was marked by a kindness of heart and a dignified courtesy characteristic of the old school, and also by a consideration for the opinions and feelings of others which is not always found among philologists. He leaves behind him two sons, both of whom have attained some distinction in the artistic world.

J. S. C.

#### MAGAZINES AND REVIEWS.

THE article with which the October *Livre Moderne* opens, on "Portraits and Caricatures of Jules Janin," would furnish forth a very good number if there were nothing else save ephemeral matter. As it happens, however, there is another interesting paper on "Charles Monslet Voyageur," and a sheaf or sheaflet of letters from autographs of Sainte-Beuve, Nodier, and others. The chief attraction is, however, the article on that "prince of critics" who has gone whither, alas! so many princes go, to be some one in the Land of Matters not Unforgot. There must be more than a dozen in one kind or another of these counterfeit presentments of "honest Janin," who, if he was more solid in his material frame than in his literary work, was always genial and jovial in both life and literature. It is noteworthy that in the charges there is nothing approaching to brutality (he would have been indeed a brute who treated Janin ill-naturedly); and one of the regular portraits, that by Bouquet in 1841, succeeds not only in making the subject handsome, but even in imparting a touch of sentiment to his honest face.

THE *Boletín* of the Real Academia de la Historia, July to September, contains a notice of Icazbalceta's "Nueva Colección de Documentos para la historia de México." The reviewer, A. Maria Fabrè, adds thirteen inedited letters from Fray J. de Zumárraga, Archbishop of Mexico, addressed to Charles V., Philip II., and others, between the years 1536-1548. The last are to Fray Bartolomé de las Casas. They are important as regards the conduct of the Conquistadores, and for the attitude of the writer to his sovereigns, which hardly differs from that of our English bishops to the Tudors and early Stuarts. Philip is addressed as "alumbrado por el Espíritu Santo." The conduct of the Mexican clergy is much complained of. Two articles, by González de Arceche and Francisco Coello respectively, treat technically of the military history of Spain. Juan Villanova has three valuable papers on prehistoric archaeology, dealing chiefly with the age of copper. F. Codera describes eleven Arabic MSS. recently acquired by the Academy. The remaining articles deal chiefly with Hebrew inscriptions.

THE *Boletín* for October has a fresh installment of the Cortes de Madrid of 1655-1658; An excellent account of the relations between Sweden and Spain and Portugal at the end of the seventeenth century, by A. Strindberg; and "Las Cortes de Barcelona en 1327," by Padre Fita, with the formulæ of the oaths and homage of the Cortes and the feudatories to Alfonso the Learned. The oath is taken by the "Comites vicecomites barones Richi homines milites et Sindici seu procuratores universitatum Civitatum et villarum Cathalonie." Homage is rendered: "Secundum usaticos Barchinone et consuetudines Cathalonie."

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- BAILLE. *Souvenirs d'Annam* (1836-1890). Paris: Plon. 3 fr. 50 c.  
 BATTENBERG, F. J. Prinz zu. *Die volkswirtschaftliche Entwicklung Bulgariens vom 1870 bis zur Gegenwart*. Leipzig: Veit. 6 M.  
 BERLEUX, J. *La caricature politique en France, pendant la guerre, le siège de Paris et la Commune*. (1870-1871.) Paris: Paul. 25 fr.  
 BRANDES, G. *Die Litteratur d. 19. Jahrhunderts, in ihren Hauptströmungen dargestellt*. 6. Bd. Das junge Deutschland. Leipzig: Veit. 8 M. 60 Pf.  
 CHÉLARD, Raoul. *La Hongrie contemporaine*. Paris: Le Soudier. 5 fr.  
 MAZDE, Ch. de. *Lamartine: sa vie littéraire et politique*. Paris: Didier. 3 fr.  
 NEUMANN, W. A. *Der Reliquienschatz d. Hauses Braunschweig-Lüneburg*. Wien: Hölzer. 90 M.  
 POULLIN, Marcel. *Nos places perdues d'Alsace-Lorraine*. Paris: Bloud et Barral. 8 fr.  
 RUMBAUR, O. *Die Geschichte v. Appian u. Virginia in der englischen Litteratur*. Leipzig: Fock. 1 M.  
 TILLE, A. *Die deutschen Volklieder vom Doktor Faust*. Halle: Niemeyer. 5 M.  
 ZOLA, E., Guy de MAUPASSANT, etc. *Les soirées de Médan*. Paris: Charpentier. 10 fr.

##### THEOLOGY, ETC.

- BUHL, F. *Kanon u. Text d. Alten Testaments*. Leipzig: Faber. 6 M.  
 LOHR, M. *Introductionis ad commentarium de Threnis Jeremie capta nonnulla*. Königsberg: Koch. 1 M.  
 PFLIEDERER, O. *Der Paulinismus*. 2. Aufl. Leipzig: Reiland. 10 M.  
 SCHIFFERS, M. J. *Amwäs, das Emmaus d. hl. Lucas, 160 Stadien v. Jerusalem*. Freiburg-i.-Br.: Herder. 3 M.  
 WENDT, H. H. *Die Lehre Jesu*. 2. Thl. *Der Inhalt der Lehre Jesu*. Göttingen: Vandenhoeck. 12 M.

##### HISTORY, LAW, ETC.

- ALLARD, P. *Histoire des persécutions du 1er au 4e siècle*. Paris: Lecoq. 30 fr.  
 CLAIR, C. H. *La Vie de Saint Ignace de Loyola, d'après P. Ribadeneira*. Paris: Plon. 20 fr.  
 COIGNET, Mme. C. *La Réforme française avant les guerres civiles (1512-1559)*. Paris: Fischbacher. 3 fr. 50 c.  
 GITTERMAN, J. M. *Ezzelin v. Romano*. 1. Thl. *Die Gründung der Signorie (1194-1244)*. Stuttgart: Kohlhammer. 2 M. 40 Pf.  
 HECHT, F. *Die Organisation d. Bodenkredits in Deutschland*. 1. Abthg. *Die staatlichen u. provinziellen Bodenkreditinstitute in Deutschland*. Leipzig: Duncker & Humblot. 24 M.  
 HENNER, C. *Beiträge zur Organisation u. Kompetenz der päpstlichen Ketzergerichte*. Leipzig: Duncker & Humblot. 8 M. 80 Pf.  
 KLEIN, F. *Sachsensitz u. Ersatzung. Forschungen im Gebiete d. römischen Sachenrechtes u. Civilprocesses*. Berlin: Heymann. 12 M.  
 PERLBACH, M. *Die Statuten d. Deutschen Ordens, nach den ältesten Handschriften hrg.*. Halle: Niemeyer. 20 M.  
 MOREL-FATIO, A. *Etudes sur l'Espagne*. 2e Série. *Grands d'Espagne et petits princes allemands au 19e Siècle*. Paris: Bouillon. 5 fr.  
 SAKGÜLLER, J. B. *Die Papstwahlen u. die Staaten von 1447 bis 1555. (Nikolaus V. bis Paul IV.)*. Tübingen: Laupp. 4 M. 80 Pf.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

- CHAIGNET, A. E. *Histoire de la psychologie des Grecs*. T. 3. *La psychologie de la nouvelle académie et des écoles éclectiques*. Paris: Hachette. 7 fr. 50 c.  
 DRACHICU, M. M. *Erläuterungen zur geologischen Uebersichtskarte d. Königr. Rumänien*. Wien: Hölzer. 8 M.  
 DU BOIS-REYMOND, P. *Ueb. die Grundlagen der Erkenntnis in den exakten Wissenschaften. Nach e. hinterlassenen Handschrift*. Tübingen: Laupp. 3 M. 60 Pf.  
 HAMERLING, R. *Die Atomistik d. Willens. Beiträge zur Kritik der modernen Erkenntnis*. Hamburg: 12 M.  
 KOESTER, A. *Schiller als Dramaturg*. Berlin: Besser. 6 M.  
 LIEBSCH, Th. *Physikalische Krystallographie*. Leipzig: Veit. 25 M.  
 LOEB, J. *Untersuchungen zur physiologischen Morphologie der Thiere*. 1. Ueb. *Heteromorphose*. Würzburg: Hertz. 3 M. 60 Pf.  
 LOEWENTHAL, A. *Dominicus Gundisavi u. sein psychologisches Compendium*. 1. Thl. Königsberg: Koch. 1 M. 20 Pf.  
 ROTH, J. *Allgemeine u. chemische Geologie*. 3. Bd. *Allgemeine Geologie*. 1. Abthl. *Die Erstarrungskruste u. die Lehre vom Metamorphismus*. Berlin: Besser. 6 M.  
 SCHMID, A. *Erkenntnislehre*. Freiburg-i.-Br.: Herder. 9 M.  
 USSEL, L. *A travers le Japon: climat, géologie, forêts etc.* Paris: Rothschild. 20 fr.

##### PHILOLOGY, ETC.

- BRANDSTETTER, R. *Prolegomena zu e. urkundlichen Geschichte der Luzerner Mundart*. Einsiedeln: Benziger. 2 M.  
 FRAENKEL, M. *Die Inschriften v. Pergamon*. 1. Bd. *Bis zum Ende der Königszeit*. Berlin: Spemann. 50 M.  
 FÜRST, J. *Glossarium graeco-hebraicum od. der griech. Wörterschatz der jüd. Midraschwerke*. 1. Lfg. Strassburg: Trübner. 1 M. 50 Pf.  
 GOLDZIEHR, I. *Muhammedanische Studien*. 2. Thl. Halle: Niemeyer. 12 M.  
 GROEPP, A. *De Euripidis versibus logaedicis*. Leipzig: Fock. 1 M. 50 Pf.  
 HERZFELD, G. *Die Räthsel d. Exzerbuches u. ihr Verfasser*. Berlin: Mayer & Müller. 9 M.  
 OHLERT, A. *Die deutsche Schule u. das klassische Altertum*. Hannover: Meyer. 2 M. 40 Pf.



## CORRESPONDENCE.

## THE HERO OF THE CHALDEAN EPIC.

Queen's College, Oxford: November 1, 1890.

In the newly-published number of the *Babylonian and Oriental Record*, Mr. Pinches announces a discovery which is of considerable interest to Assyriologists. The phonetic reading has been found at last of the name of the hero of the Chaldean Epic, hitherto provisionally read as Gishubar. It proves to be Gilgames.

Now this is evidently the same name as that of Gilgames, given in the *Hist. Anim.* of Aelian (xii. 21), which has been corrected into Thilgames, as we now see, erroneously. Gilgames, it is stated, was the son of the daughter of Sakkhoras, king of the Babylonians. The king had been forewarned that he would be slain by his grandson, and accordingly had imprisoned his daughter in a tower to prevent the prophecy from being fulfilled. Of course, a husband surreptitiously made his way to the imprisoned lady, and a child was born, who was flung from the tower, but saved by an eagle while in mid-air, and brought up by a gardener. In the latter part of the story the legend of Sargon of Accad seems to have been attached to that of Gilgames.

The story is so closely related to that of Akrisios and Danaë that it is difficult not to believe it to have been the origin of the latter. If so, Gilgames will be the prototype of Perseus. This will account for the points of resemblance between the adventures of Perseus and those of Héraklēs the double of the Chaldean hero.

A. H. SAYCE.

## THE LANGUAGE OF THE MICMAC INDIANS—THE WORD "TOBOGGAN."

Cambridge: November 4, 1890.

By the kindness of the Hon. G. E. Foster, Minister of Finance, Ottawa, Canada, I have received a copy of an English-Micmac Dictionary, compiled by the late Dr. S. T. Rand, an enthusiastic missionary. The Micmacs are an aboriginal tribe of the Algonquin family, inhabiting the maritime provinces of the Dominion of Canada; and the Parliament of the Dominion wisely granted an appropriation to aid in the publication of the work.

It has been interesting to hunt in this work for certain words, known to some of the Algonquin tribes, that have found their way into English. Micmac has, however, no forms answering to "moose," "opossum," "squaw," and several others. But it illustrates the few words following.

I must premise that the symbols used have English values. Thus, short *o* is like *o* in "not"; short *u* as *u* in "gun"; long *o* as *o* in "no"; *ee* as *ee* in "meet"; *a* as *a* in "father" (but short); and *a* circumflexed, for which I write *aa*, as *aa* in "baa"; *ow* as *ow* in "now."

A house is *wigwom*; cf. E. "wigwam." A shoe or mocassin is *mkusun*, accented on the second syllable; and the initial *m* is vocalic. Shoes is *mkus'unul*. An axe is *tumee'gun*, accented on *ee*, clearly a related word to "tomahawk." A chief is *sakumow*, clearly the same as "sagamore," given in the Imperial Dictionary as a word for an Indian chief, and probably allied to "sachem." As a specimen of a compound word, with which the language abounds, we may take *sakumôgwom*, i.e. a chief's wigwam.

But the greatest gain is that here we find the true origin of "toboggan," which has always been said to be of Canadian-Indian origin. The true Micmac form is *tobaakun*, accented on *aa*, and meaning a sled or a sledge. After much hunting in many books, this is the first time I

have ever lighted upon really good authority for this word. The *o* and *u* are both short. The word must either be from Micmac, or from some dialect very closely related to it.

WALTER W. SKEAT.

## OGAMS AND RUNES IN MAN.

Ramsey, Isle of Man: October 28, 1890.

I have just seen Prof. Browne's interesting letter in the *ACADEMY* of October 18.

With respect to his paragraph concerning the "controversy in the *ACADEMY* on the readings of the Manx runes," I think it is due to the memory of the late Dr. Vigfusson to say that, on a second visit by him to the Isle of Man during the summer following, he called at Ballaugh Rectory, and informed my father that he had come expressly to acknowledge that he was mistaken in some particulars in his reading of the Michael inscriptions, and that my reading was correct. Being informed that he wished to see me, I was subsequently able to meet him at Andreas and to accompany him to Bride, when he admitted that I was right in some cases, but held to his own opinion in others. I expected that he would have written to the *ACADEMY*, or in some other way have published his revised readings; but I am not aware that he did so.

I join in the hope expressed by Prof. Browne as to the housing of our old crosses, but I think that for several reasons it would be better to have them all collected into one room. If preserved in their own parishes, there should at least be a complete collection of casts in the Island Museum; but I trust Mr. Browne will not delay his next visit till all are safely housed, as I fear that will not be for several years—if ever.

P. M. C. KERMODE.

## APPOINTMENTS FOR NEXT WEEK.

SUNDAY, NOV. 9, 4 p.m. South Place Institute: "Bulgaria," by Mr. J. G. C. Minchin.

7.30 p.m. Ethical: "Authority in the Sphere of Morals and Intellect," by Prof. Henry Nettleship.

MONDAY, NOV. 10, 4 p.m. Royal Academy: "Chemistry of Vehicles and Varnishes," by Prof. A. H. Church.

8 p.m. Library Association: "Some Misleading Titles of Modern Books," by Mr. Joseph Gilbert.

TUESDAY, NOV. 11, 8 p.m. Civil Engineers: Presentation of Medals, Premiums, and Prizes; "Steam on Common Roads," by Mr. John McLaren.

8 p.m. Colonial Institute: "British East Africa," by Mr. G. S. Mackenzie.

8.30 p.m. Geographical.

WEDNESDAY, NOV. 12, 8 p.m. Geological: "A New Species of *Trionyx* from the Miocene of Malta, and a Chelonian Scapula from the London Clay," by Mr. R. Lydekker;

"Specimens collected by Mr. W. Gowland in the Korea," by Mr. T. H. Holland;

"The Stratigraphy of the Bagshot Beds of the London Basin (North Side)," by the Rev. A. Irving.

THURSDAY, NOV. 13, 4 p.m. Royal Academy: "Chemistry of Pigments," by Prof. A. H. Church.

8 p.m. Electrical Engineers: "The Chemistry of Secondary Cells," by Prof. W. E. Ayrton and Messrs. C. G. Lamb and E. W. Smith.

8 p.m. Mathematics: "The Influence of Applied on the Progress of Pure Mathematics," by the President;

"Spherical Harmonics of Fractional Order," by Mr. R. A. Sampson;

"Proofs of Steiner's Theorem relating to Circumscribed and Inscribed Conics," by Prof. G. B. Mathews;

"An Algebraic Integral of Two Differential Equations," by Mr. R. A. Roberts;

"Geometrical Constructions," by Osher Ber.

FRIDAY, NOV. 14, 8 p.m., New Shakspeare: a Paper by Mr. P. Z. Round.

8 p.m. Ruskin Society: "The First Two Volumes of *Modern Painters*," by Mr. Sydney Robjohns.

## SCIENCE.

*Lectures on the Comparative Grammar of the Semitic Languages.* By William Wright. (Cambridge: University Press.)

The above-named volume, which has been edited by the competent hands of Prof. Robertson Smith, will make Semitic scholars feel more keenly than ever the loss they have sustained in Dr. Wright. Every page bears

the marks of that profound acquaintance with the majority of the Semitic languages, that sobriety of judgment and ready recognition of the labour of others, which distinguished the late Professor of Arabic at Cambridge. He could have left us no worthier or more important legacy than this first systematic attempt to found a comparative grammar of the Semitic dialects. Thirty-five years ago, M. Renan promised us a similar work. But the introduction which he wrote for it remains a splendid torso; the work itself has never been accomplished.

It is clear that special difficulties must stand in the way of the fulfilment of a task from which even the scientific imagination of M. Renan has shrunk. Though the students of the Indo-European languages have pointed out the road along which the comparative grammarians of the Semitic idioms must travel, though they have founded the method which must be followed by all who would analyse language scientifically, and have discovered not only the laws which preside over the creation and decay of grammar, but also the limits within which the action of such laws can be traced—the scientific treatment of Semitic grammar has awaited in vain its Bopp or Schleicher. It is true that the individual languages of the Semitic group have received minute—perhaps too minute—attention; it is also true that special points in the general grammar of the group have been investigated by Nöldeke, Philippi, Haupt, Barth, and other scholars. It nevertheless remains a fact that less has been done to analyse successfully the forms of Semitic speech and to determine the phonetic laws which govern it than has been done by Bleek for the Bantu languages of Africa.

There have been several reasons for this. The connexion between the Semitic languages is as close as that between the several members of the Romanic family, and the parent-speech which stood to them in the same relation that Latin stood to the Romanic family has been lost. It has not been possible, therefore, to discover those striking phonetic changes and etymologies which had so much to do with the early progress of comparative Indo-European philology. Moreover, few of the students of Semitic grammar have been trained in the school of comparative Indo-European grammar. Semitic philology is still much in the same condition as that of Greek or Latin at the beginning of the present century; and statements are still possible in the works of the most eminent Semitic scholars which would astonish a pupil of Brugmann. But, above all, until lately the Semitic philologist has been unable to trace the history of Semitic speech back to any very early date by means of contemporaneous monuments, while the documents which he possessed were written in an alphabet which ignored the vowels. The decipherment of Assyrian has supplied both these deficiencies, and, from this point of view, Assyrian well deserves to be called the Sanskrit of the Semitic family of speech. We need not be surprised that most, if not all, of the recent attempts to analyse scientifically the forms of Semitic grammar have been made

either by Assyriologists or with the help of Assyrian. It is Assyrian, for instance, which has proved that the distinction between the Arabic *hh* and *kh* goes back to the parent-speech, and which has thrown such an important light on the origin of the pronouns and verbal forms.

Like Sanskrit, however, Assyrian has very far departed from the purity of primitive Semitic speech. Its contact with the non-Semitic Accadian or Sumerian dialects brought with it the inevitable result of phonetic change and decay. Its phonology is thoroughly degenerate. The characteristic Semitic sounds have either partially or wholly disappeared, and originally distinct sounds have amalgamated one with the other. In fact, four thousand years ago the language of Babylonia was already more advanced on the road of phonetic decay than even the Egyptian Arabic of to-day. If we would find the one Semitic language which has remained true to the earliest alphabet of Semitic speech we must turn to Arabic. Arabic phonology has been preserved from corruption because the peninsula in which Arabic was spoken has been preserved from the inroads of foreign tongues. Late though the literary records of Qoranic Arabic may be, the language they embody takes us back to the beginnings of Semitic speech. It is only the vocabulary of Arabic which has suffered from the intrusion of the stranger.

The primitive character of Arabic phonology and grammar supports the view which I have long maintained, and to which, I am glad to see, Prof. Wright rallied in his later years, that the cradle of the Semitic parent-speech was Central Arabia. This does not of course exclude the view that behind this cradle lay a still older African cradle, the home alike of the mother of the parent-speech and of the languages out of which sprang the old Egyptian and the Hamitic idioms of Africa. At the same time, this home seems to me to have been more probably in Southern Arabia than on the coasts of the neighboring continent.

It is possible that light may be thrown upon the question by the inscriptions discovered by Dr. Glaser in the South of Arabia, which reveal the existence of a powerful and cultivated kingdom in the Arabian peninsula at a very early period. If Dr. Glaser is right, some of the Minaean inscriptions he has collected go back to the age of the Hyksos in Egypt; at any rate he and Prof. Hommel have made it clear that the kingdom of Saba or Sheba was preceded by that of Ma'in, and that consequently the Minaean or Himyaritic alphabet has an older history than the Phoenician. It would seem to follow that Prof. Hommel is right in holding that what Prof. D. H. Müller has called the Proto-Arabic alphabet is the source both of the Himyaritic and of the Phoenician, and that this fact will have to be taken into consideration in all future enquiries into the origin of the alphabet. It would certainly explain why it is that the Minaean alphabet possesses what the Phoenician alphabet does not—special characters, not derived from any others, for denoting certain sounds which belonged to primitive Semitic phonology

but had been lost in the language of Canaan. It will also explain the names of many of the Phoenician letters which have hitherto been a mystery. It is only in the Minaean, not in the Phoenician alphabet, that the forms of the letters *Aleph*, *Beth*, *Pe*, and others resemble the objects after which they have been respectively named: "ox-(head)," "house," and "mouth."

If I were asked which parts of Dr. Wright's book seem to me most to need future expansion and modification, I should say the chapters on phonology and the formation of nouns. The latter subject, indeed, is hardly touched upon; while, as regards phonology, Dr. Wright's attitude is rather that of a chronicler of facts, or supposed facts, than of the scientific analyst. But the work was not intended to rival a comparative grammar of the Indo-European languages. It consists confessedly of lectures, and was designed to guide and stimulate others in following the path which it marks out. The good beginning of a work is half the whole, and what Dr. Wright has done is more than the good beginning of a comparative grammar of the Semitic tongues. Perhaps he was too profound a scholar to have done more. Bopp founded linguistic science because his scholarship was not too searching to prevent him from forming bold theories at the risk of making mistakes. Dr. Wright does not make mistakes; we may differ from his conclusions, now and then, but we know that his facts are correct. It is pleasant to feel that the future historian of comparative Semitic grammar will say that the writer of the first comparative Semitic grammar was—like Edmund Castle, the compiler of the first comparative dictionary of the Semitic languages—an Englishman whose authority on any matter of Semitic scholarship was never called in question.

A. H. SAYCE.

## CORRESPONDENCE.

### CONTRIBUTIONS TO PĀLI LEXICOGRAPHY.

#### (1) *Vani*.

Dedham, Essex.

In Dr. Wenzel's interesting communication to the ACADEMY of August 30 (No. 950, pp. 177-8), the poetical word *vani* is wrongly explained as "voice." No doubt the writer was thinking of *vāni*, "voice," without paying much heed to the exact sense demanded by the context, hence the origin of the mistake.

For *vanim* we ought properly to read *vanim*, with dental and not cerebral *n*; but this change may be due to the preceding labial, as we find in the best texts *onata* for *avana*. The corresponding Sanskrit word is *vani*, "wish, desire," from the root *van*, "to ask, beg." It belongs to the older language of poetry; the only authority for its use, given by B. and R., is the Atharva Veda Sanhita.

The passage where *vani* occurs is as follows:

"Tenānusiṭṭho idhamāgato 'smi  
Vanibbako cakkhupathāni yācitam:  
Vanibbako [vanibbino?] mayha *vanim* anut-  
taram."

(Jāt. iv., p. 404.)

"Commanded by him [Indra] here am I come to ask-for (your) eyes: for me, a beggar, [this is an] incomparable request." The play upon the related words *vani* and *vani-bbaka*

(= Sk. *vanipako* = *vaniyako*) cannot be adequately represented in a translation. The commentator is quite right in explaining *vani* by *yācana*, "request."

In Udāna, p. 53, v. 5, to which Dr. Wenzel refers, *vani* has the sense of "begging"; and "dhammena na *vanim* care" must mean "one should not go about begging or soliciting alms by means of the Dhamma"—that is, one should not preach the Dhamma for the sake of getting a living, as some false Bhikkhus or mendicants of the Buddhist and other religious orders were wont to do. For the expression "*vanim* carati," compare the Sanskrit phrase, "*vanim* āyati," to come a-begging.

We often find in the Gāthās of the Jātaka stories curious uses of words not found in Sanskrit; for example, in Jāt. i., p. 283, *dhamati*, "to blow," is used in the sense of *vādeti*, to beat or sound the drum. "Dhame dhame nātidhame, atidhantam hi pāpakam dhantena satam laddham, atidhantena nāsitan ti," sound, sound the drum (but), do not overbeat it, for mischance (befell) him that overdid it. By one playing the drum (in moderation) a hundred coins were earned, (but) grievous loss by overbeating.

Dr. Wenzel is naturally puzzled as to the etymology of *kirāsa* (Jāt. iv., p. 223). There appears to be no such vocable in Sanskrit, though an original \**kim-rāsa* in the sense of "gambling" might possibly be the source of the word. Some corruption has evidently crept into the Jātaka text, to judge by the various readings given by the editor—*gharāsa*, *kirāsi*, &c. Looking at the line wherein *kirāsa* occurs ("Gottham majjam *kirāsam* vā sabbhāni *kirānāni* ca"), it seems probable that the *kir* of *kirāsam* is wrong, and is due to the *kir* in *kirānāni*. We ought, perhaps, to amend the text by reading *vilāsam*, "sport, pastime."

The Brahmacari was bound (1) to avoid all idle conversation (*gotthi*)—he must, therefore, keep away from all assemblies, public meetings, and family gatherings; (2) to abstain from all spirituous liquors (*majja*)—he was, therefore, to keep away from the grogshop (*pānāgāra*); (3) not to engage in any sport or pastime (*vilāsa*), whether innocent or otherwise. Singing, dancing, music, wrestling and boxing matches, dice, games of every description would come under this head. The word *sabbhāni* (= *sabbhāyo*, "assemblies") refers, probably, to *gotthā*; and *kirānāni*, "squanderings" (?) to both *majja* and *kirāsa* (*vilāsa*?).

In explaining *kirāsa* by *dhutta kerā-tikajana*, "gamblers and cheats," the commentator had in view only that kind of sport which involved gambling and trickery. The compound *dhuttak* does not occur in Sanskrit literature, the equivalent term being *dhūrta-kitava*. The word *kerātika* (not very common in Pāli) is usually referred to the Sanskrit *kairāta* from *kirāta*, the name of a savage people; but Pāli always has the cerebral *t*, as in *Sumaṅgala*, p. 289—"te *kerā-tikā* c'e'va andhabālā."

It is somewhat curious that both *dhūrta* and *kitava* signify the "thorn apple," as well as "sharper" (compare Sk. *krūra* = *cāta* = *kārpātika*, *kāpātika*, "a cheat"), from some root meaning "cutting, sharp." *Kirāta* and *Kairāta* are used to denote a sort of gentian, probably from a root signifying "biting, bitter." Wilson gives *kairātika* (with cerebral *t*) in the sense of "a species of poison," and this is nearer in form (though not in sense) to the Pāli *kerātika*.

\* *Dhuttakerātikajana* does not, I think, signify "the society of tipplers and charlatans," as tipping is included in *majja*.

† The usual etymology of *kitava* is *kin-tava*!

To go back to the form *kirāsa*, the variant reading *gharāsa*, probably for *girāsa*, suggests a possible etymology for this word. There is no doubt that *kirāsa* means "gambling, dicing." There is in Sanskrit a root *glāh*, "to play at dice," from which we get a noun *glāha* (like *graha*, from *grah*) with the same meaning as Sk. *glāha*, "gambling, dicing." This would become in Pāli—(1) *kilāha* = *gilāha* (for the change of *g* to *kil* compare Sk. *glāsnū* with Pāli *kilāsu*); (2) *kilāsa* (for the change of *h* to *s* compare Sk. *snāhika*, *goliha* with Pāli *snesika*, *golisa*); (3) *kirāsa* (for the change of *r* to *l* compare Sk. *kila*, *ālabana*, with Pāli *kira*, *āramana*).

Dr. Wenzel clearly shows that the commentator did not always know the true signification of the old words in the Jātaka verses. We have a very good instance of this in Jāt. iv., p. 221—"Aggi pite na hāpito"—"the fire has not been kept up by thee." The commentator wrongly explains *hāpita* by *jalita* ("lighted"). He did not see that *aggim hāpeti* was equivalent to *aggim paricarati*, to keep a sacrificial fire (*aggihutta*) constantly burning. *Hāpeti* = *paricarati* (used also in the sense of "to worship") may represent an original *\*hāvayati* (cf. Pāli *hāvaka*, "one who sacrifices," the causal of the root *hu*, or *\*hvā-payati* (= *hāvayati*), from the root *hū* or *hvā*).

There is another and very common verb *hāpeti* in Pāli, which is the causal of *jahāti*, from the root *hā*.

## (2) Karoti.

*Karoti*, not in Childers's Dictionary, signifies a bowl or cup. In Pāli, according to Dr. Trenckner, it assumes the form *kalopi* or *khalopi* (Digha viii. 14; Majjhima i. 77; Mil. 107; Anguttara iii. 151; iv. 198, 4; Pug-gala iv. 24; Jāt. v. 252), and represents Sanskrit *karoti*, "basin, skull," with which we may compare Marathi *karoti*, *karati*, "a skull, shell"; Hindi *katori*, "a shallow cup or bowl." In Jāt. i., p. 243; ii., p. 363; iii., p. 225, *rasa-karoti* means "a sauce-bowl."

In Jāt. i., p. 204, *karoti* seems to be employed in quite a different sense as a substitute for *supanna* = *suparna*, a winged creature, something like a vulture, a *garuḍa* or *garuḍa*. "Uraga-karoti payassa ca hāri Madanayutā caturo ca mahantāti." The Commentary has the following explanation: "Karoti saddena supannā gahitā, tesam kira karoti nāma pāna-bhojanam tena nāmam labhissu."

For *pānabhojanam* = food and drink, one is tempted offhand to read *pāna-bhājanam*, "a bowl of water." The old commentator probably connected *supanna* with *pāna* and *panna* (= *pañña* = *pāniya*), "water, drink," taking *karoti*, perhaps, to mean "a water-bowl," which suits the original sense of the word. But *karoti* is used in the passage quoted above in the sense of "bowl-holder," corresponding to the Sanskrit *karotapāni*.

In Mahāvastu, p. 30, we find Yaksas called "bowl-holders," *karotapānayo nāma yaksā mālādhārā nāma yaksā sadāmatā nāma yaksā*. See Divyāvadāna, pp. 218, 319, where the *karotapānis* are called *devas*.

Burnouf, in his Introduction (2nd ed.), pp. 536, 7,\* gives, on the authority of Csoma, a Tibetan word *gnod-sbyin lag-na-gjong-thog*, "a mischievous imaginary spirit who holds a basin in his hand," which is evidently a translation of the Sanskrit *karotapāni yaksā*, and this evidently answers to the Pāli *karoti*. Burnouf adds:

"Tout ce que nous en savons est dû à Georgi qui les [yaksā] représente occupés à puiser avec leur

vases l'eau que les flots de la mer rejettent sur le mont Mèru. . . . Le nom que leur donnent les Thibétains rappelle en partie celui de *kumbhānda*."

In the Jātaka story, however, the epithet *karoti* is not applied to Yaksas or to *Kumbhāndas*, but to *Supannas*. The latter were included among the classes regarded as deceased ancestors, to whose manes presentation of water in a bowl (ornamental?) was made daily (see Manu iii. 196, 202). There may have been a kind of water-bowl, called *karoti*, in shape resembling a bird, or ornamented with the figure of a bird.

It is perhaps a *karoti* that figures in one of the Hindu signs of the Zodiac as Aquarius. "[The Sun.] The first of the jar (Aquarius) is a man with a vulture's head . . . busied in obtaining . . . water and food [pāna-bhojana]." See Colebrook's Essays ii., p. 234. The passage we have quoted from the Jātaka book has a few more curious expressions that need some special notice.

*Payassa hāri* for *payahāri* is, according to the Commentary, used with reference to *kumbhānda*, which Prof. Davids renders by "dwarfs."

The phrase *payassa hāri* seems to mean "water-carriers," and, as applied to the *kumbhāndas*, denotes a class of supernatural beings attendant on *Virūhaka*, the regent of the Southern quarter. Perhaps they appear also in the old signs of the Zodiac, for, according to Hardy, the eleventh sign of the Zodiac among the Buddhists was *Kumbha*, a white man holding a water-jar. Cf. "[Venus] a man . . . carries and transports vases. . . . He is the last of the *Kumbha*" (Colebrook's Essays ii., pp. 324, 5).

In calling *Kumbhāndas* "*payassa hāri*" there may have been an attempt at supplying a popular derivation for the word *kumbhānda* from *kum bha*. The corresponding epithet to *payassa hāri* in the Mahāvastu is *mālādhārā*, in Thibetan *phreng-thogs*, "having garlands." The original term may have been *vāridhārā*, "water-carriers," i.e., clouds.\*

*Madanayutā*, an epithet of yaksas, corresponds to the Buddhist Sanskrit *sadāmatā*, but with a slight variation of meaning.

*Madanayutā* may signify "fond of drink," and would in a rough way answer to *sadāmatā*, "always drunk." The Jātaka Commentary adds that the Yaksas are said to be *yuddhamsonḍā*, "war-drunk." But *madanayutā* may also mean "fond of sexual delights," an epithet more strictly applicable to the *Gandhabbas* than to the Yaksas.†

The *Kulāvaka-jātaka* story is evidently a Buddhist version of an old Hindu legend. *Čakra* or *Indra*, in order to keep off the *Asuras* or *Titans* from his territories, is said to have placed "guards" in five quarters. Taking these in the order they stand in the Jātaka tale, they are as follows:

1. Nāgas or Uragā (placed in the West).‡
2. *Suparnas* or *Karoti* (placed in the East).
3. *Kumbhāndas* or *Payassa hāri* (placed in the South).
4. Yaksas or *Madanayutā* (placed in the North).
5. *Cattāro mahārājā* or *Caturo mahantā* (the four great kings) are the rulers or regents of

\* *Kumbhānda* may be a Prakrit form of *kabandha*, (1) a cloud, (2) the name of a demon. The Jātaka Commentary says that some explain *kumbhānda* as equivalent to *dānavarakkhasā*.

† In the Meghadūta we are familiar with the affectionate *Yaksa* who employs the cloud as a messenger to his banished wife.

‡ The Jātaka tale does not give the position of these "guards." This agrees with *Dhammapada*, p. 194: "Sakko heṭṭhā samudde nāgānam ārak-kham adāsi, tato supannānam kumbhāndānam yakkhānam tato catunnam mahārājānam."

the four quarters, and lords over the four classes of guards:

1. *Virūpakkha*, regent of the West.
2. *Dhatarattha*, regent of the East.
3. *Virūhaka*, regent of the South.
4. *Kuvera* or *Vessavana*, regent of the North.

According to Buddhist traditions, the abode of *Indra* was surrounded by four mansions inhabited by *Nāgas*, *Garulas* (*Supannas*), *Kumbhāndas*, and *Yakkhas*. In the *Mahāsāmaya-sutta* we find *Dhatarattha* mentioned as ruler of the *Gandhabbas*, a race always described as hostile to the *Supannas*. This seems quite at variance with the account that places the *Supannas* in the Eastern quarter; but both *Gandhabbas* and *Supannas* were sky-dwellers, and hence, perhaps, the confusion.

Popular etymology may have had something to do with the change. In *Sumaṅgala i.*, p. 40, *Dhatarattha* is called *Hansa-rāja*, king of swans or king of flamingos; but, in Pāli, *Hansa-rāja* may mean King *Hansa*, who in Hindu mythology was a chief of the *Gandharvas*. *Dhatarattha* represents Sk. *Dhṛita-rāstra* (1) the name of a king, (2) a sort of *hansa*; and this may account for the *Supannas* or fine-winged creatures being placed by later writers under the rule of *Dhatarattha* (see Jāt. iii., pp. 104, 257).

For some few details respecting the Regents of the Quarters see *Ātānātiya-sutta* in *Grimblot's Sept Suttas Palis*, pp. 321-337; *Mahāsāmaya-sutta*, *ib.*, p. 285; *Petavatthu*, i. 4. 2; Hardy's *Man of Buddhism* (2nd ed.), pp. 24, 25; Kern's *Saddharma-Pundarika*, pp. 4, 373.

R. MORRIS.

## SCIENCE NOTES.

It is proposed that the memorial to the late Father Perry shall take the form of an equatorial telescope, with a 15-inch object-glass, to be erected at Stonyhurst. The total cost is estimated at about £2,700, towards which subscriptions are invited. The committee includes the names of the astronomers-royal of England, Scotland, and Ireland; of Sir George Stokes, Mr. Norman Lockyer, and M. J. Janssen. The hon. secretary is Mr. A. C. Thomas, 30, North John-street, Liverpool.

At the last general monthly meeting of the Royal Institution, the following presents were acknowledged: The apparatus employed by Prof. Elihu Thomson in his experiments on electro-magnetic repulsion, from Dr. J. A. Fleming; and an old engraving (1809) of the library of the Royal Institution, from Mr. Hervey Pechell.

We have received a paper on "The Cheapest Form of Light," by S. P. Langley and F. W. Very, reprinted from the August number of the *American Journal of Science*. Mr. Langley's name is already known from his researches into the wastefulness of all industrial modes of producing light, in which he proved that (e.g.) in the ordinary Argand gas-burner over 99 per cent. of the radiant energy is lost for illumination. He now approaches the same problem from another point of view. By an elaborate series of both photometric and thermal investigation on the radiation of the Cuban firefly (*Pyrophorus noctilucus*), conducted with special apparatus at the Allegheny Observatory, he arrives at the startling conclusion that the light of the insect is not accompanied by any measurable heat; other than that heat which the luminosity itself comprises and which is but another name for the same energy. The process by which the fire-fly produces its light is still unknown; but from a comparison of the opinions of naturalists, physicists, and chemists, it appears to be established that its light is not indissolubly associated with any so-called

\* I am indebted to Prof. Senart's *Mahāvastu* for this reference.

vital principle, but is a result of certain chemical combinations. Hence the joint authors maintain that nothing forbids us to suppose that the same light may some day be produced in the laboratory. And, therefore, we are justified in hoping that we may yet discover the method of obtaining an enormously greater result than we now do from our present means of producing light. Something of this kind, if we recollect rightly, was foreshadowed in Bulwer-Lytton's anonymous novel of *The Coming Race*.

#### PHILOLOGY NOTES.

IN addition to Mr. T. G. Pinches's paper, noticed elsewhere in the ACADEMY, the current number of the *Babylonian and Oriental Record* contains several interesting articles. Dr. Hayes Ward comments on several cylinders in the collection of Sir Henry Peek; Mr. W. St. Chad Boscawen announces the discovery of fragments of a Babylonian legend closely resembling the story of the Fall in Genesis; Prof. Terrien de Lacouperie concludes his paper on "The Calendar Plant of China, the Cosmic Tree, and the Date Palm of Babylonia"; and in a second article, on "The Onomastic Similarity of Nai Hwang-ti of China and Nakhunte of Súsiana," he replies to the criticism of Prof. Legge against the late W. F. Meyers, Prof. R. K. Douglas and himself, with reference to the name of the Chinese hero.

UNDER the title of *Bible Translations* (Elliot Stock) Dr. R. N. Cust—who describes himself on the title-page as honorary governor of the British and Foreign Bible Society—has published a very useful catalogue of all the known languages and dialects into which the Bible, or any part of it, has been translated up to the middle of the current year. He gives three lists. First, languages in alphabetical order, numbering 269 in all, besides 62 subordinate dialects, together with information about the locality, the population of speakers, the probable life of the language, and the amount of translation-work done. It is notable that he gives exactly the same number of speakers (two hundred millions) for both English and Mandarin. Second, the same languages grouped geographically under continents and countries, with a statement of the Bibles, &c., printed in more than one language, and of the written character employed. It appears that there are 21 English "di-glotts," 12 French, and 6 German. Third, the same languages classified in continents according to their linguistic families. Here, the most significant fact is that Australia is entirely unrepresented. Finally, in an appendix, he classifies the languages as—conquering, permanent, isolated, of uncertain future, moribund, dead, and obsolete; enumerates the versions in existence before the foundation of the Bible Society in 1804; and gives the names of some of the principal translators. The only matter of importance omitted is any reference to different versions in the same language; but Dr. Cust's object has been linguistic rather than bibliographical.

#### MEETINGS OF SOCIETIES.

CLIFTON SHAKSPEARE SOCIETY.—(Saturday, Oct. 4.) E. G. CREW, Esq., vice-president, in the chair.—The secretary read a report of the work of the past session, and gave a notice of the books that had been added to the library during that period. Miss Florence Herapath was elected president for this (the sixteenth) session, when the following plays are to be considered: "Macbeth," "The Knight of the Burning Pestle," "Pericles," "Antony and Cleopatra," "The Duchess of Malfi," "Troilus and Cressida," "Coriolanus," and "The Virgin Martyr." The hon. sec. (9,

Gordon-road, Bristol) will gratefully acknowledge the receipt of anything for the society's library, which now consists of 493 volumes.

(Saturday, Oct. 25.)

MISS FLORENCE HERAPATH, president, in the chair.—Miss Louisa Mary Davies, in a paper on "'Macbeth' as a Ghost Story," said that to people of to-day the play is a treasure-house of all the beauties, and anyone wishing to take from it a theme for an essay is like an artist in some exquisite Swiss valley, who, enraptured with the many fine points of view, knows not where to begin. Passing by the great problems of—

"Fixed fate, free will, foreknowledge absolute," which are here presented to us, and also the psychological studies of character, and not stopping to say anything about the marvellous lines, phrases, and terms of expression which have become current coin of conversation, we may say that to the audience before whom this tragedy was first performed these aspects would scarcely present themselves. To the mass of the listeners it would most likely be a gigantic ghost story, with plenty of murder and marvel in it. From this point of view the management throughout leaves nothing to be desired, and doubtless those first audiences felt some sympathy with the man who had been so bitterly fooled by friends—

"That keepeth the word of promise to our ear  
And break it to our hope."

—Mr. John Taylor read a paper on "Witchcraft in Shakspeare's Time." No gleam pierces the gloomy atmosphere of "Macbeth"; no flashes of humour or of wit relieve the horror of the mightiest tale of murder ever told. Even in a solemn cathedral there are grotesque miseries, gurgoyles, corbels, and bosses to vary the mood of the observer; but in "Macbeth," which is as much a masterpiece of literary construction as a cathedral is of architecture, there is a complete absence of even fantastic conceit. In truth, antic and jest would have been impertinent; and although the introduction of the weird sisters seems to us almost a caricature, it must be remembered that witches and witchcraft were a religious and philosophic belief of the age of the Shaksperian drama. Whether Shakspeare was a believer in the prevalent delusion has been questioned—the more especially as he reminds us that the poet's imagination bodies forth the forms of things unknown to experience, his pen turning them to shape and giving to airy nothings an embodied existence. But this applies rather to the shapes of "A Midsummer Night's Dream," or of an Ariel. Goblins, fairies, elves were visionary creations and playful fancies, but witchcraft was universally believed to be a terrible reality. If anything is with certainty known of the character of Shakspeare, it is that he was an intense Conservative in matters of Church and State, and, in fact, on all points of generally-accepted beliefs. When Bacon, Raleigh, Selden, Sir Thomas Browne, Sir Matthew Hale, Hobbes, Cudworth, the gentle Dr. Henry More, and the patient and inquiring Boyle professed or affected belief in witch incantation, or, at least, consented with popular credulity on the point, it may be concluded that sceptics were few, and that poets were hardly of them. For 2000 years civilised humanity believed in the power of witchcraft and magical incantation. Macbeth was not a truer believer in the power of witches to untie the winds to fight against the churches and to raise the foaming billows to confound and swallow up navigation than the foolish pedant James I., whose book on Demonology was the death-warrant to numberless persecuted old women. The follies connected with witchcraft are a shame to morals and religion and a disgrace to human intellect.—A short discussion followed the reading of Mr. P. A. Daniel's "Time-Analysis" of "Macbeth," and a reference to Professor Wilson's remarks on the subject in "Dies Boreales" (*Blackwood*, November, 1849).

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, Oct. 20.)

PROF. T. McK. HUGHES, president, in the chair.—The president exhibited some of the stakes and pottery from a Wattle-hut on Loch Maree, and (for comparison) a pile and some pottery from the

lake-dwelling of Robenhausen, and also a rude earthen vessel from Hauxton, which in the texture of the ware and the plainness of the rim much resembled the urn from Loch Maree.—Mr. Jenkinson exhibited a MS. letter in Dutch from P. Kaetz, a London stationer, to John Siberch, the first printer at Cambridge, the letter having been found by Mr. E. Gordon Duff in the binding of a book in the Chapter library at Westminster. Mr. Jenkinson regretted that he had been unable to get a translation of the letter made to bring before the meeting, but he briefly stated what he had made out of its contents. The date of the letter was gone, but Kaetz's name first appears in books as publisher about 1524; and the letter was of interest as suggesting a probability of Siberch's presence at Cambridge after he had ceased to print there in December, 1522. Mr. Bowes, who stated that he had for many years been in search for some information about Siberch, congratulated Mr. Jenkinson on the discovery of this letter, and hoped that other discoveries might follow. Mr. Bradshaw had made an examination of the eight known books printed at Cambridge 1521–22, and had determined their order of issue, with the result that Linacre's translation of Galen *De Temperamentis*, the book that had been accepted by all writers as the first book printed in Cambridge, was not really the first, but Dr. Henry Bullock's *Oration*. Mr. Bradshaw's paper had been printed, and told everything that could be learned from the books. But by the present letter we were for the first time brought into touch with the man, John Siberch.—The Rev. H. W. P. Stevens, in his notes on the parish of Tadlow, began the history of the parish at Domesday, and traced it through various records down to a survey of the parish made in 1750, from which it appeared that cherries, apples, and pears had at one time been much more grown than they are at present. The parish registers afforded some interesting entries; for instance in 1744, Widow Swann was the overseer of the poor. The gaps caused by time in the following entry were tantalising:—"Goodman Parker, reputed an hundred years old, was buried on St. Michael's Day, 1714, . . . really thought he prolonged his life by . . . pills." But the mineral spring at Tadlow, and not the (now unknown) pills, may have produced the longevity. A list of the parsons of Tadlow, beginning with 1347, had been compiled. Syr Robert Ashby, the parson in 1539, had (it appeared from the list of church goods) "one cope of blue satten." The Cole MSS. tell us that in 1595, November 3, Mr. Chapman was rated for the vicarage of Tadlow, jointly with the rector of East Hatley, to find one pike furnished. In 1609, April 4, he was rated to raise jointly with the said rector one pair of curuls and a pike furnished. Of the Rev. F. Say, buried in 1705, the register states "he was a peacemaker in his parish." This Mr. Say, it seems, was (when Lord North was prime minister) the owner of Downing-street in London (called after the name of the grandfather of the founder of Downing College). Mr. Dawes, afterwards Dean of Hereford, was a noteworthy parson, as his lifework had been to extend and improve the education of the working classes. When Mr. Dawes was tutor of Downing, the college combination-room acquired a social and convivial character second to that of no other college in the university. Here it was the delight of such men as Whewell, Peacock, Sedgwick, and Romilly to assemble. Dawes voted with Sedgwick and Henslow for the admission of Nonconformists to the university. This cost him the mastership of the college. Mr. Sykes's incumbency was of great mark in the history of the parish, as through his energy and liberality the churches of Tadlow and East Hatley were restored, and schools were built in each parish. The two following events are curious—first, that there existed at one time a manor of Hobbledods at Tadlow—the Laver MSS. 1639 (=Harl. 6768) tell us that "John Brograve held ye Manor of Hobbledods 20 Hen. VIII. of Thomas St. George and Joan his wife, now held of ye Honor of Clare"; and, secondly, Laud tells us that on Christmas Day, 1638, "in sermon-time a dog came to the table [in the chancel] and took the loaf of bread prepared for the Holy Sacrament in his mouth and ran away with it." This event is thought to have led to the episcopal injunction of railing in the altars. Some



of the Tadlow collections or briefs are historically of interest. July 28, 1661, "Collected towards the relief of Phillip Dondulo, a turk converted, the suine of 2/6."—November 10, 1661. "towards the advance of the fishing trade, 6s. 6d." April 3, 1692, "for ye inhabitants of Potton for a fire 00. 10. 09." The gap between Potton town and Potton church seems to be explained by a fire such as this. Dr. E. Liveing, of Queen Anne-square, London, a descendant of the Downings, had kindly furnished Mr. Stevens with data to trace the descent of the family from a Mr. Downing, head master of Ipswich grammar school early in the seventeenth century; the late Serjeant Barnardiston, as well as Mr. Cecil Raikes, were found to be descendants of the Downing family. Mr. Stevens quoted from the Cole MSS. an account not generally known of the preservation of the life of Charles II. by the first Sir George Downing. Some provincialisms now in use were mentioned; the etymologies of most of them were, however, unknown; such as *Horkey*, a harvest supper; *Cad*, the smallest pig of a litter; *unplunge*, an unpleasant surprise; making a horse *unready* for unsaddling it, and the following sentence: "Shall I wait whiles [=until] eight o'clock? Or do you think if I come forward [=early] in the morning I shall happen on [=meet] him by these houses?" It was shown how some obsolete local words such as "upstart" and "mending the muckheap," could be made to restore a fairly vivid picture of part of the social life of the ancestors of the dwellers in our country villages. Prof. Skeat suggested that *cad* is derived from the French *cadet*, and that, in the word *Tadlow*, the latter syllable means a hill or burial-mound, the former being probably a personal name.—Mr. J. W. Bodger, of Peterborough, exhibited and described one gold and two silver Celtic coins, found in Peterborough in 1886, associated with bronze coins of Hadrian, Claudius, Domitian, and others; also bronze fibulae, men and women's finger rings, bangle, bodkin with eyelet slit, pottery and tiles, intermingled with bones of ox, sheep, boar, hare, &c.; bronze of Philip the Elder struck at Alexandria, found at Castor; bronze of Constantine the Great struck at Constantinopolis, found at Castor; silver and bronze coins from Gallienus to Constantine the younger, found at Castor; silver coin, Antoninus Pius, found at Waternewton; silver coin, Julius Caesar, found at Conington; one silver and seven bronze coins found at Woodstone Hill; sixteen bronze coins, from Nero to Gordianus III., including one of great beauty of Faustina the Younger, found at Sandy.

## FINE ART.

### THE ART MAGAZINES.

OUR (everybody's) old friend Mr. Birket Foster is the subject of the Christmas number of the *Art Journal*, which has certainly appeared in good time. Mr. Huish, in his biography, has traced Mr. Foster's artistic career with care and minuteness; and, in accordance with the prevailing fashion, has given us a chapter on "Birket Foster at Home," illustrated with drawings by the artist, and pictures of stained glass and other adornments of "The Hill." Surely, however, he has erred in giving the design on p. 31 to Mr. Burne Jones, instead of to Mr. Madox Browne. The frontispiece is an etching by Mr. Foster's own hand; but this and the "processes" of his later drawings compare very unfavourably with the beautiful woodcuts "from his earlier drawings on the block."

IN the current number of the *Art Journal* Mr. J. Bloundelle-Burton has an interesting paper on Caen illustrated by Mr. Herbert Railton, and Mr. D. S. Graham another on Hexham. The illustrations of both are in that clear touched pen-work, of which Mr. Joseph Pennell is such a master; though deficient in tone, it lends itself to the reproduction "processes" now so much in vogue. The articles on the Royal Academy in the last century are continued; but it is disappointing to find that the combined researches of Mr. Hodgson and Mr.

F. A. Eaton, the secretary, have discovered so little that is fresh to tell us.

THE editor of the *Archaeological Journal* deserves warm commendation. The annual meeting of the Archaeological Institute was held in August, and the new number of the *Journal* contains the three most important papers then read. Among the other contents are a note by Prof. Sayce on a Hittite seal, and two articles on Roman antiquities. Mr. F. Haverfield, of Lancing College, prints and explains some seventy inscriptions recently found in Britain. The article, it may be added, is fully illustrated. He says that he intends to publish annually an article of this sort, by which he will do for English readers and discoverers in Britain what M. Cagnat's *Année Epigraphique* does for epigraphy in general. We hope all finders of new inscriptions will send them to him. In another article Mr. Bunnell Lewis discourses upon "Roman Antiquities of the Middle Rhine." It is painfully obvious that Mr. Lewis has attempted a task quite beyond his powers. The paper appears to be the result of a visit to the Rhine, but the use to which that visit has been put may be shown by one example. There is a well-known inscription to the memory of a soldier who fell in the defeat of Varus; it is in the Bonn Museum and can be seen by any visitor. Of this inscription Mr. Lewis gives an inaccurate text, taken seemingly from the confessedly inaccurate engraving of Lindenschmit. He then mistranslates the inscription, and, in discussing it, assigns a wrong date to the defeat of Varus, and reveals his ignorance of epigraphy by saying that TRO "would, of course, stand for *tribuno*." The whole article contains much show of learning and a mass of miscellaneous references; but it is not exactly calculated to increase the credit of English archaeology.

### THE ARTS AND CRAFTS EXHIBITION.

FURNITURE and embroidery—these two crafts are (we are told by Mr. Walter Crane in his preface to the Catalogue) the leading features of the exhibition, and doubtless the Society has brought together some beautiful examples of both. The embroidery to which the west gallery is mainly devoted it would be difficult to overpraise so far as the execution and the arrangement of colour are concerned, and there are some examples of design not only fine but original. Ingenious at least and bold, if not altogether pleasant, is the wall-hanging, "Earth, Air, Fire, and Water," designed by Mr. Heywood Sumner (127); and very effective is Mrs. Reginald Hallward's somewhat kaleidoscopic design for a cushion worked in silks, by Miss Edith Bloxam (115); but for sweet and joyous colour and graceful lines there is little to compete with the curtain embroidered on blue linen after the design of Miss May Morris (117). A somewhat over undulation, destructive of rest, marks, however, this and many of the embroideries, and reaches a pitch of curliness and whirliness in Mr. Heywood Sumner's wall-hanging before-mentioned, which we hope is not a sign for the future. Among other pieces designed by Mr. W. Morris, the quilt worked in crewels on linen (132) should not be passed over on account of its want of colour; nor, though the whole effect of the colour is a little sickly, the beautiful wall-hanging of silk needlework in linen, sent also by the Royal School of Art Needlework (171). Many of the designs vary with more or less originality and sincere feeling the never-tiresome theme of bird and bough. One of the boldest and most charming of these is an embroidered curtain by Mrs. Thackeray Turner (166), whose taste is equally shown in an embroidered sofa-back,

sweet in design and of delicate harmony (234). Some of the most delightful pieces are after the designs of Mr. Lewis Day. For skill in taking advantage of the gloss of silk to obtain effective play and gradation of colour, there are no embroideries more noticeable than a top of a stool worked by Mrs. Lewis Day (114), and (142) a front of a piano; while others like (118), a panel worked by Miss Clara Day, are of a daintier charm. Miss Hodding's table-centre, designed by F. A. Rawlence (95), is dainty also. Miss Ethel King Martyn's screen panel (125) with all kinds of birds rejoicing in all sorts of fruits and flowers growing on the same stem, is graceful and effective. But there are many more pieces to which the same epithets might be applied; and we can only call special attention to two curiosities, the Irish National Banner, belonging to Mr. Parnell, which scarcely shows Mr. Walter Crane's decorative genius at its best, and the quilt for a cot, designed by Miss May Morris, embroidered by Mrs. William Morris, which will delight children of all ages (if we may be allowed the paradox) by the admirable spirit and humour of its animals.

Of the furniture it may be said that so far as workmanship is concerned it is excellent, and that for design the plainest pieces are the best. We are glad to see here specimens from some firms which have not been represented at these exhibitions before—from Messrs. Collinson & Lock (338-351) for instance, who show a number of highly finished and ornamented tables, chairs, cabinets, &c., mostly designed by Mr. G. J. S. Lock. The fault of most of these and other highly decorated pieces of furniture is that the decoration is over-done and the panels too crowded; but the inlay and marqueterie are beautifully executed, and the colour of the latter (mixed walnut and boxwood) is charming. There is a cabinet sideboard richly and delicately inlaid and of charming design sent by Messrs. Gillow & Co. (274), and a very effective mantel-fitting of teak, with intaglio decoration, which proceeds from the workshop of Messrs. Liberty & Co. (333). It is to be regretted that in the case of these two beautiful pieces of furniture the name of the designer is not given. The mantel-fitting, though its details are adapted from Egyptian designs, is in the best sense original, and its character is kept up with true artistic feeling through all the details. Let us hope that it was designed for some room in architectural sympathy with it. To return to the movable furniture—special praise is due to the simple and substantial bachelor's sideboard in mahogany, designed by Mr. Jack and (with some other excellent pieces) contributed by Messrs. Morris and Co.; and to Mr. Reginald Blomfield's "Mahogany Corner-Cupboard," with its pretty panel inlaid with snake wood and ebony (311). Messrs. Gregory's grand sideboard in Italian walnut, designed by Mr. Edwin Foley (359), and Mr. Mackmurdo's more original mahogany writing-table, with copper mounts (263), sent by Messrs. Wilkinson & Co., are among the most noticeable of the other pieces of furniture.

The south gallery is devoted to cartoons and designs for stained glass and mural decoration; but although the names of Burne Jones, Ford Madox Brown, and Walter Crane are among the designers, this section of the exhibition is not up to its usual strength. Mr. Burne Jones has, however, some fine cartoons, especially a triptych of three nameless figures (11), full of style and fine feeling; and Mr. Ford Madox Brown's cartoon for Manchester (22) (one of the well-known series in the Town Hall) has his usual merit of placing the event (the baptism of Eadwine) before the spectator with direct dramatic force. Of Mr. Whall's large design for a memorial window (48, &c.), of which the subjects are taken from the legend of St. Christopher, it is difficult to judge, for its outlines are over-

powered by the strong lead marks, and it is without colour. Possibly it is more instructive in this shape for students; but for the public it would seem desirable that such working drawings should be accompanied by a small coloured sketch to show at least the general effect intended, as has been done in the case of Mr. Henry Pegram's fine design of "Justice" (12). It is in this room that the genius of Mr. Walter Crane is best shown in some graceful and elaborate designs for wall-paper and ceiling (6, 7, 14, 15). Among other works of much merit are Mr. Ingram Taylor's cartoons of saints (16 and 27), Mr. Frank Murray's bold frieze in strong oil colours of ancient and modern shipping (for the new buildings of the British and Foreign Marine Insurance Office, Liverpool) (21 and 28), Mr. John D. Sedding's refined design for the centre of an altar, modelled by Mr. Conrad Dressler (75), and several designs in charcoal and chalk (23, &c.) by Mr. Selwyn Image for stained glass.

In pottery, as usual, the most conspicuous "exhibits" are the lusted vases, &c., of Mr. De Morgan and Messrs. Maw. The former still maintains his lead as a designer for this class of ware, even though Mr. Walter Crane has entered the lists and has a case all to himself, in which there is much elegant novelty in shape as well as graceful ingenuity in decoration. In some of Mr. De Morgan's pieces, also, especially in some of the smaller bottles, he has achieved a soft but gem-like play of colour and a harmony between the ground and the decoration which we see nowhere else, least of all in the hard and glittering lustres of Signor Cantigalli (303). Of other pottery there are fair specimens of Elton Ware, and some interesting pieces from the Devonshire village potteries of Aller Vale; but little that deserves special notice, except, perhaps, the "Marqueterie" ware of Messrs. Doulton & Co., which is very delicate and pretty (364).

Of the beautiful bookbindings of Mr. Cobden Sanderson, of the printed velveteens of Messrs. Turnbull and Stockdale, after designs by Mr. Lewis Day, of the lamps, &c., of Mr. W. Benson, and the *cloisonné* vases of Mr. Clement Heaton, of Mr. Knox's beautiful statuettes in boxwood, and the altar of Mr. Sedding and Mr. Stirling Lee, of the glass of Messrs. Powell, and the printing of the Chiswick Press—of these and many other agreeable items of this interesting exhibition there is no space to speak. But a word must be said for the fine piece of handwoven arras tapestry called "The Forest," designed by J. H. Dearle (318). It is, perhaps, a little heavy altogether in colour; but the design is excellent, and the animals are introduced with great skill. This has been produced under the superintendence of Mr. W. Morris.

COSMO MONKHOUSE.

#### RECENT ADDITIONS TO THE SOUTH KENSINGTON MUSEUM.

THE South Kensington Museum has recently made a whole series of further additions to its already very comprehensive collection of casts from the masterpieces of sculptures belonging to the period of the Italian Renaissance.

This branch of art evidently commands, to a high degree, the attention of the presiding authorities. And yet, strange to say, although they have not, in naming any of the recently added examples, fallen into the flagrant errors which, until lately, disfigured the nomenclature of the national collection of reproductions, there is still manifest a very superficial acquaintance with modern research as extending to the Italian schools of sculpture of the fifteenth century. Thus, among the most recent additions are casts of no less than four marble reliefs representing the Virgin and

Child, of which three are unhesitatingly given to Donatello, and a fourth is ascribed to him; whereas there is no serious ground for assigning any one of these works to the master himself. Of these, the relief from the Panciatichi Palace, Florence, numbered 1890—36, is beyond doubt by the same imitator of Donatello who produced the marble relief (No. 8376—63) the original of which has for many years belonged to this museum; the peculiar treatment of the eyes and the draperies affording the strongest proof of this assertion. The cast numbered 1890—37 is a reproduction of the famous marble panel by Desiderio da Settignano, now in the Turin Gallery; or it is, perhaps, taken from an inferior, but, as regards design, identical replica existing elsewhere. The cast numbered 1890—38, taken from a relief in the Alberti Palace, Florence, is absolutely identical with a marble panel which, in another section of the museum, is exhibited—and probably exhibited rightly—under the name of Desiderio. Finally, the relief of the Virgin and Child from the Via delle Donne in Florence, although it may possibly be loosely ascribed to Donatello, is evidently nothing more than a very second-rate imitation of the similar sculpture by Verrocchio, to be seen in the Bargello, of which a cast hangs handy for comparison at South Kensington. Again, the bas-relief of the Crucifixion here—as, indeed, at the Bargello, where the bronze original is preserved—given to Antonio Pollajuolo, is now very generally admitted to be the work of Agostino di Duccio, that eccentric follower of Donatello, whose productions must be sought for rather at Rimini and Perugia than in his mother city, Florence. Lord Wemyss's *gesso duro* bust, formerly styled "Lucrezia Borgia," is shown here as "A Florentine Girl"; while in immediate juxtaposition with it appears the same personage in a more finished version, now possessed by the Berlin Museum, but this time more correctly described as "A Princess of Urbino by Desiderio da Settignano." Again, the museum authorities seem unaware that Dr. Bode's recent researches show that the so-called Marietta Strozzi bust, formerly ascribed to Desiderio, cannot any longer be put down to him, or be deemed to represent a lady of that noble Florentine house; although we may fairly hold his assumption that it is the work of Francesco Laurana, and represents a Neapolitan princess, as still resting merely on conjecture.

Among the other most recent additions are casts of two beautiful *tondi* by Benedetto da Majano; a font in the Duomo of Siena, by Lorenzo di Mariano, and the Pietà from the well-known Fonteggiusta altar, by the same Sienese master; and, more important still, a complete series of the reliefs on the bronze shrine or casket of S. Zanobio, finished by Lorenzo Ghiberti in 1446, which, in the obscurity of the Florentine Duomo, is so imperfectly seen that the beauties of the work can be far better appreciated in this reproduction than in the original.

It is curious, by the way, that, while the Florentine, Sienese, Pisan, and Lombard schools of sculpture of the Quattrocento are lavishly illustrated at South Kensington, there is absolutely nothing there to exemplify the great Venetian group, headed by Antonio Rizzo and the Lombardi, save a reproduction of one of Leopardi's great standard pedestals from the Piazza S. Marco.

It is very satisfactory, on the other hand, to observe that South Kensington is at last alive to the importance of the French gothic school of sculpture belonging to the classic period of the thirteenth century. This is now further illustrated by numerous reliefs and sculptural details from Notre Dame de Paris; by the retablo of St. Germer (Oise), now, if we mistake not, at Cluny; and by the base of the Drapers' Pillar from Rheims Cathedral. The course of

the French Renaissance is explained, *inter alia*, by a portion of the great rood-screen of Limoges—a marvellous fantasy in stone which already, in its unstructural profusion of ornamentation, shows marked signs of decadence. It may be pointed out that the cast of the recumbent effigy of Admiral Chabot, in the French Renaissance department of the Louvre, is here still given to Jean Cousin; while in Paris this ascription has lately been abandoned, the work being now placed to the account of an anonymous French sculptor of the sixteenth century.

C. P.

#### BURMESE COINS AND CURRENCY.

III.

Simla: September 5, 1890.

THE Burmese were great tamperers with their currency, even though it was of such recent issue. I have a one-*mū* piece, which, though very like a true mint coin, has, I am sure, been played with. And in this connexion I would give a word of warning to collectors and those interested in numismatics. "Peacock" coins are already beginning to command a price far beyond their intrinsic value in Mandalay, and a manufactory of sham "peacocks" is already springing up, especially of the smaller values. I have two one-*mū* pieces purchased purposely in the Zéjō (the great market of Mandalay, known to Europeans as the King's Bazaar, though it was never anything of the kind) for more than their intrinsic market value, and I feel sure they were manufactured to sell as curios. Of course, this is a very old story in India, and from all over Central Asia there come complaints from scientific Russians that forgery is becoming rampant.

Forgery of coins of the common criminal type became a serious nuisance in Upper Burma before the old currency was withdrawn. The crime was helped—one might almost say created—by the taking of Mandalay, when the royal mint dies passed into the hands of anyone who chose to steal them. I have one, bought in the Zéjō! The result is that the criminally forged coins are admirably executed. One in my collection represents the rupee of 1214, and two others the *tō* copper piece of 1240.

Closely connected with coins as a means of testing historical dates in the East are standard weights. In India, in Akbar's day, the mints used to issue standard weights stamped and dated like coins, and these are still occasionally current in the bazaars of Northern India as pice. In Burma something of the kind was also done. The royal treasury issued standard weights of a particular form, which were sent as such all over the country. These forms purported to vary with the reign, and so are, to that extent, historical. The weights were cast by the *cire perdue* process, the cores being of wax previously run into deeply sunk iron dies. I have a complete set of the "peacock" weights of Mindón and Thibaw, with cores and dies. Very little, however, so far as I am aware, is known about this subject, and I can do no more now than draw attention to it as worth studying. In my collection are old *henthā* (=Sk. *hansa*) weights, said to have been issued by Bôdawphayā, 1781-1819 A.D., and an elephant weight, said to have belonged to the great Alompra (Alaungphayā) himself 1753-1760, A.D. All the weights appear to be parts or multiples of the *tickal*, a standard common to Siam and Burma.

The Burmese jewellers' weights are merely those of India with new names, and are the seeds of plants.

Metal ungraved discs exist in Burma which might easily be mistaken for coins, but are in reality weights, medals, or charms, and may be noticed here. In Tenasserim are found curious

metal discs with illegible legends, which were probably weights; the pagoda medals have already been mentioned, and small silver engraved discs exist all over Upper Burma under the skins of braves and heroes, especially of dacoits, as charms against death. They are of the size and appearance of the one-pè silver piece. I have two from the body of a deceased Shan. I think it is probable that with patience the legends might be read, and thus help in the reading of those on the Tenasserim weights.

I have, also, both old and new gold "peacock" charms used for hanging round the necks of Ponnā children, which might easily be taken for coins. These Ponnās are a curious race of naturalised Brāhmans and high-caste natives of Manipūr, long settled in Mandalay and many other parts of Burma, about whom we should enquire and learn much more than we know now.

The gold and silver *majizis* used as playthings by the children of the late royal family of Burma have been already mentioned. I have managed to collect a few others in gold and silver, mostly miniature models of fruit. Their manufacture, for which special jewellers were employed, has, of course, now ceased; and it may not only prove interesting to those who have the opportunity, but also valuable, to collect these relics of a most curious past rapidly disappearing beyond recall under our very eyes.

R. C. TEMPLE.

P.S.—I forgot to mention that the currency of the Shans and Chins is well worth examination, especially of the Shan State of Wuntho to the west of the Irrawaddy. A series of the Wuntho specimens *en route* to me were unfortunately stolen by a wretched postal peon, whose subsequent punishment was of but small consolation, as I could never procure any more.

#### NOTES ON ART AND ARCHAEOLOGY.

ON behalf of the Prussian government, Messrs. Asher & Co., of Berlin and London, will publish the official report of the excavations at Olympia, under the general editorship of Prof. Ernst Curtius and Dr. Friedrich Adler. The work will consist altogether of five quarto volumes of text, printed in German only, together with six folio volumes of plates, and an atlas of maps and plans. Volume IV.—which will be the first to appear, probably before the end of the present year—will contain a description of the bronzes and other smaller finds, prepared by Dr. Adolf Furtwängler, and will be illustrated with seventy-one heliogravures and numerous zinc etchings. The architecture will be treated by W. Dörpfeld and others; the stone sculptures by Georg Treu; the inscriptions by Wilhelm Dittenberger and Karl Purgold; while Prof. Curtius will himself write the general history of Olympia and of the excavations. The subscription-price of the whole work is about £50; and the edition will be a limited one, except of the volume dealing with inscriptions.

LEADER SCOTT, the author of several works on Italian art, has in the press a book descriptive of the Castle of Vincigliata and the archaeological and artistic objects contained therein, as also of the villa Temple Leader at Majano, a typical example of the Italian villa in the Renaissance times. The book, which will be richly illustrated, is to be published by Barbèra, of Florence.

THE following exhibitions will open next week: (1) the thirty-fifth annual winter exhibition at the French Gallery, Pall Mall, consisting of a representative collection of the works of Mr. B. W. Leader—this has been postponed for a fortnight, owing to the death of the proprietor of the gallery and veteran art-dealer, Mr. Henry Wallis; (2) the eighth annual

black-and-white exhibition of Mr. J. P. Men-doza, at the St. James's Gallery, in King-street; (3) a loan collection of mezzotint engravings in Messrs. J. and W. Vokins's gallery in Great Portland-street; and (4) an exhibition of works by members of the Cercle Artistique of Belgium, in the Burlington Gallery, Old Bond Street.

At the meeting of the Ruskin Society, to be held at the London Institution on Friday next, November 14, at 8 p.m., Mr. Sydney Robjohns will read a paper on "The First Two Volumes of *Modern Painters*."

The next meeting of the Royal Society of Antiquaries of Ireland will be held at Dublin on Tuesday next, November 11, when several papers will be read on Irish crosses—among others, one by Dr. Graves, Bishop of Limerick, on "The Resemblance between Early Irish and Egyptian Crosses." On the following day a visit will be paid to the chapter-house of St. Mary's Abbey, which is the only relic surviving of a monastery said to have been founded in the ninth century.

THE Munich Academy of Arts, in celebration of the name-day of the Prince Regent, has elected the following English artists as honorary members: Messrs. Oulless, Reid, and Guthrie, painters; Mr. Thornycroft, sculptor; and Mr. Macbeth, etcher.

#### THE STAGE.

"BEAU AUSTIN" AT THE HAYMARKET.

No disinterested person, with a proper understanding of the stage and its present conditions, can have anything but commendation for Mr. Beerbohm Tree's courage in breaking down, to some extent, the now long-established custom of unbroken runs. At some financial loss, in the first instance, in all probability—but with a certainty of added distinction—Mr. Tree gives himself and his company the refreshment and the fillip that comes to them through performing on one night of every week some piece other than that which is in the regular bill. This change tends, unquestionably, to make performances less mechanical; and by that fact, as well as by the opportunity to see at reasonable intervals some fresh things, the playgoer, like the actor, undoubtedly gains. Now that the innovation has been accomplished, we welcome it, as we welcomed months ago the first announcement of it.

Mr. Tree himself sees—as he has already said—in this new arrangement an opportunity for putting before the public certain plays which are spoken of with infinite tact when it is said of them that they are of too delicate a texture to stand the wear and tear of a long run. Silk is tolerably delicate, yet it does not wear badly. "Le Passant" is delicate, and so is "Il faut qu'une porte soit ouverte ou fermée," yet both the play of M. François Coppée and the play of Alfred de Musset have been played many hundreds of times. In reality the manager must have been referring, in terms of guarded politeness, to deficiencies, rather than to mere delicacies, of texture. Mr. Tree's plan permits him to put upon the stage comedies which, along with merits which justify their presentation, have faults which forbid their long continuance. Such pieces we shall be glad to see. They will be the work, very probably, for the most part of known and interesting writers, somewhat lacking in stage experience and in proper stage

craft. This is the case, at all events, with the "Beau Austin" of Mr. Stevenson and Mr. Henley. The story is told by a man of genius and by a clever person; a part of it is told with great vigour. Then that which had been so promising fades off into a disappointment. The end is not equal to the beginning. It is good writing for the most part, though, as writing, it would have been more remarkable several years ago—when it is understood to have been composed—than it can be to-day, when the stage is more familiar than it was then with the qualities of the real writer—with the dramatic instinct of Mr. Sydney Grundy and his unfailing force; with the masculine seriousness and poetic fancy of Mr. Herman Merivale; with that abounding wit of Mr. Pinero against which the humour of Messrs. Stevenson and Henley may seem, as shown in "Beau Austin," a little thin and a little forced. Again, as regards "Beau Austin"—tolerable as the work is to those who follow literature closely—nothing short of a genius they have not shown would have thoroughly justified the writers in expecting (and perhaps they do not expect) that the great public would be content to watch, through four acts, the development of a story in which a man whose inconsistencies we cannot reconcile, and which are a little too gigantic for us to believe in them, deliberately neglects, and then suddenly worships and elects to marry, a by no means extraordinary young woman, who months ago he had been at the trouble of seducing. No doubt the spectacle of the repentant Beau is more edifying and more sympathetic than the spectacle of the Beau who was callous—of the Beau who was a cad. But I take leave to question—as I took leave to question in the case of Mr. Pinero's "Profligate"—whether the entirely callous becomes so soon the entirely chivalrous. The reformation of the inner character of Mr. Pinero's hero came about—if I remember rightly—through his having been permitted to spend a fortnight in the Engadine with a person he was fond of, and to whom he happened to have been married. The reformation of the Beau of Messrs. Henley and Stevenson is even less explicable. His whole plan of life—nay, his whole ideal of life—is altered, modified, reversed, in the course of a morning call.

To the ordinary playgoer, "Beau Austin" would be more acceptable if the presentation of its story began at the beginning instead of in the middle, and showed the Beau's triumphant wickedness as well as his repentance. To the unbiassed student of humanity's ways, it would be more acceptable were it endowed with the power to convince him of its probable truth. The popularity of Mr. Stevenson—the more distinguished of its two authors—will, nevertheless, suffice to provoke enough curiosity about the piece to satisfy Mr. Beerbohm Tree's modest aims in producing it. And it will be recognised that the dialogue, though it may display little beauty and little original observation, is on the whole sufficiently dexterous. It is true that the writers' idea of the manner of talk of the year of grace 1820 seems to be that in 1820 men were wont to alternate between the

idioms and the oaths of 1770 and the idioms and the oaths of our day. In other words, the dialogue is not altogether worthy of Mr. Stevenson at his best, but it is without the too obtrusive and self-assertive smartness which has become a not unfrequent note of Mr. Henley's later writing. Mr. Henley is quite a clever man, and he is not accustomed to allow the public that he addresses to forget it. His method reminds me, when I come across it, of a certain chorus in a comic opera which I never willingly miss. "Just look at this," sing the young ladies in the "Cloches de Corneville," displaying in the market place their strong and comely arms. "Just look at that!" they sing again, displaying their neat ankles. "Just look at this!" cries Mr. Henley, with a paradox that takes one's breath away. "Just look at that!"—it is his voice again, directing one's attention to a showy antithesis. Now, of this method one sees comparatively little in the play that has at last been submitted to a London audience.

Everything that can be done for "Beau Austin" by the actor's art is done for it through the efforts of Mr. Tree and his company. Alike in the serious passages and in the scenes which the humour of the artist makes comic, Mr. Tree is inventive and natural; broad, yet finished. The woes of the heroine are illustrated by Mrs. Tree with more variety and more of force than I have ever before seen her employ. In the part of Dorothy Musgrave, she finds an opportunity to which she does ample justice. Inevitably graceful and intelligent, she has yet been known to be tepid in the expression of strong feeling. Of this deficiency of warmth and vigour there was in the performance of Monday night no trace. Miss Rose Leclercq is admirably fitted for the part of the young lady's aunt. Some actresses would have made the part ridiculous, because they would at all costs have wrung out of it a broader comic effect. With Miss Leclercq the thing belongs, as it should belong, to gentle comedy. Miss Aylward is both pretty and earnest as Miss Foster's maid. Mr. Brookfield, who is sometimes given to exaggerate in order that he may amuse, is chargeable with no fault whatever, that I know of, in the part he now plays. Mr. Edmund Maurice represents Dorothy's brother, with the befitting indignation and impulsiveness; and Mr. Fred Terry is interesting, hearty, and sympathetic, in the part of a lover who behaves with perfect chivalry in the matter of his love.

FREDERICK WEDMORE.

#### STAGE NOTES.

ACTOR and manager are nowadays born with a ready aptitude for collaborating with a mere writer in the authorship of a play. Indeed, a mere writer—when the manufacture of a play is on the *tapis*—gets, nowadays, but a very little way without them. Mrs. Lancaster Wallis is, as we learn, the last helpful and necessary partner in what was wont, long ago, to be a task of pure literature. The lady and Mr. Malcolm Watson are joint authors of a play which comes out at the Shaftesbury so soon as the piece now playing there shall be withdrawn.

MR. R. C. CARTON'S "Sunlight and Shadow"—brought out at the Avenue Theatre on Saturday—will demand longer notice than we can this week accord to it. We say for it in brief to-day that it was distinctly successful—that it pleased in virtue of a well-told story and of a skilled performance, in which Mr. George Alexander, Miss Marion Terry, and Miss Maud Millett took leading parts.

MR. D'OYLY CARTE'S new theatre at Cambridge Circus is ready for opening in about a fortnight's time.

THE PRINCESS'S production of "Antony and Cleopatra," with Mrs. Langtry as Cleopatra, will take place on November 18.

### MUSIC.

#### RECENT CONCERTS.

THE Shinner Quartet gave a concert at the Prince's Hall last Thursday week. Apart from the Popular Concerts, it is not often that one has the opportunity of hearing good programmes well performed. With the exception of the vocalist, Fräulein Fillunger, all the artistes, including the pianist, Miss Fanny Davies, were English ladies: our countrywomen are distinguishing themselves, not only in science and literature, but also in art. The rendering of Mozart's Quartet in C for strings by Miss F. Shinner (Mrs. F. Liddell), and the Misses Stone, Gates, and Hemmings, presented many praiseworthy points: the intonation was pure, the playing intelligent and expressive, and the players seemed to be working together for good, to be listening the one to the other, and not, as sometimes happens, wrapped up in themselves. The programme, consisting of concerted works by Brahms and Dvorák, pianoforte solos, and songs, was, as hinted above, of the best quality. There was a large and enthusiastic audience.

M. Paderewski made his first appearance at the Crystal Palace last Saturday afternoon, when he took part in Schumann's Concerto in A minor. His reading of this work was thoughtful and interesting, and yet it was scarcely the right one. It is, of course, customary to compare any interpretation of this work with that made familiar to us by Mme. Schumann, and especially by her pupil Miss Fanny Davies, and to condemn it in proportion as it differs from that standard. But, although the widow of the composer had the best opportunity of learning the composer's intentions, and possesses the gift of being able to convey them to others, still, one ought to admit that the same feeling or mood may be expressed in a variety of ways, and that a certain freedom should be allowed to each interpreter. But M. Paderewski gave us Schumann's music in Chopin dress, and this mixture of styles is surely not permissible. Certain exaggerations of tone, time, and rhythm, quite in place in some Mazurka or Nocturne of the Polish composer's, are not suited to the pianoforte Concerto in question. From a technical point of view, the Cadenza in the opening movement was not altogether satisfactory, and there was a lack of tone and brilliancy about the Finale. The pianist afterwards played a solo of his own and a Liszt Rhapsody, with great success. The programme also included Brahms's Symphony in F, No. 3, one of his finest and most attractive works. The performance was excellent. Mr. Ben Davies was the vocalist.

Senor Sarasate gave his second orchestral concert at St. James's Hall on Monday afternoon. The eminent player has more admirers than the hall can accommodate, and many had to go away disappointed. Senor Sarasate played

Saint Saëns's Concerto in B minor, a work admirably calculated to show off to advantage the performer's technique and skill, but not one of great artistic interest. The first movement, in spite of an attractive second theme is not effective, the Barcarolle is decidedly graceful and well-scored, but the Finale is common. The concert-giver played also the Mendelssohn Violin Concerto, taking the Finale, as usual, at a furious pace, and some solos. The orchestra, under Mr. Cusins's direction, gave the "Tannhäuser" Overture and the Peer Gynt Suite, the last movement of the latter being encored.

Mr. Leonard Borwick appeared at the Popular Concerts on Monday evening, and played as a solo Beethoven's Variations in C minor. It is easy to understand why pianists choose this piece, but there are other works in the same form by the composer with as much technical display and much more poetry. Mr. Borwick played with skill and intelligence, but with a certain agitation, the result, possibly, of nervousness. He was well received, and for an encore gave, and exceedingly well, a movement from Bach's Partita in C minor. The programme included Beethoven's Quartet in A (Op. 18, No. 5), led by Mme. Néruda, and Schumann's pianoforte Trio in D minor. Mr. Ffrangcon Davies sang with much effect Dr. Stanford's "La belle dame sans merci." This setting of Keats's ballad is a fine dramatic composition.

On Monday evening Mme. Patti sang at the Albert Hall, attracting a large audience, and obtaining the usual number of encores. So long as the public runs after the *prima donna*, so long may one expect concerts in which art is but a secondary feature. There were, as usual, many excellent artists, including Miss Douilly, Miss Rees, and Messrs. Lloyd, Lely, Foote, and Schönberger, but the public go principally to see and hear Mme. Patti. The orchestra was under the direction of Mr. Ganz.

Master Isidore Pavia gave his second pianoforte recital at St. James's Hall on Wednesday afternoon. We were unable to notice his first, which took place in the Norwich Festival week. Master Pavia has good execution, although he is by no means note-perfect. His phrasing is not always clear, and he has a tendency to hurry. This was specially noticeable in Bach's Chromatic Fantasia and Fugue, and Chopin's Fantasia in F minor. His two best pieces were Scarlatti's Sonata in A and Mendelssohn's Scherzo (Op. 16, No. 2).

J. S. SHEDLOCK.

#### MUSIC NOTES.

THERE are some remarkable relics in the Hohen-zollern Museum at Montbijou Castle, near Berlin; among them a double harpsichord, one of two made by Tschudi, the founder of the house of Broadwood and Sons, for Frederick the Great in 1765. In 1773 Tschudi and Broadwood supplied a similar harpsichord to Frederick's antagonist, Maria Theresa. This instrument is also in existence.

A SERIES of orchestral and chamber music concerts, under the direction of Dr. Stanford, has commenced at the Guildhall, Cambridge, and will be continued during the month up to February 25, 1891. The programmes are interesting. Dr. Stanford's "Irish" Symphony will be performed on January 28, and a new Quartet for pianoforte and strings in E flat (Op. 87), by Dvorák, in February.

IN the review of "Wagner's Letters" last week mention ought to have been made of the Index specially prepared by Mr. William Ashton Ellis, editor of *Die Meister*. It contains nearly 600 headings, and more than 6,000 separate references.



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THE uncompromising attitude of hostility on the part of Mr. Lecky towards the Home Rule movement, viewed in the light of the opinions expressed by him in his *Leaders of Public Opinion in Ireland*, in regard to the Act of Union and the methods by which it was carried, gives to these two volumes an interest quite apart from their historical value.

To many people Mr. Lecky's position doubtless appeared an untenable one; and a rumour announcing the indefinite postponement of the publication of the conclusion of his work naturally seemed to favour the view that he was unwilling by the weight of his authority to strengthen the arguments of those to whom he was politically opposed, and who, in his opinion, were doing their utmost to undermine the Act of Union. Even now there are probably many intelligent persons who, while ready to applaud what they regard as an act of moral courage, fail altogether to understand Mr. Lecky's position. And yet there does not appear to be any valid reason why the most strenuous opponent of Home Rule should not give a fair and impartial account of the Act of Union and its proximate causes; for there is, in my opinion, nothing more unmistakably clear than that the Act of Union and the methods by which it was carried have not in the remotest degree anything to do with either the justification or the condemnation of Home Rule.

Apart, however, from this consideration, the attitude taken up by Mr. Lecky possesses considerable interest as indicative of the point of view from which he regards Irish history. In this respect there are perhaps no two statesmen for whom he has a greater regard, and by whose methods of thought he has himself been more influenced, than Burke and Grattan. His view of history and of the progress of civilisation is essentially Whiggish. Nowhere, indeed, does his abhorrence of extreme measures manifest itself more, and nowhere does it, in my opinion, lead him so entirely to misapprehend the significance of the most important movement of modern times, than in his chapters on the French Revolution. The same dislike of everything savouring of Jacobinism is equally apparent in his narrative of Irish affairs. But if he has no sympathy with the United Irishmen, he has even less with those who, like Lord

Clare, would have desired to stifle all human progress whatever. It is the same spirit, which led him as an historian to condemn the suppression of the Irish Parliament as a measure unwarrantably extreme, which leads him as a politician to resist a movement that, in his opinion, threatens to be equally extreme for its restoration.

The period covered by these two volumes, from 1793 to 1800, embraces the episode of Fitzwilliam's administration, the rise and progress of Defenderism and Orangism, the development of the United Irish movement, the Rebellion of 1798, the French expedition under Humbert, and the Union with England. It is a period of which there is hardly a page, as Mr. Lecky says,

"which is not darkened by the most violently contradictory statements. It is marked by obscure agrarian and social changes, by sudden, and sometimes very perplexing, alterations in popular sentiment, which can only be elucidated and proved by copious illustration. It is also a period of great crimes and of great horrors; and the task of tracing their true causes, and measuring with accuracy and impartiality the different degrees of provocation, aggravation, palliation, and comparative guilt, is an extremely difficult one."

That Mr. Lecky has accomplished his difficult task with impartiality and in a manner worthy of his reputation will, I think, be admitted by everyone who has any independent acquaintance with the original sources of his information. To admit this is not necessarily to imply absolute agreement with all his conclusions, but it is to acknowledge that he has never wilfully suppressed any fact material to the arguments of those who differ from him. In one respect Mr. Lecky has had considerable advantages over his predecessors. Sources of information not available to the ordinary student, including the "secret and confidential" correspondence of the Irish Government ranging over the eventful years of 1795 to 1805, the despatches in the French Foreign Office, and several private collections of papers have been opened to him without reservation. In this way he has been able to throw much additional side-light on the events of his narrative, especially as regards the United Irish conspiracy, but not, I think, in any material degree to modify the facts of which we were already possessed. On the subject of the Fitzwilliam episode, Mr. Lecky's position is very characteristic; but I am doubtful if his argument, that the Catholic question was not altogether foreign to Fitzwilliam's recall is entitled to much weight as against the deliberate assertion of Burke, supported by Grattan, Ponsonby, and Fitzwilliam himself, that it was a mere pretence to veil a reason which, to use Grattan's words, was "too despicable or too criminal to be mentioned," viz., the dismissal of Beresford. Certainly, if Mr. Lecky's suggestion be correct, it must seriously affect our judgment as to the sincerity of Pitt's conduct towards the Catholics during the negotiations pending the Union. Mr. Lecky is loth, as everyone must be who is acquainted with the details of this intricate affair, to attribute the blame of Fitzwilliam's recall to any particular individual. But if it is difficult to decide on whose

shoulders the responsibility chiefly rested at this critical time, it is not difficult to see how misapprehensions should have arisen between men of the most indisputable honour, when it is recollected that the negotiations relative to Fitzwilliam's appointment were carried on almost entirely by conversations. When this happens to be the case, as Mr. Lecky well points out,

"the general drift of propositions is remembered, but qualifications and limitations by which they had been guarded are neglected or underrated. Something is tacitly assumed on one side which the other side had not meant to concede; and men who, starting from opposite points, are anxious to come to an agreement, will often half unconsciously omit, attenuate, or evade topics of difference."

The one person whose conduct at this time seems to me obscure and deserving of fuller investigation than Mr. Lecky has accorded it is the Duke of Portland, the leader of the dissentient Whigs, and the viceroy under whom Ireland had secured her legislative independence.

Fitzwilliam's recall, the appointment of Lord Camden, and the defeat of the Catholic Bill, mark a critical period in Irish history. And though it is impossible to forestell, as Mr. Lecky fully admits, whether the disasters that followed might have been averted by a timely concession of the Catholic claims, "it is not too much to say that the undecided and contradictory policy of these critical years was a leading cause of the rebellion of 1798 and of the fatal consequences that flowed from it." This being the case, it seems idle in my opinion to lay so much stress as Mr. Lecky does on the progress of Jacobinical principles, or to stigmatise the United Irishmen as crack-brained enthusiasts. Enthusiasts they undoubtedly were, for without enthusiasm men will not risk life and all they hold dear for the sake of a political principle; but it may be questioned whether the wildest excesses of the United Irish policy could have produced consequences more fatal and lasting than those which resulted from the policy of Lord Clare and his associates. Of all the dangers, real and imaginary, that menaced England at this time, the most chimerical was probably the fear of the conquest of Ireland and its annexation to France. To urge this danger as justifying, or at any rate as palliating, the measures of repression pursued by the government, is, in my opinion, not only to misinterpret Irish history, but to misapprehend the course of human progress. Agitation is doubtless an evil, but it is a mere commonplace of history to say that without agitation all human progress would be at an end. No agitation of the dimensions of the United Irish movement, it may safely be asserted, was ever set on foot without the existence of some real and fundamental grievance which it was intended to remedy. The province of government is to guide agitation into constitutional channels, and not, in the graphic words of Grattan, to close the doors of the constitution against it. To do as the government of Lord Clare did was simply to force a constitutional agitation into illegal courses, and to lay up a fresh stock of grievances for the future. Trite though they may appear, those remarks

are by no means irrelevant. The very impartiality of Mr. Lecky's narrative, laden as it is with a mass of conflicting evidence, is of itself sometimes calculated to mislead the reader and blind him to the real points at issue. On the agrarian changes of the period Mr. Lecky has collected some interesting evidence as to the effect which the high price of food in England during the war, combined with other causes, was having on the subdivision of land and the rapid rise of rents in Ireland; and the parallel he institutes between the state of things in Ireland and that which parliamentary inquiries have recently disclosed as existing in the poorer quarters of London and other great towns is no less instructive than curious.

"We find there," he says, "all the leading features of the Irish agrarian system at the close of the eighteenth century; landlords who have let their land for a long period and have thus lost all power of management and control; leaseholders who, as the pressure of population becomes more intense, find it to their interest to subdivide their holdings into minute fractions; a whole race of speculators in poor men's dwellings; rents forced by the competition of the very poor to an enormous height; an excessive congestion of population; an utter neglect of the conditions of comfort and health."

As to the conduct of the Irish government at this time, the general judgment, as Mr. Lecky says, will vary much according to the character and political predisposition of the reader. For his own part, he is strongly convinced that, though the state of affairs, especially in the North, called for drastic treatment, and though even the burning of houses might be defended as a military measure, the faults of the government were enormously great:

"By habitual corruption and the steady employment of the system of nomination boroughs, they had reduced the Irish legislature to a condition of despicable and almost ludicrous subserviency, that a policy which was probably supported by the great majority of educated Irishmen could not command more than twenty or thirty votes in the House of Commons. They had done this at a time when the French Revolution had made the public in the highest degree sensitive to questions of representation; at a time when the burden of war was imposing extraordinary hardships on the people. They had resisted the very moderate Reform Bills of Ponsonby and Grattan, which would have left the overwhelming preponderance of political power in the hands of property, loyalty, and intelligence; as strenuously as the wild democratic schemes of the United Irishmen; and they had thus thrown into the path of treason a crowd of able and energetic men, who might have been contented by reform."

That the determined attitude of hostility on the part of the government to every scheme of reform, no matter how moderate, should have exasperated Grattan beyond measure is hardly to be wondered at; but it is scarcely fair, I think, to describe his language as having "assumed a more distinctly party character." Standing as he did between two parties, between the government on the one hand and the United Irishmen on the other, combating at the same time the treason of the rebels and the treason of the ministers, "which was infinitely worse," he, if any one, represented the truest and best interests of

the nation. Violent his language undoubtedly was; but it was the violence of a man struggling desperately and against overwhelming difficulties to rescue the constitution from its enemies, to awaken parliament to a sense of its true danger, and recall it to a sense of its duty. That the voice of moderation should have been lost amid the storms of angry passions was only natural, but it is deeply to be regretted that he should have followed the example of Fox and seceded from parliamentary life. By doing so he irreparably weakened his argument against the Union, and, in my opinion, furnished the strongest proof of the utter rottenness of the constitution of 1782.

There are many other points of importance in the first of these two volumes to which the reader will turn with interest, and on which Mr. Lecky has thrown additional light, as, *e.g.*, the origin and progress of the Orange Society, the influence of foreign affairs on Ireland, the intrigues of the United Irishmen, the trial of William Orr, the growth of Defenderism and agrarian outrage, the diplomatic relations between the English Government and the Vatican. But what will probably strike him as the most remarkable and, perhaps, disagreeable feature in the book is the extraordinary evidence collected by Mr. Lecky as to the important part played by government spies and informers during this period. One of the most notorious of these was Leonard McNally, the legal adviser of the United Irishmen, to whose "uncompromising and romantic fidelity" Curran bore emphatic testimony, but who was at the very time engaged in betraying to the government the line of defence contemplated by his clients, and in communicating the substance of every letter, and sometimes the letters themselves, that arrived from Napper Tandy, Hamilton Rowan, and Reynolds.

"The interest, the singularity, and the melancholy of his career," says Mr. Lecky, "will certainly be enhanced by reading his letters. Written for the most part in great haste, without regular beginning or ending, but in the most beautiful of handwritings, and in the tersest and happiest English, they reveal with great fidelity a strangely composite character, in which the virtues of impulse seemed all to live, though the virtues of principle had wholly gone."

Another, but far less important government spy was a Catholic priest, of Carrickfergus, named McCarry, of whom it was said that, notwithstanding his vocation, "he would go to hell for money." Francis Higgins, "the sham squire," and proprietor of the *Freeman's Journal*, more than once rendered service of transcendent importance to government, owing to the opportunities he possessed of obtaining information from secret sources. "Nearly 140 letters from his pen," says Mr. Lecky, "are preserved in the government records, and they furnish valuable materials for the history of the times." But from no channel did the government derive more ample and accurate information regarding the intrigues of the United Irishmen abroad immediately preceding the outbreak of the rebellion than from a certain Samuel Taylor, himself a United Irishman, who escaped to the continent in the summer

of 1797, and managed to worm himself into the confidence of the French government, and whose communications were all the more valuable because they were quite free from that anxiety to screen individuals which was manifest in the letters of McNally.

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*Five Years with the Congo Cannibals.* By Herbert Ward. (Chatto & Windus.)

IN his introductory chapter, the editor of Major Barttelot's letters and diary tells us that not a line of this book would ever have been written had even partial justice been shown by Mr. Stanley to "the officers left at Yambuya with his impedimenta, his stores, and his sick." The work thus avowedly assumes the character of a biography with a purpose; and, in fact, takes the form of a heavy indictment against the leader of the Emin Pasha Relief Expedition, its object being to vindicate the memory of the commander of the Rear Column from the aspersions supposed to be cast upon it by Mr. Stanley in his published account of the events connected with the collapse of the Rear Guard and the tragic fate of Major Barttelot. Hence, in noticing such a work, it is obviously impossible to avoid all reference to the painful questions at issue; and the editor, a brother of the deceased, and, like him, a major in the British service, doubtless expects the book to be criticised from the standpoint of its merits as a polemical essay. It so inevitably invites controversy that its appearance has been followed by a still raging storm of angry discussion, which threatens to be shifted from the forum of public opinion to the sterner tribunal of a court of justice.

Judged apart altogether from the statements that have since been made on both sides, this vindication must be pronounced a failure, and even a mistake. Such is the eagerness of the editor, not so much to defend his brother as to crush his assumed antagonist, that at the very outset he makes the huge blunder of attempting to deprive Mr. Stanley of his geographical discoveries, and crediting them to Emin Pasha. A letter from Emin to Dr. Felkin, dated Wadelai, October 26, 1886, is quoted to prove that

"Mr. Stanley's Mountains of the Moon [Ru-wenzori] are Emin Pasha's already discovered Usongora Mountains, and Mr. Stanley's Sem-likli River is Emin Pasha's already discovered Kakibi or Dueru River. Surely Emin should not lose the credit of his discoveries, as well as his province and his wealth, as the result of the expedition for his relief."

Certainly "not a line of these words should ever have been written"; and in the interest, not of Stanley or Emin or Barttelot, but of historic truth, it is necessary to state that Emin made no geographical discoveries of any kind in the Albert basin. He circum-navigated the lake, but that feat had been

executed years before by Gessi, Mason, and others; he sighted its southern affluent, the Kakibi or Dueru, which is Stanley's Semliki; but Gordon and Mason had already steamed one hour up that river nine years before. It was Stanley and Stanley alone who identified the Semliki with the Kakibi, surveyed its upper course, and approximately determined the extent of its basin. In his ignorance of what had previously been done by others in this region, Emin speaks of his work, the chief result of which he states to be "the discovery of a new river flowing from the Usongora Mountains." But this discovery was no discovery, while he does not even pretend to have discovered the Usongora Mountains, which again are Stanley's Ruwenzori, and which Stanley was again the first to see and roughly survey. What Emin and others before him saw from the lake was doubtless a northern spur of Mount Ajif, about fifteen miles south of the lake, which Stanley first named, estimating its height "at about 6000 feet" (*Darkest Africa*, ii., 234).

In the above-quoted unfortunate passage, the editor speaks of the loss of Emin's "wealth," the reference being to the accumulated stores of ivory, which were valued at £112,000, but which were the property, not of Emin, but of the Egyptian Government. Was it also in connexion with this ivory that the editor roundly charges Stanley with "playing a deep game" with Tippu-Tib (p. 325), and elsewhere asserts that "there were other objects in view . . . than the relief of Emin Pasha (p. 207)?"

Hitherto it was generally understood that Emin complained of having been rescued against his will. Now, however, we are told that Emin is abandoned by Stanley, who leaves him "to be captured by the rebels" (p. 266). Such reckless advocacy can but harm a client, already sufficiently damaged by the publication of letters and diaries, much of which should never have seen the light. Was it wise, for instance, to publish the following:

"These village kings are very arrogant and childish. I went to King Gondana and told him, giving him a smart prod with a stick, that unless guides were forthcoming in five minutes the soldiers would burn his village. The guides came in a twinkling, and we got to Kwar-mouth," \* &c.

This "prodding with a stick" seems to have been a familiar process, and is stated to have led ultimately to the Major's death, though this is still a moot point.

On the other hand, Stanley is represented more or less as a maniac, in one place "as usual, jumping, shouting, and finding fault with everybody"; in another, addressing the men in Ki-Swahili, and telling them to disobey their officers, and if any orders be issued "to tie them to trees (referring to Jephson and Stairs), lastly offering to fight Jephson;" elsewhere flinging himself out of his tent, flogging Ulich, cuffing the Somalis, and making himself "ill with passion."

\* The curious Cockney forms, Kwar, Kwar-mouth, for Kwa, Kwamouth, occur in several places. With them may be compared Fiort for Fiot, and the spelling of Malagasy words in old Drury's vocabulary.

It is difficult to reconcile pictures of this sort with the character of a man who has twice led a devoted band of followers across the Continent, and one of whose most conspicuous qualities is coolness in moments of extreme danger. That he should demean himself in this absurd fashion under circumstances of ordinary trouble, the public will be slow to believe without the corroboration of living witnesses, and especially of Mr. Stanley's surviving officers.

In *Five Years with the Congo Cannibals*, Mr. Herbert Ward, one of these officers, makes no reference to the points here touched upon, for his book is in no way controversial. In the Preface, however, he deals summarily with the causes that led to the demoralisation of the Rear Guard, to which he was attached in a subordinate position. On this subject he writes sensibly and soberly, and is no doubt right in attributing the disaster mainly to Tippu Tib's procrastination in furnishing the promised carriers.

"Tippu Tib promised to collect the men together at once, and assured us that in a few weeks at least we should receive the necessary men. From that time the tragedy of the Rear Guard commenced. Tippu continued to procrastinate; the Zanzibaris and Sudanese, unused to the food of the country, sickened and died. Each of the five officers was in turn stricken down at death's door with malarial fevers and dysentery. No news whatever reached Yambuya from the Advanced Guard. Month after month of horrors passed, and still no aid was sent us from Tippu Tib, and we were soon rendered powerless to act in any way on account of the emaciated condition of the Zanzibaris and Sudanese. . . . Unfortunately there are conflicting opinions upon the actions of the Rear Guard. No doubt Mr. Stanley suffered a great shock upon learning the sad tale of Yambuya with its hundred graves; but in *Darkest Africa* he takes much too harsh a view of a portion of his expedition that endured great hardships while doing their best."

This view of the case may perhaps be accepted as substantially correct, though many things remain to be explained, which might have been allowed to rest but for the attitude assumed by the editor of Major Barttelot's papers. Elsewhere Mr. Ward refers to Stanley's relations with Tippu; but so far from suggesting any velleities or "deep games," he evidently considers that the bargain was the best that could be made under the circumstances. Tippu hoped, through Stanley's influence with the Free State, to obtain recognition of his political status in the Stanley Falls district, with the ultimate view of obtaining an outlet for his ivory down the Congo to the Atlantic, instead of the costly and tedious overland route to Zanzibar. Stanley, on his part,

"wished to see the authority of the State re-imposed at the station he had himself founded years before; and he also desired that friendly relations might be established between white men and Arabs on the Upper Congo, so that, with the advancing influences of commerce and civilisation, the slaver might recognise that legitimate trade in ivory and the produce of the interior could bring with it rewards as great as those he now derived from the infamous traffic in human beings" (p. 215).

These words should be well weighed before Mr. Stanley is hastily censured for

the steps he took, with the sanction of the Free State authorities, to secure the neutrality of the "Bismarck of Africa" \* during the progress of the Relief Expedition. But Tippu, who at present holds the balance, as it were, between the rival Christian and Mohammedan parties in Bantuland, is surrounded by Arab influences, while the Free State vacillates, or makes but a feeble attempt to resume its authority by the appointment of an unsupported "Commissaire de District." The consequence is that affairs in the Congo Basin have entered an extremely critical period, and a conflict may at any moment be precipitated, involving in its issue the gravest interests of a large section of the human race.

Among Mr. Ward's numerous original illustrations is an excellent likeness of Tippu, whom he met several times at the Falls, and of whose remarkable career he gives an interesting account, gathered chiefly from Selim bin Mohammed, "an Arab factotum of Tippu's." This is perhaps the most valuable part of the book, which has less to do with cannibalism than might be concluded from its sensational title. Incidentally, however, abundant proofs are given of the prevalence of the practice, especially in the Ubangi and other fluvial valleys along the right bank of the Congo above Bolobo. This section of the great artery, developing the arc of a circle with the equator as its chord, flows mainly through the very heart of the true cannibal zone, which extends northwards beyond the Congo-Nile and Congo-Chad water-partings, and stretches east and west from the headstreams of the Welle-Makua to the Ogoway delta. Throughout the whole of this vast region we now know, from the concurrent testimony of all recent explorers, that anthropophagy exists, not merely as a religious rite or as a class privilege, as has been pretended, but as a recognised social institution, with its fattening grounds, shambles, dead and live meat markets, supplied by organised razzias among hostile populations. Hence, even at Bangala, on the fringe of the black zone and one of the earliest Free State stations, "almost weekly some savage act of cannibalism" occurred during Mr. Ward's administration, while in the remoter villages

"cannibalism is still openly indulged in, and a man will boast of the number of enemies he has devoured, hang their bleached and whitened skulls from a tree by his doorway, or arrange them in line on the roof-tree of his house as silent testimonies of his importance and valour."

Higher up the river he was offered, as proofs of good-will, a plump dog and some lumps of human flesh, dog being second only to man in the estimation of the native gourmet. Hearing of a cannibal settlement on the lower Aruwimi,

"I started one morning for this village. On arriving there, almost the first man I saw was carrying four large lumps of human flesh, with the skin still clinging to it, on a stick; and through Fida I found that they had killed a man this morning and had divided the flesh. Subsequently I came across a party of men squatting round a fire, before which this

\* This expression, curiously enough, was first applied by the Germans to Stanley himself, and afterwards by others to Tippu.

ghastly flesh, exposed on spits, was cooking" (p. 162).

In March 1888, some months after Mr. Stanley's expected return to Yambuya, Mr. Ward was sent down the Congo to telegraph home for instructions under the critical state of affairs in the Rear Guard camp. The chapters devoted to a description of this and a subsequent voyage down the river, involving altogether 2500 miles of fluvial navigation in open boats, occupy a large part of the volume, and are full of incidents throwing much light on the present political and social condition of the regions nominally within the jurisdiction of the Free State officials. After the withdrawal of Sir Francis de Winton in 1885, his successor, Gen. Jannsens, adopted the short-sighted policy of replacing the English pioneers by inexperienced and often utterly incompetent Belgian military officers. The result is even at the stations a partial reversion to the primitive savagery, as prevalent before the opening of the Congo basin to European influences. Thus, when Mr. Ward reached Bolobo on his last voyage in 1888, he found that the chief, Stanley's old friend Ibaka, had died seven days before,

"three of his wives being buried alive with him. They had already decapitated six slaves, and an execution of another of these poor wretches had just occurred a few minutes before my arrival; indeed, the children were still mimicking the ghastly twitchings of the poor victim's features after the head had been cut off. Other slaves were yet to suffer, for Ibaka had been a great chief, and must enter the next world with a suitable retinue" (p. 302).

Fighting and raiding were going on all the way down the Congo; a warlike expedition of 1000 men was passed on the way; at Bangala several State buildings had been destroyed, and a soldier slain in battle had been dug up and eaten by the hostile natives; farther down a great fight was going on, hundreds of huts were in flames, and "the burning villages extended along the river banks for upwards of two miles" (p. 298).

In the midst of such scenes as these one asks in amazement where the beneficent influence of the Congo Free State and its Belgian administrators comes in? The one European nation which is absolutely without experience in colonial government has assumed a heavy responsibility in undertaking the exclusive control of forty million African savages, needing more tact and administrative skill than double the number of any other race.

A. H. KEANE.

*Modern Criticism considered in its relation to the Fourth Gospel; being the Bampton Lectures for 1890, by Henry William Watkins. (John Murray.)*

DR. WATKINS's able and eloquent Bampton Lectures on Modern Criticism and the Fourth Gospel will, undoubtedly, be read with the deepest interest, but at the same time, it may be, with a feeling of some disappointment, when it is found how strictly their scope is limited to the external evidence, whether favourable or adverse. It might have been thought that the time was come

for a full and exhaustive treatment of the entire subject from the conservative side, showing conclusively, on grounds both of internal evidence and of witness from without, that the Fourth Gospel can be the work of no other than John, the fisherman, the son of Zebedee; but this is not the task which the author has essayed. He takes for his text a remark of the late Dr. Keim, which expresses, he says, in the deliberate words of a man who was as reverent as he was learned, the conviction that "Our age has cancelled the judgment of centuries;" and the main object of his lectures is to show that this statement, which was made with special reference to the Fourth Gospel, cannot be substantiated, but that, rather, the course of recent investigation has tended to refute and invalidate Dr. Keim's dictum. It is not to be supposed, however, that the eight lectures of which the volume consists are confined exclusively to this single point. Besides giving a most interesting and probably nearly exhaustive\* sketch of the history of opinions concerning the Fourth Gospel since the first doubts were raised by the *Pro-babilia* of Bretschneider, Dr. Watkins takes us back once more to the earliest witnesses, and reproduces the old arguments which we all know so well, strengthened, however, by the new evidence which is supposed to lend so much support to the case. That evidence he treats with great fulness and learning; and then, in a closing lecture, he admirably accounts for the special characteristics of the Gospel by the life and surroundings and personal experience and character of the assumed author. In a literary and historical point of view, Dr. Watkins's lectures will be admitted to possess a high interest and value, even though he may practically have left the question very much as he found it.

For what is it that Dr. Watkins has proved? Does he think that a question of this kind, which is one of pure criticism, and can be settled only in accordance with the evidence, ought to be decided by the mere weight of authority? Let it be granted that a certain reaction has taken place from the extreme opinions of forty years ago, and that, of critics who are entitled to a hearing on such a question, there are fewer now than there were some time back who can be quoted against the genuineness of the Fourth Gospel. It is proved, of course, that the date assigned by Baur—160-170—is an impossible one, and that the Gospel must have been in circulation as (probably) an inspired work before the middle of the century. That is proved by the discovery of the *Diatessaron*, and so far there has been solid gain. But there is still a wide gap between the earliest extant testimony and the lifetime of the Apostle. There is a wide difference, moreover, between assenting to well-established facts and accepting a literary judgment which depends on a vast number of nice considerations, and which even the most impartial minds can scarcely approach without bias. Nor, while we have in England Martineau, Carpenter, and Abbott, in France Renan and Sabatier,

\* He has, however, strangely overlooked Pfeiderer, one of the ablest and most trustworthy critics of our day.

in Holland Scholten, in Germany Hilgenfeld, Holsten, the two Holtzmanns, Schürer, Wendt, Pfeiderer, and Weizsäcker, to mention no others, among those who question or deny direct apostolic authorship, can it be said that the weight of learned opinion has so very decidedly inclined to the positive side. And in the meantime, in this country at least, it might not perhaps be very hazardous to conjecture that there is at present a greater mass of intelligent as distinguished from academic opinion against the authenticity than in favour of it.

Let us come, however, to the earliest witnesses. It is perfectly certain that the Fourth Gospel was in circulation and generally accepted, not only as one of the holy quaternion, but as the undoubted work of the apostle John, in the time of Irenaeus—say, from about the commencement of the last quarter of the second century. Going backward, we find that it was made use of by Tatian in his Digest of the Four Gospels, which he commences in the very words of John; this fact, as already noted, being now happily established. At a still earlier date, about the middle of the century, we see that the Gospel was known to Justin Martyr; that is, if it be conceded that this question, so long *sub lite*, may now be regarded as finally settled in the affirmative. But it is surely remarkable—it is a point which Dr. Watkins naturally seeks to minimise—that Justin, who expressly names Peter in connexion with certain Memoirs, and who also mentions John as the author of the Apocalypse, nowhere distinguishes the Fourth Gospel as a separate composition, nor assigns to it any authorship; and that, while he reproduces a large part of the story of Christ from the Synoptics, he has only one or two direct quotations from John. It may also be admitted, at least I should have no disposition to question, though Dr. Martineau seems to be still unconvinced, that the Gospel was known to the author of the Clementines; it thus appearing that its recognition was not confined to any single party in the Church. Can we trace it any farther back? Dr. Watkins is clear that it was quoted by the heretic Basilides; and here he appeals with some confidence to the literary judgment of such accomplished critics as M. Renan and the late Matthew Arnold. On such a point some may think that Dr. Martineau, forty years ago, was as competent a judge as either of the writers just named. Has Dr. Watkins not seen his exhaustive essay on the "Refutation of all Heresies," printed in the *Studies of Christianity*; or is he, in trying to depreciate Dr. Martineau as a Biblical scholar, having his revenge upon him for the severe strictness with which that essay opens on the easy good-nature of the university of Oxford in so readily accepting as Origen's a work which manifestly was not his? Of course, everything depends on the degree of accuracy which is ascribed to the author of the *Philosophumena*. It seems scarcely questionable that we have this second-hand evidence that the Fourth Gospel was known to Basilides, but it is at least possible that the writer confounded Basilides with his followers. Let it be so, however, and let it be



granted that the Fourth Gospel was in circulation, though still unconnected with any name, as early as the reign of Trajan. This, at any rate, is the very earliest point to which it can be doubtfully traced. But admitting that the facts as thus stated are not wholly irreconcilable with the hypothesis of genuineness, are they not entirely what we should expect in the case of a pseudonymous work? The Gospel, published in the early years of the second century, or even it may be in the last decade of the first, rapidly gained favour with those who, as converts from the Gentiles, had learned to take a more exalted view of Christ's person than that presented by the Synoptics. Nor was there any occasion to enquire too particularly into the credentials of a work which spoke with authority, and which, on the face of it, claimed to proceed from an eyewitness. Gradually, however, the opinion grew that the author could be no other than the unnamed disciple of the Gospel, and that this greatest of the Gospels accordingly is the work of John the son of Zebedee, the disciple whom Jesus loved. It was not, however, till far on in the century that this came to be the received opinion. The Fourth Gospel, it must be remembered, like its companions, was, and remains, an anonymous work. I have, indeed, always taken the view that there is a tacit claim on the part of the author to be himself the disciple whose name he seems modestly to withhold, but whom otherwise he does not hesitate to distinguish as in closest intimacy with the Incarnate One, and that so far as this is not the case there is a *suggestio falsi*; but I admit that another view is possible. Another writer in contact with John, or one who even wished to create the impression of being in contact with him, might so have written.

In the last very interesting lecture in this volume there is much with which, if it had been a little differently expressed, it would have been quite possible to agree. Dr. Watkins does not fail to recognise "the marked differences between this Gospel and the Synoptics," nor does he doubt that those differences constitute "a prolem" which must be met. He does not admit, of course, that they are fatal to the veracity of one narrative or the other; but his statement that "they find their explanation in the circumstances under which the Gospel was written," is one to which no exception can well be taken:

"The key to the Fourth Gospel," says Dr. Watkins, "lies in translation, or, if this term has acquired too narrow a meaning, transmutation, re-formation, growth; nor need we shrink from the true sense of the terms, development and evolution. I mean translation in language from Aramaic into Greek; translation in time extending over more than half a century, the writer passing from young manhood to mature old age; translation in place from Palestine to Ephesus; translation in outward moulds of thought from the simplicity of Jewish fishermen and peasants, and the ritual of Pharisees and priests, to the technicalities of a people who had formed for a century the meeting-ground, and, in part, the union, of the philosophies of East and West.

"If we earnestly attempt to realise the life of the Apostle and the circumstances under which the Gospel was composed, it will lead us to understand how this process of development

must have taken place in the inspired writer, and how absolutely essential it was to the purpose of his writing" (pp. 426, 7).

Precisely so. The one thing which may be considered absolutely certain about the Fourth Gospel is that it is widely separated in character and purpose from the Synoptics, that its Christ is an ideal figure, that its narration is a perversion, in a dogmatic interest, of the genuine tradition, and that its discourses are theological disquisitions freely composed by the author, mingled it may be with some authentic reminiscences. For my own part, I confess I have never thought it so wholly incredible that even a companion of Jesus, after the lapse of many years, when the experiences of his early manhood had become faint in his memory, when new scenes, new interests, the discussions he was listening to every day, a new home and a new language, had all wrought their effect upon his mind, might have written such a Gospel as this. But it is scarcely possible; and on the whole I am inclined to agree with those who hold that the author was one of a younger generation who may have been more or less closely associated with John the Apostle, but who depended mainly on the earlier narrative which he knew how to handle to make it answer his own purposes.

What then has Dr. Watkins proved? That the statement of Dr. Keim, in its application to the Fourth Gospel was somewhat too sweeping; but nothing more. The problem of the Fourth Gospel remains where it was. That book, so spiritual, so mystical, so tender, so impossible as history, so sweet as religion, so curiously related to the Synoptics, so dependent on them for its materials, and yet so distinct from them in its method and aim, remains as an enigma on which the mind of man will ever delight to exercise itself, but which, perhaps, it will never be able to solve.

ROBERT B. DRUMMOND.

*The Works of William Shakspeare.* Edited by Henry Irving and Frank A. Marshall. Vol. VIII. (Blackie.)

PREFixed to this, the concluding volume of the "Henry Irving Shakspeare," in a prefatory note, Mr. Irving pays a tribute of respect to the memory of his colleague, Mr. Frank Marshall, who, however, had not only been the virtual editor of the work, but had actually written very much of it, until "failing health made such stress of work impossible for him." The "General Introduction," which in this volume precedes "Hamlet," "Henry VIII.," "Pericles," and the Poems, was, it seems, to have been written by Mr. Marshall; but, in consequence of his death, this part of the work has been executed by the practised hand of Prof. Dowden. I should, perhaps, give the preference to the *Shakspeare Primer*, by the same writer, in Macmillan's series. But the newly published Introduction wears less the aspect of a scientific manual, and would probably be preferred by the ordinary reader. It is enriched, too, from the results of recent discoveries, as, for example, that of a sketch of the interior of the Swan

Theatre, found in the university library at Utrecht.

M. James Darmesteter, in his recent work on Shakspeare, follows the scheme adopted by Prof. Dowden in the *Shakspeare Primer*, so far as relates to dividing the years of Shakspeare's literary activity into four periods, but differs somewhat in the names he assigns to these periods:

"According to M. Darmesteter, the first period extends from 1588 to 1593; he names it 'Les Années d'Apprentissage'; it is succeeded by the 'Période d'Épanouissement' (1593-1601); upon which follows the 'Période Pessimiste' (1601-8); and the great career closes with the rolling away of clouds and the outbeaming of a serene sun in the 'Période Optimiste' (1608-13)."

But Prof. Dowden carefully warns the reader "against the notion that at any time either what we now term 'pessimism' or what we term 'optimism' formed the creed, or any part of the creed, of Shakspeare." But what is it, may be asked, that we now term "pessimism"? I am afraid that if in our description we strive after τὸ ἀκριβές we shall certainly fail. We must say of pessimism what Aristotle says of friendship, that it admits of no exact definition; there is no precise limit where pessimism begins or ends. Shakspeare, Prof. Dowden tells us, was "a penetrating student of man's heart, who would deny neither the evil nor the good." But it may be doubted whether anyone ever seriously believed that there is not something of good in both man and the world. Swift declares that he ever hated all bodies of men; but nevertheless he found individuals whom he could cordially love. Schopenhauer could find in music a soothing anodyne for *Weltschmerz*; and, alike for the individual and for the race, there was at least a hope of *nirvana*, a cessation of existence. Prof. Dowden's objection to Shakspeare being called a pessimist proceeds, I should say, in great measure from a dislike of the name. He says,

"All the indications derived from Shakspeare's writings seem to point to the conclusion that there was a period of his life when, as Hallam says, 'his heart was ill at ease and ill-content with the world or his own conscience.'"

And at this period Prof. Dowden is inclined to place the composition, among other works, of "Troilus and Cressida," a play which he characterises as "a satire on human existence thrown into dramatic form." "In Troilus and Cressida life lies before us like an unweeded garden, 'things rank and gross in nature possess it merely.'" This play is "Shakspeare's nearest approach to what we call pessimism." I should doubt, indeed, whether the satire on human nature contained in "Troilus and Cressida," taken together with "Hamlet," is one whit less acrid than that of Swift's *Gulliver*, even in that last part where the Yahoos of Houyhnhnm-land are portrayed. Whether for the years of Shakspeare's literary history, 1601 to 1608, preference should be given to Prof. Dowden's designation "Out of the Depths," or to M. Darmesteter's "Période Pessimiste," seems to me a matter of but slight importance. But whether we should admit that there was such a full swing of the pendulum as is implied in the

transition to a succeeding "période optimiste," according to M. Darmesteter, or from "Out of the Depths" to "on the Heights," according to Prof. Dowden, is another question. We may admit the reality of the change from "Hamlet" and "Troilus and Cressida" to "The Tempest" and "The Winter's Tale." But that strange and remarkable character Caliban would never have been drawn by an optimist "on the heights." The name "Caliban," as was seen long ago, is derived from the title of Montaigne's essay "Of the Canibales"; and the portraiture of Caliban is certainly so drawn as to offer a designed contrast and contradiction to the optimistic view of man's original condition set forth by Montaigne. George Eliot's "meliorism" would furnish a better title for Shakspeare's last literary period.

The special Introduction to "Hamlet" was written mainly by Mr. Frank Marshall; but it concludes with an interesting extract from an address by Mr. Henry Irving, delivered early in the present year at Wolverhampton. This extract is concerned mainly with the great scene between Hamlet and Ophelia (Act iii., sc. 1). Mr. Irving speaks of "shafts tipped with cynic poison," and of "lines almost gross in their libel of humanity"; but he seems unable or unwilling to recognise the full meaning of the language employed in the play. When Hamlet declares that "virtue cannot so inoculate our old stock, but we shall relish of it," Mr. Irving considers that Hamlet is specially alluding to his mother, and to vicious tendency thence inherited. But Hamlet's mother is not represented as originally and radically vicious, rather as having easily yielded to temptation, in accordance with that pessimistic utterance in the first soliloquy, "Frailty, thy name is woman." No; the "old stock" is not specially Hamlet's mother, but original human nature. "Get thee to a nunnery" Mr. Irving interprets as an exhortation to Ophelia to betake herself to a sanctuary where her purity may be sheltered from the contaminations of the world. But surely Hamlet explains his meaning clearly enough when he says, "Get thee to a nunnery; why wouldst thou be a breeder of sinners. . . . What should such fellows as I do crawling between heaven and earth?" And it is in close connexion, and as related to the "breeding of sinners," that what follows with regard to Polonius must certainly be taken, "Let the doors be shut upon him that he may play the fool nowhere but in his own house." The usual peeping out from behind the arras by the King and Polonius may be an effective piece of stage business; but there is not the slightest indication that Shakspeare intended anything of the kind when he used the expression "playing the fool"; in fact, the words of Polonius which follow are inconsistent with such an intent:

"You need not tell us what Lord Hamlet said;  
We heard it all."

The commentary on "Hamlet," from Act i., sc. 4, to the end, has been written by Mr. Arthur Symons. On the more difficult problems of the play, whether philosophical or philosophical, I have not found

that it throws any new and important light. One grave fault is the scant use made of the very important materials for the interpreter furnished by the Quarto of 1603. And this is so, though Mr. Marshall in the Introduction had spoken of this Quarto as giving more or less Shakspeare's first draft of the play. Of Hamlet's conduct towards Ophelia, when he came to her in her chamber (Act ii., sc. 1), looking

"As if he had been loosed out of hell  
To speak of horrors,"

Mr. Symons offers no explanation. It is, however, on a comparison of the First Quarto with the later text, and the evidence there furnished of change and development in Shakspeare's conception, that we are enabled to discern, with regard to Hamlet's madness, that "there is method in it." We have here, in fact, an allegorical representation of the pessimistic philosopher. From the horrors of a loathsome dungeon Hamlet comes forth to treat Ophelia as a dear friend, suffering internally from a hopeless malady. The First Quarto has no indication that Hamlet was a prisoner. He merely comes

"with a distracted look,  
His garters lagging downe, his shooes vntide."

It is in the later text that the stockings "down-gyved" and other indications of the prisoner appear. At the same time, the later text (Foll.) describes the world as a goodly prison, with "many confines, wards, and dungeons" (Act ii., sc. 2). As to Ophelia's internal disease, it is the First Quarto which tells us of Hamlet "holding her pulse"; but it is the later text which contains those remarkable words, "the most beautified Ophelia."\* On this Mr. Symons does observe that the change from "beautiful" in the First Quarto "has evidently been made deliberately." But the other variations which I have mentioned, and more of which I cannot now speak, should certainly have been indicated. These are not minute and unimportant differences; and no commentary on "Hamlet" which disregards them can claim a reasonable completeness.

I must refrain from discussing "Henry VIII." and "Pericles," though both plays present points of very great interest for the Shaksperian student. The "Poems" were intrusted to Mr. A. Wilson Verity; and, on account of the interest lately exhibited with regard to the Sonnets, one is particularly anxious to see how these have been dealt with. Here the notes seem to me by far the best part of Mr. Verity's performance; the Introduction is a strange piece of work. With respect to the all-important and fundamental question whether the Sonnets are concerned with facts, and whether they disclose the actual feelings and sentiments of the poet, Mr. Verity says in one place:

"Under all the imagery and artificial elaboration of the poems the deepest feeling is—*meo* [sic] *judice*—always present; Shakspeare is the real speaker in every line, and here, if nowhere else, he 'abides our question.'"

But four pages further on we read,

"Some of the Sonnets are obviously artificial, verbal essays in the conventional sonneteering of the period. This is especially true of the

\* With respect to these words, see ACADEMY, September 12, 19, and 26, 1885.

"dark woman" series. In these poems the merit is purely artistic. What is said amounts to very little."

But Mr. Verity's achievement with regard to the Sonnets is surpassed by his Introduction to "A Lover's Complaint." The thought may suggest itself whether this Introduction was not composed under circumstances and conditions similar to those in which Coleridge is said to have written his "Kubla Khan." We might thus account not only for the assertion that a poem, in places rough and possibly unfinished, is "wholly charming," but even for the supposition that there is a passage in it where "the deserted Ariadne describes the faithless Theseus," though there is not the slightest mention of or allusion to either of these famous personages: "Beautiful, too, is the elaboration and preciousness (almost) of the style in the purely descriptive passages, as where the deserted Ariadne describes the faithless Theseus."

The numerous illustrations are, as might be expected, of varying merit. One of the best in the volume is, I should say, that of Hamlet and the Ghost on the platform (p. 37). The engraving from the Chandos portrait which serves as frontispiece can scarcely be regarded as successful; and a similar remark may be made with regard to the reduced representation of the Droeshout engraving in the First Folio.

THOMAS TYLER.

#### NEW NOVELS.

*Blind Fate.* By Mrs. Alexander. In 3 vols. (White.)

*Our Pleasant Vices.* By Milner Macmaster. In 3 vols. (Sampson Low.)

*The Last of the Fenwickes.* By Helen Shipton. In 3 vols. (Hurst & Blackett.)

*Locusta.* By W. Outram Tristram. (Ward & Downey.)

*Dramas of Life.* By George R. Sims. (Chatto & Windus.)

*A Girl of the People.* By L. T. Meade. (Methuen.)

*Rosalba.* By F. G. Wallace-Goodbody. (W. H. Allen.)

MRS. ALEXANDER, who does not generally dive deep into the sensational elements of life, has taken a murder as the basis of her new story, *Blind Fate*. Whether a crime is enough upon which to hang three volumes of what is chiefly detective lore may be matter of opinion. But we will at once frankly say that Mrs. Alexander wraps up her mystery in a masterly manner; and there are few, if any, readers who would guess the secret before the author chooses to reveal it. Colonel Callander, an elderly officer, has a young and beautiful wife, who is persecuted by the attentions of a certain Randal Egerton. On one occasion, Mrs. Callander's sister, Dorothy, hears a violent altercation between these two, because Mrs. Callander will not desert her husband for her lover. The latter threatens her, and leaves her in indignation. The next thing described is the murder of Mrs. Callander. She is stabbed by some thin-pointed weapon in the

neck, and found dead. A hue and cry is raised, and a detective is set to work. Meanwhile, the Colonel attributes the deed to Paul Standish, the guardian of Dorothy, who is utterly incapable of such an action, as the sequel shows. Dorothy, and all those who know Egerton, believe on the contrary that he is the murderer. After all, the Colonel himself confesses that he has killed his wife to preserve her from the betrayer's hands. Such a revelation was quite unexpected; whereas, from Egerton's appearance and antecedents, nobody would have been surprised had the tragedy been brought home to him. Standish and Dorothy, who have all through been blind to each other's love, suddenly discover it and are made happy. In order to escape the gallows, a fatal accident or a suicide is necessary for the Colonel; but the manner of his death is left an open question. Egerton, who has nothing to live for after the terrible failure of his plans with regard to Mrs. Callander, leaves England. These are the salient points in the story, which is written with power, and is unquestionably interesting. But why will Mrs. Alexander commit such solecisms in language as "*Who* do you suspect?" and "You have a right to ask *who* you like": and why should she make Othello say, "My occupation's o'er," instead of "gone"?

Mr. Macmaster is not a practised writer, judging by *Our Pleasant Vices*; but if he has few pretensions to style, he writes with some *verve* and animation. But he will make deadly enemies of the critic and the reader unless he curbs his tendency to voluminousness. His present story is just double the length warranted by the substance of the tale he has to unfold. A young lady is falsely charged with a paltry theft of £17, after she has refused to marry a man with £5000 a year; and two whole volumes are occupied with the efforts on the one hand to prove her guilty, and the still more strenuous efforts on the other hand to establish her innocence. She is an interesting figure, all the more because she is beautiful and makes havoc of the hearts of the legal and other authorities against her; but her experiences and those of her friends might well have been compressed into half the space. It is true that, in the course of the unravelment of the conspiracy against Belle Carlisle, we come across many clever touches of character as it is to be met with in Australia, where the incidents of the novel occur; but these do not justify the undue elaboration. A melodramatic actor, a rich squatter, and a wealthy merchant are all suitors for Miss Carlisle's hand; and the details of their wooing are often really funny. There is sufficient promise in the work to encourage the author to proceed. But why he should call his story *Our Pleasant Vices* is not very apparent. A far better title, as it seems to us, would have been "*A Conspiracy Against Beauty*," for Miss Carlisle arrays all the plain women against her.

A very considerable game of cross purposes is unravelled in *The Last of the Fenwickes*. For the details of the complicated family histories unfolded by Miss Shipton readers will probably not greatly care; but they are certain to be interested in the

fortunes of Alwyn Crawford and Isabel Fenwick. These lovers are sundered by a very trivial incident, which seems utterly to blight the lives of the chief parties concerned. Then Crawford leaves his home and goes out into the world, thinking there never was a case in the history of mankind so hard as his own, until he meets Lord Harry Sartoris, and learns what a brave and noble life he is leading while under the shadow of a perpetual sorrow. He becomes Lord Harry's private secretary, and plunges with him into "the universal-philanthropy-mind-your-neighbour's-business line." Sartoris is voted an erratic politician, but his heart is in the right place. So, like Don Quixote and Sancho Panza, the noble lord and his secretary ride forth for the redress of grievances. People said that Sartoris would ruin his parliamentary career by always worrying the world in general, and the House in particular, about wrongs that were of no interest whatever except to a few hundreds of poor wretches who were being ruined by them; but he went on his way notwithstanding. In course of time, Crawford finds his own horizon lighten; difficulties and misunderstandings are cleared away, and he marries Isabel, as indeed we always felt he would. Without manifesting originality, or any special power, Miss Shipton's novel is decidedly bright and readable.

The dark and terrible days of the Overbury poisonings are dealt with in Mr. Tristram's *Locusta*. He accepts the theory, now abandoned by the best historians, that the eldest son of James I., the noble and accomplished Prince Henry, was murdered, and actually makes his royal and pedantic father the chief criminal. James even writes to Sir Thomas Overbury: "Let the grapes, good Sir Thomas, to be bestowed on our son be sugared, if they be not ripe." Overbury, accordingly, applies to the infamous poisoner of Paternoster Row, Mrs. Turner, who was in league with the beautiful Countess of Somerset in many a dark deed. Prince Henry was "removed"; but his friend and preceptor, the Sieur Vasta d'Amalos, sets himself to work out a terrible vengeance. It takes some years to effect this; but it is at last accomplished, and four of the miserable conspirators against the Prince are brought to a tragic end. The two still remaining, the Earl and Countess of Somerset, are put on their trial, but only after a threat on the part of d'Amalos to expose the King himself if he thwarts the course of justice. The Earl and his licentious and heartless wife are doomed to a living death which is worse than the scaffold. Mr. Tristram is rather too severe in his delineations of the drunken monarch and the debauched Overbury; but his sketch of the virtuous Prince Henry is no more than tradition warrants. By eschewing the incidents which are not historical the reader will be able to enjoy Mr. Tristram's volume. If charged with the gloom of death and revenge, it is powerfully written.

Mr. Sims's sketches of the seamy side of existence, entitled *Dramas of Life*, are in his usual graphic style. They contain some genuine surprises. "The Millionaire's

Secret," for example, relates how a burglar discovers, while engaged in his profession at Colston Hall, that its owner, Thomas Smith, Esq., J.P., the richest man in the county, is none other than an old "pal," who in days gone by had committed a serious crime. Mr. Smith buys the burglar's silence with £10,000 and an annual pension. The incident is far-fetched, but not impossible. Among other striking stories are "The Last Letter" and "A Bijou Residence." Some curious revelations of the detective service are to be met with in this volume.

A touching story of womanly devotion in the humblest ranks of life is told by Miss Meade in *A Girl of the People*. The scene is laid in Liverpool, where the very wealthy and the very poor are to be found in close proximity. Our author takes us among the slums; and there is something very moving in the way in which poor Bet Granger—a newspaper girl—guards her young brothers from a drunken father's cruelty after their mother's death. She also remains true to her sweetheart, the worthy sailor Will Scarlett, when he is unjustly thrown into prison. Miss Meade awards them happiness at last, and this is but fair after they had borne their oppressive burden of misery. This little volume throws a strong light upon the simple annals of the poor.

One scarcely knows what to make of *Rosalba*, a story of the Apennines. The heroine, at the opening, is a foolish, wealthy Swiss girl, who seeks to entice a poverty-stricken Italian noble into marriage by lending him large sums of money. The marquis takes her money, but has no intention of marrying her; and when she discovers this, she twice attempts to commit suicide. Finally, she loses her reason, and only recovers it to die of consumption in the arms of a faithful English lover. There is a Father Massimo in the story, whose good deeds are only equalled by his capacity to swallow theological dogmas. The narrative is gracefully written in some parts, but it is difficult to see what Mr. Wallace-Goodbody is aiming at. If he is aiming at nothing, he has certainly scored a bull's eye.

G. BARNETT SMITH.

#### SOME VOLUMES OF BIOGRAPHY.

*A Short Life of Cardinal Newman*. By J. S. Fletcher. (Ward and Downey.) This is a brief, pleasant, and unpretentious biography, the work of a Catholic, who aims rather at telling a plain story than at controversial display. There is little in it that calls for criticism: as far as possible, the *Apologia* has been followed or quoted; and for the subsequent history, Mr. Fletcher has accurately and conscientiously referred to Newman's published letters, prefaces, and speeches. There are no great mistakes in matters of fact, as will be seen, if we point out the only two errors that have struck us: Littlemore is not upon the London road; and Mr. Fletcher tells us that seventeen bishops were present at the Cardinal's funeral, though his list contains but fifteen names. Perhaps Mr. Fletcher, in his praiseworthy zeal for Newman, goes a little out of his way to criticise Kingsley and Mr. Justice Coleridge. The one was culpably impetuous, and the other wanting in judgment. But the *Apologia* came of the first encounter; and a characteristic exposure of

a certain Protestantism from the latter. Speaking about the result of the Achilli trial, Mr. Fletcher writes: "The popular Protestantism of the day, the Protestantism of Exeter Hall, and the unwashed mob, received its death-blow." This reminds us of "the unwashed boor," the phrase for a certain kind of Protestant, which critics have found objectionable in Mr. Patmore's great Odes. Mr. Fletcher proceeds: "It became impossible for educated Protestants to have part or lot with hordes of ruffians," and so forth. Surely this is somewhat indiscriminating. Uneducated fanaticism is pardonable; but the fanaticism of "Exeter Hall," and of what that represents, professes to be educated and rational. It has never been the fanaticism of the ignorant populace that has unjustly injured Catholics and their faith, but the traditions and prejudices and passions of cultured and otherwise honourable Englishmen. An excellent feature in this book is its incidental sketches of distinguished men, such as the devoted Passionists, Fathers Dominic and Igratius Spencer. And many readers, unacquainted with the vast literature of Tractarianism, will welcome the few lines, in which Ward, Oakley, Froude, Pusey, Keble, Palmer, Rose, Marriott, and others are each delineated. The descriptions are fair and interesting. Equally so are Mr. Fletcher's accounts, simply and truthfully written, of Newman's attitude towards his fellow Catholics upon occasions of doubt and difficulty. He does not ignore the fact that there were differences, very painful and deplorable; but he does not willingly dwell upon them, nor wilfully exaggerate them. The reminiscences of Mr. Arthur Hutton, recently published in a contemporary magazine, offend grievously by their petty love of trifles and disagreeable topics. The modern habit of producing full biographies, notices, memorials, anecdotes, gossip, and fiction about the great dead, before they have been one year in the grave, is most undignified in the living and disrespectful to the dead. But if such things must be, let them be done with the quiet respect, the serious spirit, of Mr. Fletcher's short *Life*. One word upon the style of the book. It is undistinguished, but plain and harmless. Yet Mr. Fletcher has occasion to consider the following passage from Mr. Lang's *Life of Lord Idlesleigh*: At the time of the Washington Treaty upon the Alabama claims, the English Government telegraphed to their Commissioners that "they could not endure adverbs between 'to' (the sign of the infinitive) and the verb. The purity of the English language they boldly and courageously defended." Nor should Mr. Fletcher speak of a "mutual friend," although Dickens has done his best to immortalise the blunder; and though it is the one example of bad English to be found in the works of Miss Austen.

"**EMINENT WOMEN SERIES.**"—*Mrs. Shelley*. By Lucy Madox Rossetti. (W. H. Allen.) Mrs. W. M. Rossetti has been exceptionally unlucky; for, after spending much time and conscientious labour in the preparation of this little monograph, she had the disappointment of seeing its interest discounted—indeed, altogether forestalled—by the larger and fuller work of Mrs. Julian Marshall. There was room for one biography of Mary Shelley, but not for two; and unfortunately for Mrs. Rossetti, the work of her competitor has other and more permanently potent advantages over her own than the advantage of being first in the field. In the literary struggle for existence a little book, whensoever published, will have a good chance when pitted against a big one, if the former be superior or even equal to its rival in fulness of information, symmetry of construction, and charm of style; but, we regret to say, these qualifications for success are one and

all wanting in Mrs. Rossetti's memoir. The mere arrangement of the volume testifies to its deficiency in the first two of them. Before the death of her husband, Mary Shelley was simply the wife of an eminent man whose personality overshadowed hers. *Frankenstein* had certainly been written, but even that *tour de force* did not suffice to give her a claim to a separate eminence of her own. Her independent life, in which alone she manifested her full individuality of character and capacity, began with her widowhood; and it is in the record of the twenty-nine years which elapsed between Shelley's death and her own that we must seek for the entries which entitle her to a place among "eminent women." It is almost incredible, but it is a fact, that of Mrs. Rossetti's 238 pages only sixty-five are devoted to this important period, and many even of these are occupied not by narrative, but by summaries of Mrs. Shelley's various novels. Such a blunder as this is so obviously fatal that we feel relieved from the obligation to animadvert upon the weakness of Mrs. Rossetti's style, which is generally slipshod, occasionally tawdry, and not infrequently even ungrammatical. The author has good feeling and enthusiasm, but that to these things she adds literary aptitude cannot be said.

*Alexander Heriot Mackonochie: a Memoir*. By E. A. T. Edited by Edward Francis Russell. (Kegan Paul & Co.) It is unfortunate that Mr. Mackonochie's name should have been so largely associated with ritual litigation that his self-denying labours among the poor are in danger of being forgotten. A more single-minded man it would be difficult to find; but, as his biographer admits, it was this very single-mindedness which prevented him from seeing both sides of a question, and made him stiff and over-confident in his opinions. He could not but be a thorough partisan. Of his genuineness and sincerity there can be no question; and those who followed his course, both before he became vicar of St. Alban's, Holborn, and during the twenty years of his vexed incumbency, felt for him a degree of respectful admiration which this well-written memoir of his career fully justifies. We can believe that "he had that element of fanaticism which resolves itself into an unconscious aloofness from other men's minds." He could be intimate with those to whom he looked up or who looked up to him, but with his equals he was reserved. Without being, in any sense of the word, eloquent, he impressed his hearers with the reality of his words; and his tragic death on the snow-covered mountains of Glencoe called forth a loud expression of regret from people of every rank.

"**STATESMEN SERIES.**" *Léon Gambetta*. By Frank T. Marzials. (W. H. Allen.) Materials such as only private correspondence can supply are at present wanting for a *Life of Gambetta*, but Mr. Marzials has given an interesting sketch of his public and of some parts of his private career. Gambetta's faults and merits as a statesman are clearly stated and fairly weighed against each other, and justice is done to the native generosity of his character. Half Italian, half French, by descent, he blended what Macchiavelli calls the "furor" or impetuosity of the Frenchman with the "ordine" or method of the Roman. France owes him two things for which Frenchmen of all parties should be grateful—the proof which she gave of her vitality in prolonging an armed resistance after Sedan, and the discipline which to some extent he introduced into the advanced Republican party. Mr. Marzials's book is mainly based upon M. Joseph Reinach's edition of Gambetta's speeches. It is interesting to note what that great patriot thought of a Franco-Russian alliance. His thoughts may be inferred from the speech which he delivered in the

French Parliament on the subject of the Egyptian question:

"For the last ten years there has been a Western policy in Europe represented by England and France, and allow me to say here that I know of no other European policy likely to avail us in the most terrible of contingencies we may have to face hereafter."

#### NOTES AND NEWS.

WE are informed that Mr. Albert Letchford—an English artist resident in Trieste, whose picture of Sir Richard Burton was on view at the Stanley Exhibition, and who recently completed a full-length portrait in oils of the great orientalist and explorer—took a very successful plaster cast of the head and shoulders shortly after death, from which he is about to make models in bronze and marble.

ONE of the rarest of modern books is the little volume of his poems which Mr. Ruskin collected from the magazines and issued for private circulation in 1850. All of these poems were written before he was twenty-six. But Mr. Ruskin has from time to time written others, which have never appeared in print. He has, however, now given permission to Mr. W. G. Collingwood, his former secretary, to edit all of his poetical work that he himself deems worthy of preservation. The new matter is nearly as large again as that contained in the volume of 1850. The whole will be arranged in chronological order and approximately dated, so as to furnish, together with notes, a sort of autobiographical commentary on the author's life. The mode of publication will be in two volumes, of about 230 pages each, with twenty-five plates from drawings by Mr. Ruskin never before published, illustrative of places mentioned in the poems, besides facsimiles. Three editions will be issued, ranging in size from large quarto to small octavo. Mr. George Allen, of Orpington, hopes to have the work ready early in the new year.

MR. CHARLES WORTHY, the well-known antiquary of the Western counties, proposes to print a series of abstracts of early wills and administrations proved and granted in the diocese of Exeter. The calendars at Exeter begin late in the sixteenth century; but Mr. Worthy's researches have enabled him to discover in other old books many transcripts of wills of an earlier date. Unlike the volume of *Wells Wills*, just edited by Mr. F. W. Weaver (Kegan Paul & Co.), *Devonshire Wills* will not consist of a continuous series for a definite number of years, but of a selection covering a much longer period, and Cornish wills are included. The work will be published in a limited edition by Messrs. Bemrose & Sons. It will form a volume of over 500 pages royal octavo, with a full index to all the names mentioned.

MESSRS. METHUEN will publish next year an English translation, by Miss Hannah Lynch, of M. Perren's *History of Florence under the Medicis*.

MR. HORACE HUTCHINSON's novel, "That Fiddler Fellow," which originally appeared in *Murray's Magazine*, will be published in volume form in a week or two by Mr. Edward Arnold. The scene is laid in the ancient city of St. Andrews during the early part of the present century.

MESSRS. CASSELL & Co. will publish in a few days Judge Brewster's *Life and Works of the Earl of Beaconsfield*, giving an analysis of every one of his books.

A SYMPOSIUM upon the future life, contributed by several well-known writers, is announced for immediate publication by Mr. Elliot Stock, under the title *Our Dead: Where are They?*



MESSRS. GRIFFITH, FARRAN & Co. will issue on December 1 a biography of Isaac Pitman, the inventor of phonography, by Mr. Thomas Allen Reed, illustrated with woodcuts and facsimiles.

MR. RICHARD VASEY, of Bradford, will publish immediately a poetical drama, entitled *Psilorite; or, Life under the Cross and the Crescent*. It is around Psilorite, the crest of the ancient Ida, that the interests of the poem turn, treating of the sufferings of the Christians, the atrocities of the Turks, and the daring and endurance of the Greek patriots.

THE one hundred and thirty-seventh session of the Society of Arts will be opened on Wednesday next, November 19, by an address from Sir Richard Webster, chairman of the council.

THE first meeting of the present session of the Royal Statistical Society will be held on Tuesday next, November 18, at the Royal School of Mines, at 7.45 p.m., when the president, Dr. F. J. Mouat, will deliver an inaugural address.

THE annual series of winter lectures at the London Institution will begin next week, when Sir Robert S. Ball will lecture on Monday upon "An Astronomer's Thoughts about Krakatoa," and Sir John Stainer on Thursday upon "Carols, English and Foreign," with musical illustrations. The usual Christmas course of four lectures for juveniles will be given by Prof. Vivian Lewes, who has chosen for his subject "Rain and Fog." In connexion with the Travers endowment, Prof. R. K. Douglas will lecture on "Commercial Relations with China;" and Mr. Aubrey J. Spencer on "The Law of Joint Stock Companies." Among other arrangements may be mentioned: "Prosper Merimée," by Mr. Walter Pater; "British Ballads," by Mr. Edmund Gosse; "Mrs. E. Barrett Browning," by the Hon. Roden Noel; "Succession of Ideals in the Ancient World," by Mr. W. M. Conway; "The Orientation of Ancient Temples," by Mr. Norman Lockyer; "Herod and Cleopatra," by Prof. Mahaffy; "Alexander and His Successors," by Prof. R. S. Poole; "Asoka," by Prof. Rhys Davids; "The History of Medicine in London," by Dr. Norman Moore; and "The Partition of Africa," by Mr. J. Scott Keltie.

THE Freemasons who compose the literary and archaeological society known as the lodge of the Quatuor Coronati, No. 2076, held their installation meeting on Saturday last, November 8, at Freemasons' Hall. Mr. W. M. Bywater was placed in the chair, and those of the wardens were filled by Prof. T. Hayter Lewis and Dr. W. Wynn Westcott. Mr. Walter Besant was reappointed treasurer, and Mr. G. W. Speth, of Margate, secretary. Twenty-three new members were admitted to the correspondence circle, which now numbers over a thousand. A paper was read by Mr. E. Macbean on "The Formation of the Grand Lodge of Scotland in 1736."

MR. LEVI H. ELWELL, of Amherst College, Massachusetts, has sent us an elegantly-printed quarto pamphlet, containing a paper which he read at the last meeting of the American Philological Association, now printed for private distribution among folklorists. It consists of the well-known legend of Rhapsnitus, as told by Herodotus, with three variants from the most distant quarters. These are: (1) a Tibetan version, from Ralston's translation of Schiefner—there is, apparently, none to be found in Páli; (2) "The Tale of the Shifty Lad, the Widow's Son," from Campbell's *Popular Tales of the West Highlands*; and (3), what is probably not so well known in this country, "Buh Lion, Buh Rabbit, Buh Fox, and Buh Rocoon," from Col. Jones's *Negro Myths from the Georgia*

*Coasts*. In an appendix he gives a synopsis of the main points of difference and agreement, and also references to other versions. Mr. Elwell has treated the subject in a manner which is at once so scholarly and so interesting that we trust he will fulfil his promise of discussing hereafter the general question of the origin and diffusion of the story.

THE book descriptive of Major Skinner's fifty years of work in Ceylon, announced in the ACADEMY of October 25, is being edited by his daughter, Miss Skinner.

#### UNIVERSITY JOTTINGS.

MR. A. H. SAYCE leaves Oxford this week, in order to spend the winter, as usual, in Egypt. He has resigned not only the deputy-professorship of comparative philology, but also his other offices in the university, retaining only his fellowship at Queen's College. For some time to come his address will be simply Cairo.

PROF. EWING, of University College, Dundee, has been elected to the chair of mechanism and applied mechanics at Cambridge, vacant by the resignation of Mr. Stuart.

IN reply to the appeal of the vice-chancellor for outside pecuniary assistance, in his address at the opening of term at Cambridge, Mr. Frank McClean, formerly of Trinity College and now of Tunbridge Wells, has offered a capital sum amounting to about £12,000, for the purpose of founding three university studentships in connexion with the sciences of astronomy and physics. He proposes that they shall be called the Isaac Newton studentships, and that they shall be specially devoted to gravitational astronomy and physical optics, one studentship to be filled annually and to be tenable for three years. The candidate elected is to be a bachelor of arts under twenty-five years of age, and to be of the highest attainments in the subjects named and in the branches of mathematics applicable to them. Trinity College is to be the trustee of the fund, which—it is not unworthy of mention—consists of ordinary stock of the two great London gas companies.

AT the next meeting of the Cambridge Antiquarian Society, to be held on Wednesday, November 19, Mr. Duff will exhibit and describe a fragment of an unknown book, printed in the type of John Lettou, the first London printer, lately discovered at Cambridge; and Prof. Ridgeway will raise the question whether the Cambridgeshire Dykes are referred to in Tacitus, *Annals*, xii., 31.

AT the meeting of the Ashmolean Society at Oxford, on Monday next, the Rev. Frederick Smith will read a paper on "The Velocity of the Propagation of Sound."

THE Headmaster's Conference, which had been originally fixed for Clifton, will meet at Oxford on December 23. It is stated that the principal subject of discussion will be the teaching of Greek in public schools.

AT the Oxford Union last week, a motion expressing sympathy with the Nihilist movement in Russia, brought forward by Mr. H. E. A. Cotton, and supported by Lord Ampthill and Mr. Magee, was carried by a majority of 45 votes against 23.

THE *Oxford Magazine* of November 12 contains a weighty letter from the Rev. Dr. T. Fowler, president of Corpus Christi College, in favour of shortening the honours course from four years to three, and suggesting a system of post-graduate study, such as already exists in some American universities. The same number also contains an historical article on the jurisdiction of the Chancellor's (or Vice-Chancellor's) Court.

AT the meeting of the court of Victoria University last week, a proposal to institute an examination for degrees in divinity (questions on controversial subjects to be rigidly excluded), was rejected by a majority of 18 votes to 13.

MR. JAMES RUSSELL LOWELL is announced to deliver a course of six lectures at the university of Pennsylvania during December and January on "Early English Dramatists."

WE have received the first Part of the *Proceedings* of the Maine Historical Society, founded in April of the present year, in the university of Madras, for the study of Indian institutions and of questions of constitutional history and political economy in their bearing on India. The president is the Hon. T. Muttuswami Aiyar, judge of the high court; and the vice-presidents include four European professors at the several colleges affiliated to the university. The committee consists entirely of natives; and among the members we notice only one representative of the civil service. The first paper read before the society, which is here printed in full, was by Mr. John Adam, principal of the old foundation known as Pachaiyappa's College. The title is "Chingleput and the Village Community"; and it contains a very able and thorough defence of the immemorial rights of the agricultural class in a part of India where one would hardly expect to find them so deeply rooted.

#### ORIGINAL VERSE.

##### A NOVEMBER NOTE.

###### I.

WHY, throstle, do you sing  
In this November haze?  
Singing for what? for whom?  
Deem you that it is Spring,  
Or that your woodland lays  
Will stave off Winter's gloom?

###### II.

Then did the bird reply:  
"I sing because I know  
That Spring will surely come:  
That is the reason why,  
Though menaced by the snow,  
Even now I am not dumb."

###### III.

"But few are they that hear,  
And fewer still that feel,  
The meaning of my song,  
Until the note be clear,  
Re-echoed be the peal,  
Early, and late, and long."

###### IV.

"But you have heard and owned  
The sound of my refrain,  
Yet tentative and low.  
Thus, poet, be intoned,  
You own foreshadowing strain,  
Trusting that some will know:"

###### V.

"That some will know and say,  
When greetings of the Spring  
Wake Winter from its bed,  
This is the self-same lay  
We overheard him sing  
When dead hearts deemed him dead."

ALFRED AUSTIN.

#### MAGAZINES AND REVIEWS.

WE may mention together two new quarterly reviews which have recently appeared. The *Monist*, a quarterly magazine of philosophy, religion, science, and sociology, is a continuation of the *Open Court*, of Chicago, which is probably best known to our readers as having been chosen by Prof. Max Müller as the organ for publishing some of his occasional papers.

The exact meaning of the title is nowhere explained, except so far as the "great problem" is described as "a unitary conception of the world, free from contradictions, and based upon the facts of life." Probably "monism" is intended to be a protest against dualism so-called on the one side, and against materialism and spiritualism on the other. Whatever may be the particular "-ism" of the editor, he promises to bring together "the noblest aspirations and the highest abilities of human thought." The most notable articles in the first number are—a reply by Prof. G. J. Romanes to Mr. Wallace's criticism of his theory of physiological selection; an article by M. Alfred Binet on "The Immortality of Infusoria," which leads to no very clear conclusion; and a somewhat conservative pronouncement by Prof. E. D. Cope on "The Material Relations of Sex in Human Society." All these, it will be observed, deal with the higher problems of natural science. Psychological questions are discussed by Dr. Paul Carus (whom we assume to be the editor-in-chief), Prof. Ernst Mach, M. Max Dessoir (who contributes a very interesting study of the mode of divination known as the magic mirror), and Mr. W. M. Salter (reviewing Prof. Harald Høffding, of Copenhagen). Finally, there is a too-brief sketch of the courses of philosophy in the several universities and colleges of America. The *Monist* is published at Chicago, but may be obtained in this country from Messrs. Watts & Co., 17, Johnson's-court, Fleet-street.

THE *Critical Review of Theological and Philosophical Literature* (Edinburgh: T. & T. Clark) is of less ambitious scope. If we may judge by the first number, it is to consist mainly of reviews of books, signed by the writers, who belong, for the most part, to the liberal school of Scotch Presbyterianism. The editor is Prof. Salmond, of Aberdeen, whose name is a guarantee both for learning and for moderation. The longest reviews in the present number are those of Martineau's "Seat of Authority in Religion," by Principal Rainy; and of the translation of Erdmann's "History of Philosophy," by Dr. Hutchison Sterling. The difference between New Testament criticism in Germany and here is well shown by the reviews of two parts of the "Hand-Commentar," by Principal Reynolds and Prof. Marcus Dods. Personal interest is sustained by notices of Dr. Dollinger, Canon Liddon, Prof. William Wright, and Dr. Hatch; but the name of Newman is practically ignored. The price of the *Critical Review*, we may add, is exceptionally cheap.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- BERTRAND, Joseph. Blaise Pascal. Paris: Calmann Lévy. 7 fr. 50 c.  
 CONCHES, Feuillelet de. Les Salons de conversation au 18e Siècle. Paris: Didier. 3 fr.  
 DU CAMP, Maxime. Paris: Hachette. 2 fr.  
 GRISIER, A. Les armes et le duel. Paris: Ducher. 12 fr.  
 GRUER, A. Musée du Louvre: Voyage autour du Salon carré. Paris: Firmin-Didot. 50 fr.  
 GUYDON, l'Amiral Comte de. Idées maritimes d'hier: réformes maritimes de demain. Paris: Didier. 3 fr. 50 c.  
 KLEIST, H. Bilder aus Japan. Leipzig: Friedrich. 6 M.  
 KLINGENBERG, F. Zur Entwicklungsgeschichte d. Realismus im französischen Roman d. 19. Jahrh. Marburg: Elwert. 1 M. 30 Pf.  
 KÖHN, A. Theodor Körner. Sein Leben u. seine Dichtgn. Berlin: Slottko. 4 M.  
 LANGKOBONSKI, le Comte Ch. Les Villes de la Pamphile et de la Pisside. T. 1. Paris: Firmin-Didot. 100 fr.  
 PICARD, Ernest. Discours parlementaires. T. 3. Ministère Ollivier: la République, 1870—1877. Paris: Plon. 7 fr. 50 c.  
 RISS, M. Quellenstudien zu Thomas Murners satirisch-didaktischen Dichtungen. I. Th. Berlin: Heinrich. 1 M. 30 Pf.  
 SAVIGNY, M. Le mouvement socialiste, en Amérique et en Allemagne. Paris: Marecq. 1 fr. 50 c.  
 SCHLOSSER, R. Zur Geschichte u. Kritik v. F. W. Gotter's Merope. Leipzig: Fock. 2 M.  
 SCHOENBACH, A. E. Ueb. d. Grazer Handschrift lateinisch-deutscher Predigten. Graz: Leuschner. 3 M. 20 Pf.

- SCHULTZ, A. Alltagsleben e. deutschen Frau zu Anfang d. 18. Jahrh. Leipzig: Hirsch. 6 M.  
 TAVIRNE, R. Mon voyage au continent noir. Paris: Firmin-Didot. 3 fr. 50 c.  
 WEISS, J. J. Essai sur l'histoire de la littérature française. Paris: Calmann Lévy. 3 fr. 50 c.  
 WERNER, R. M. Lyrik u. Lyriker. Hamburg: Voss. 12 M.  
 WIEDMANN, Th. Die religiöse Bewegung in Oberösterreich u. Salzburg beim Beginn d. 19. Jahrh. Innsbruck: Wagner. 8 M. 40 Pf.  
 WISENBURG, de, à Ingolstadt (1870—1871): souvenirs d'un capitaine prisonnier de guerre. Paris: Firmin-Didot. 4 fr.

#### THEOLOGY, ETC.

- DELITZSCH u. v. HOFMANN. Hrg. v. W. Volek. Leipzig: Hinrichs. 5 M. 60 Pf.  
 NIKEL, J. Die Lehre d. Alten Testaments üb. die Cherubim u. Seraphim. Leipzig: Fock. 1 M. 50 Pf.  
 ROSENTHAL, L. A. Ueb. den Zusammenhang der Mischna. 1. Thl. Straßburg: Trübner. 2 M. 50 Pf.

#### HISTORY, LAW, ETC.

- BASSKING, E. Die Sendung Augustins zur Bekehrung der Angelsachsen. Leipzig: Fock. 1 M. 50 Pf.  
 BELLSHEIM, A. Geschichte der Katholischen Kirche in Irland. 2. Bd. 1609—1890. Mainz: Kirchheim. 16 M. 60 Pf.  
 DENIS, Ernest. Fin de l'indépendance bohème. 1. Georges de Podiebrad. 2. Les premiers Habsbourg. Paris: Colin. 15 fr.  
 DIEMER, H. Untersuchungen üb. die Schlacht bei Lützen (16. Novbr. 1632). Leipzig: Fock. 1 M. 50 Pf.  
 GOTHEIN, E. Wirtschaftsgeschichte d. Schwarzwaldes u. der angrenzenden Landschaften. 1. Lfg. Straßburg: Trübner. 2 M.  
 HELPERT, Fhr. v. 1814. Ausgang der französischen Herrschaft in Ober-Italien u. Brescia. Leipzig: Freytag. 2 M. 30 Pf.  
 HOROY, Gratien, auteur du "Decretum" et fondateur de l'enseignement canonique. Paris: Marecq. 2 fr. 50 c.  
 KELLNER, C. A. H. Chronologie Tertullianae supplementa. Bonn: Hanstein. 1 M. 20 Pf.  
 KOTELMANN, L. Gesundheitspflege im Mittelalter. Hamburg: Voss. 6 M.  
 MEISTER, A. Die Hohenstaufen im Elsass. Straßburg: Trübner. 3 M. 50 Pf.  
 MENSI, F. Fhr. v. Die Finanzen Oesterreichs von 1701 bis 1740. Wien: Manz. 13 M.  
 NATHANSEN, W. Zur Geschichte der Hamburger Schützen-gilde. Hamburg: Meissner. 1 M.  
 PUBLICATIONEN aus den k. preussischen Staatsarchiven. 43. Bd. Urkundenbuch zur Reformationsgeschichte d. Herzogth. Preussen. Hrg. v. P. Tschackert. 1. Bd. Einleitung. Leipzig: Hirzel. 9 M.  
 RADY, J. B. Die Reformatoren in ihrer Beziehung zur Doppelde d. Landgrafen Philipp. Frankfurt-a.-M.: Foeser. 2 M. 25 Pf.  
 REITZENSTEIN, K. Fhr. v. Der Feldzug d. J. 1632 am Oberrhein u. in Westfalen bis zur Schlacht v. Wimpfen. 1 Hft. München: Zipperer. 2 M. 80 Pf.  
 TAINÉ, H. Les origines de la France contemporaine. Le régime moderne. T. 1. Paris: Hachette. 7 fr. 50 c.  
 VARGES, W. Die Gerichtsverfassung der Stadt Braunschweig bis zum Jahre 1874. Marburg: Elwert. 1 M. 20 Pf.  
 VOLLMANN, F. Ueb. das Verhältnis der späteren Stoa zur Sklaverei im römischen Reiche. Regensburg: Bauhof. 1 M. 50 Pf.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- DIOPHANTUS v. ALEXANDRIA. Die Arithmetik u. die Schrift üb. Polygonzahlen. Uebers. u. m. Anmerkyn. begleitet v. G. Wertheim. Leipzig: Teubner. 8 M.  
 FRECH, F. Die Korallenfauna der Trias. I. Die Korallen der juvavischen Triasprovinz. Stuttgart: Schweizerbart. 50 M.  
 GRASSMANN, R. Das Gebilde d. Wissens. 1. Bd. 1. Th., u. 2. Bd., 2. Th. 18 M. Die Logik u. die andern logischen Wissenschaften. 3 M. 50 Pf. Stettin: Grassmann.  
 GRIMM, E. Zur Geschichte d. Erkenntnisproblems. Von Bacon zu Hume. Leipzig: Friedrich. 12 M.  
 RUKTMAYER, L. Uebersicht der oocänen Fauna v. Egerkingen. Basel: Georg. 3 M.  
 TOULA, F. Geologische Untersuchungen im östlichen Balkan. Leipzig: Freytag. 8 M. 80 Pf.  
 VOLT, J. G. Das Wesen der Elektrizität u. d. Magnetismus auf Grund e. einheitlichen Substanzbegriffes. 1. Th. Leipzig: Wiest. 8 M.  
 ZITTEL, K. A. Handbuch der Palaeontologie. II. Abth. Palaeophytologie. 9 Lfg. München Oldenbourg. 7 M. 80 Pf.

#### PHILOLOGY.

- ABEL, E. Scholia in Pindari Epinicia. Pars III. Scholia recentia. Vol. I. Scholia in Olympia et Pythia. Berlin: Calvary. 15 M.  
 ARISTOPHANIS comediae. Adnotationes criticae etc. instruit F. H. M. Blaydes. Pars IX. Nubes. Halle: Waisenhaus. 10 M.  
 BLAYDES, F. H. M. Adversaria in comicorum graecorum fragmenta. Pars I. secundum editionem Meinekianam. Halle: Waisenhaus. 5 M.  
 CZYCKIEWICZ, A. De Tacitei sermonis proprietatibus, praecipue quae ad poetarum dicendi genus pertinent. Pars I. Brody: West. 1 M.  
 ETIENNE, E. La Langue française depuis les origines jusqu'à la fin du XIe Siècle. T. 1. Phonétique, déclinaison, conjugaison. Paris: Bouillon. 10 fr.  
 REINISCH, L. Die Kuna-Sprache in Nord-Ostafrika. III. Leipzig: Freytag. 2 M.  
 REACH, A. Kritische Studie zu den sibyllinischen Orakeln. Leipzig: Freytag. 6 M. 80 Pf.  
 SCHNELLER, Ch. Tirolische Namenforschungen. Innsbruck: Wagner. 8 M.  
 SWOBODA, H. Die griechischen Volksabscüsse. Epigraphische Untersuchgn. Leipzig: Teubner. 8 M.  
 WAITZ, H. Die Fortsetzungen v. Chrestien's Perceval le Gallois nach den Pariser Handschriften. Straßburg: Trübner. 2 M.  
 WINKER, E. Die Voralberger Dialectdichtung. Innsbruck: Wagner. 2 M. 40 Pf.

### CORRESPONDENCE.

#### PROPOSED EMENDATIONS IN HARL. MS. 2252.

6, North Crescent, Bedford Square, W.C.:  
Nov. 11, 1890.

In the course of my studies on the sources of Sir Thomas Malory's "Le Morte Darthur" I was led to pay special attention to ff. 86-133\* of Harl. MS. 2252, containing the English metrical romance "Le Morte Arthur," or an account of the events which took place after the achievement of the Holy Grail and previous to the tragical end of King Arthur. A close examination of the contents of this romance convinced me that ll. 832-951 are, as they stand at present, misplaced. In the first half of the romance two distinct episodes are observable. The first I shall style "Launcelot and the Fair Maiden of Ascalot," the second "Guenever and Mador de la Porte."

As the MS. is at present, one cannot fail to notice that the narrative is interrupted after l. 831, as the facts related by lines 832 ff. treat of quite a different subject. The drift of the narrative is again taken up in ll. 952-1181, which indeed ought to follow immediately after l. 831, in order to make the first episode complete in itself.

According to Messrs. Furnivall\*, Ellist†, and Ward‡, the Harl. MS. lacks one or two leaves after fol. 102. I have satisfied myself by an examination of the binding of the portion of the volume which contains "Le Morte Arthur" that the MS. wants one leaf. It is thus arranged:—

1. Ff. 86-101 form a "gathering" of eight sheets, i.e., sixteen leaves.
2. Fol. 102 is a single leaf.
3. Ff. 103-74 form a "gathering" of six sheets, or twelve leaves.
3. Ff. 115-130 form a "gathering" of eight sheets or sixteen leaves.
5. Ff. 131, 132, 133, and 133\* represent two sheets, or four leaves.

It is obvious from this analysis that it was intended to write the MS. on paper arranged in "gatherings" of eight sheets. On fol. 102 another handwriting begins. The new scribe, probably forgetting the intended arrangement, did what often happens, viz., he wrote on the second leaf of the next sheet, of which fol. 102 is the first half, and the second leaf is the very folio missing in the MS. If it had been otherwise, there ought to be a corresponding leaf missing between ff. 114 and 115, which is not the case.

The gap which is caused by the deficiency of the folio can as nearly as possible be filled up by ll. 832-951, which are, as above stated, misplaced. By transposing these lines into the gap after fol. 102, the episode of "Guenever and Mador de la Porte" becomes a complete whole, if we omit ll. 912-927, because they are to a certain extent repeated by ll. 1318-1331; (comp., e.g., ll. 916, 917, and 919 to ll. 1318, 1320, and 1321), and also ll. 928-951 as being an apparent contradiction to ll. 1467-1503.

How did this confusion arise? I venture to think that I can satisfactorily answer this question. The poet, while transcribing the French prose into English verse, finding that he had so far abandoned his source that it was impossible for him to connect his narrative with the ensuing events, rewrote a part of his work, and very likely marked the portions which he wished to be omitted. The scribes

\* *Le Morte Arthur*. Edited from the Harleian MS. 2252 in the British Museum, by F. J. Furnivall, with a preface by the late Herbert Coleridge (London and Cambridge, 1864).

† George Ellis, *Specimens of Early English Metrical Romances* (3 vols., London, 1805), vol. iii., pp. 308-387.

‡ H. L. D. Ward, *A Catalogue of the Romances in the MSS. of the British Museum*.

afterwards neglected or did not understand his indications, and so the Harl. MS. contains a certain portion twice, which varied only in the end. Thus, the folio missing after 102 evidently contained ll. 832-911+2 lines rhyming with ll. 1318 and 1319—and completing ll. 1318-1323 to a stanza of eight lines—or eighty-two lines, the exact number of lines contained by several folios of the Harl. MS.

If these proposed emendations are accepted, the episode of "Guenever and Mador de la Porte" would consist of (1) ll. 832-910; (2) 2 lines + 1318-1671, and thus arranged would be in accordance with the account given of the episode by the various MSS. of the "Launcelot" in the British Museum, and with that of Malory's "Le Morte Darthur," book xviii., chaps. iii. to viii., viz.:

Ll. 832-911.

Guenever has yet to suffer greater misfortune than the loss of Launcelot. A squire in her service, who dislikes Gawayn, wishes to destroy him by poison. At an entertainment, which the queen gives to her knights, he poisons one of the largest apples, hoping that Guenever will present it to Gawayn, of whom she thinks most after Launcelot. It happens, however, that this apple is given to a Scotch knight, who is present as a guest. No sooner has he tasted the apple, than he falls down dead. The knights arise horrified, of course thinking that the queen had intentionally poisoned the knight. All attempts to revive him prove in vain. He is buried in a chapel, and a tombstone is erected upon his grave, with an inscription to the effect that Guenever has poisoned him. One day Mador de la Porte comes to the chapel to pray. Finding his brother's tomb with the inscription, he resolves to avenge him. He goes to Arthur and accuses the queen of treason, and demands that she should be burnt, unless she could find a knight to fight for her.

4 lines + 1318-1618.

The queen hearing this terrible accusation is nearly out of her mind; she understands that she has to suffer death, if no knight will prove her innocence by his valour. The king is deeply grieved, but with all his regal power he cannot save his wife, and must allow justice to take its course. He consults with Gawayn. The queen implores Boes, Lionel and Ector, in vain for help. At last Boes declares himself ready to take up her cause. One day Boes and Lionel go into a wood to pray; there they find Launcelot, who asks them how the queen is; they reluctantly tell him what has happened. He resolves to rescue the queen. He overcomes Mador in battle, and the queen's honour is re-established. The squire then confesses his crime and receives the due punishment.

H. OSKAR SOMMER.

#### NORFOLK MANOR COURT ROLLS (THE BARWICK MSS.).

Stanhoe Grange, Norfolk: Nov. 3, 1890.

By the kindness of Mrs. Seymour I have had an opportunity of examining these rolls, the discovery of which at her residence at Barwick, near King's Lynn, was briefly announced in the ACADEMY of November 1.

They are nine in number, and in a very good state of preservation, with the exception of a few paper sheets, which are somewhat tattered. Two of the rolls consist of the Stanhoe manor accounts ("compoti") for the reign of Henry VIII. and for four years of Edward VI.; the remaining seven contain the records (more or less incomplete) of the manor court of Stanhoe for portions of the reigns of Henry IV., V., VI., VIII., Elizabeth, James I., Charles I. (the Commonwealth), and Charles II. The entries mostly relate to the leasing and surrender of lands, tenements, &c.; but some few of them are of more general interest, and afford instructive glimpses of the life and ways of the time.

Records of this nature not being very readily accessible, a few extracts may be acceptable to

readers of the ACADEMY. I give them in the original Latin, with the contractions expanded.

We get from the following a curious picture of the doings of a country vicar, one Richard Hooker, in the reign of Henry VIII. First he is fined 3d. for letting his farm-stock into his neighbours' corn-fields:

[22 Hen. VIII.] "Jurati presentant quod Ricardus Hoker, clericus, fecit dampnum cum averiis suis in grano tenentium domini in magnum prejudicium domini et tenentium ejus, ideo in mercia iij<sup>d</sup> et preest ei ne amplius sic agere sub pena xij<sup>d</sup>."

Then 6d. for carting away the tithes belonging to the parish church adjoining:

[25 Hen. VIII.] "Quod Ricardus Hoker, clericus vicarius de Bermer [now Barmer, about two miles from Stanhoe] minus juste intravit cum caruca sua infra solo et terra domini hujus manerii vocati Esthallfelde in Stannowe, et ibidem injuste cepit diversas gerbas [divers sheaves] existentes decimalem pertinentem ecclesie de Stanhowe, ubi de jure sic facere non debet, in magnum prejudicium domini et in malum exemplum aliorum, ideo in mercia vi<sup>d</sup> et preest ei ne amplius sic agere sub pena vi<sup>d</sup> viij<sup>d</sup>."

Again 6d. for letting his cows into his neighbours' corn:

[26 Hen. VIII.] "Quod Ricardus Hoker, clericus, fecit dampnum cum vaccis suis in grano tenentium domini ad grave dampnum predictorum tenentium domini, ideo in mercia vi<sup>d</sup> et preest ei ne amplius ita agere sub pena iij<sup>d</sup> iij<sup>d</sup>."

We next find him selling land without leave of the Court:

[29 Hen. VIII.] "Jurati ex officio presentant quod Ricardus Hoker, clericus, alienavit et vendidit Richardo Phelyps unum juclum cum crofto continens viij<sup>d</sup> acras terre native quondam Downynge in Stannowe sine licencia, ideo preest retinere."

And lastly he is mentioned as having surrendered his land just before his death—this passage may serve as a specimen of the law Latin of the day:

[29 Hen. VIII.] "Et quod predictus Richardus Hoker, clericus, jacens in extremis, ante obitum suum extra Curiam sursum reddidit ['surrendered'] in manus domini per manus Petri Bokenham, nativi tenentis, in presencia Roberti Jekelyn et Johannis Miller, scilicet nativorum tenentium, unum juclum continens iij<sup>or</sup> acras terre vocatas Downynge, et iij<sup>or</sup> acras terre jacentes in crofto ejusdem jucli et nuper hic sursum cepit ex concessione domini, ut patet, in Curia hic tenuta die lune post festum Omnium Sanctorum anno regni regis Henrici octavi xviii<sup>o</sup> ad opus Ricardi Phelyps cui liberata est inde seisina ['possession'] tenenda sibi hereditibus et assignatis per virgam ad voluntatem domini per servitium et consuetudinem, salvo jure cujuslibet, et dat domino de fine et fecit fidelitatem."

A culprit of a different class was John Day, labourer, who was continually in trouble, either for letting his pigs stray unringed ("inanulati") and his geese, or for neglecting to keep his tenement in repair, or for the (to us) more serious offence of poaching. On the first charge he is fined 6d.:

[26 Hen. VIII.] "Jurati presentant quod Johannes Dey, laborer, est communis malefactor cum porcis suis non anulatis et ancis suis in grano tenentium domini, ideo in mercia vi<sup>d</sup> et preest ei ne amplius ita agere sub pena ij<sup>d</sup>."

For poaching rabbits to the number of sixty odd, he is let off with what seems the light fine of 3d.:

[27 Hen. VIII.] "Quod Johannes Dey, laborer, minus juste ac contra formam statuti venatici fuit infra hoc dominio et idem Johannes habuit in custodia sua ad unum tempus infra isto anno decem viverras ['ferrets'] et cum illis interfecit cuniculos ['rabbits'] domini ad numerum sexaginta, et plures, ut jurati affirmant, per veredes ['snares?'] suos, videlicet supra ffeodum hujus manerii in magnum prejudicium domini ac in malum exem-

plum aliorum, ideo ipse in mercia iij<sup>d</sup> et preest ei ne deinceps ita agere sub pena xv<sup>d</sup>."

In the next entries he is cautioned, under a penalty of 1s., to complete certain repairs within a given time:

[27 Hen. VIII.] "Quod predictus Johannes Dey, laborer, jure Cecilie uxoris sue, nuper uxoris Johannis Bale, et Petrus Bukkenham bene inceptum reparare vastum tenementorum suorum nativorum post ultimam Curiam, tam in carpentario quam in dawberio ['in the wood-work and plaster'], sed ad tecturam inde perficiendam adhuc ex gratia Curie habent diem usque proximam Curiam sub pena uniusque eorum xij<sup>d</sup> domino forisfacti."

[32 Hen. VIII.] "Quod Johannes Day, laborer, non reparavit tenementum suum nativum in Stanhoe quod est ruinosum ob defectum reparationis, et preest ei reparare dictum tenementum citra proximam Curiam sub pena xij<sup>d</sup>."

This failure to keep their premises in repair seems to have been a frequent source of trouble with tenants in those days, the penalty in many cases being forfeiture of the holdings complained of and of all others held by the same tenant.

Further extracts I reserve for another occasion.

PAGET TOYNBEE.

#### BACON'S ESSAYS.

London: Nov. 5, 1890.

I wish, with your kind permission, to make one or two remarks about a criticism, in the ACADEMY of October 18, on my edition of Bacon's Essays.

Your critic observes, correctly, "it is a wholly new opinion that Bacon's style is obscure"; but he is not correct in giving this as my opinion, or in saying that I give instances in proof of it. I have spoken of Bacon as a great master of style, or, more exactly, as a master of many styles; but that there are some obscure passages in his writings, and in the Essays among the rest, I certainly do say. I find, for example, in one of his early letters:

"The meanness of my estate doth somewhat move me; for though I cannot accuse myself that I am either prodigal or slothful, yet my health is not to spend nor my course to get." (*Letters and Life*, i. p. 108.)

This seems obscure to the point of being unintelligible. Again, in the Essay of Negotiating:

"If a man deal with another upon conditions, the start or first performance is all; which a man cannot reasonably demand, except either the nature of the thing be such which must go before; or else a man can persuade the other party that he shall still need him in some other thing; or else that he be counted the honestest man."

The most careful reader will be a little puzzled to find his way through this jungle of pronouns. Again, in the Essay of Riches:

"Riches gotten by service, though it be of the best rise, yet when they are gotten by flattery, feeding humours, and other servile conditions, they may be placed amongst the worst."

This is hardly clear writing. I think, *pere* your critic, that it may pass as "a lengthy involution where grammar loses itself."

I will now pass to your critic's censure of what I wrote on some of Bacon's quotations. Bacon, he says, writes: "It is foretold that when Christ cometh, he shall not find faith upon the earth"; and Mr. Reynolds objects that Christ only asked a question without stating a fact, whereas the question asked does, to your critic's "nice ear," imply a delicate negative. Undoubtedly it does. The Greek is conclusive thus far, apart from any second-hand help from Beza or the Vulgate. But Bacon surely goes a little beyond the fact by turning this into an absolute prediction, and a prediction of what?

—of the general prevalence of falsehood and breach of faith, as if this were the implied fault; and he makes a further assertion that this is to be the last peal to call down the judgments of God upon men; of all which there is not one word expressed or implied in the question.

Again, I cannot see, says your critic, that, in the Essay on Beauty, the omission of *etiam* in the quotation *pulchrum (etiam) autumnus pulcher* makes any difference to Bacon's purpose. Let us see, however, what Bacon's purpose is. He is giving evidence for his assertion that persons in years have many times a beauty above that of the young; and the shortened quotation admits of being so translated as to bear out the remark. The full quotation says no more than that, where there has been beauty in youth, even the autumn of life still keeps a certain beauty of its own. The insertion of the omitted *etiam* thus spoils it for Bacon's purpose. I think your critic's nice ear has a little failed him for once.

There are other points of interest rising out of the review, on which I should wish to remark, especially on your critic's condemnation of modernised spelling, on the sufficient reason for the practice which he condemns, and on the overwhelming authority in favour of it; but I cannot do this without trespassing unduly on your space.

S. H. REYNOLDS.

#### "COCKNEY."

94, Gower Street: November 10, 1890.

It was from no want of respect for Dr. Chance's instructive communications that I omitted any direct reference to his letter of July 5. But in that instance he offered only a number of suggestions, in none of which did he himself seem to have much confidence, while they would have taken a great deal of space to answer in detail. No doubt, however, I ought to have adverted expressly to the intrusive syllable *an* or *en* which veils the exact correspondence of the English "cockanegg" or "cokeney" with the *cackie* of the German nursery. My belief is precisely that which Dr. Chance summarily rejects as "not in the least likely"—*vis.*, that this syllable is simply a euphonic amplification without grammatical significance, as in "Jackanapes" for "Jackape," a monkey; or in "John-an-okes" (John-a-Nokes) in the legal jargon of an action of ejectment. So also in popular speech, Thomas Becket and Thomas Didymas were amplified into "Thomas-a-Becket" and "Thomas-a-Didymas." Why the intrusive syllable should have found a place in "cockanegg" and not in "baa-lamb" or "moo-cow" I am unable to say; and I must leave it to others to judge whether the foregoing view is more or less probable than Dr. Chance's conclusion, that Florio's "cockanegg," signifying an egg, perhaps a new-laid egg, is to be analysed either as a "cocking (*i.e.*, cackling) -egg," or as a "cock's egg."

H. WEDGWOOD.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, NOV. 16, 4 p.m. South Place Institute: "Systems of Tribal Policy among the Bantu Races in South Africa," by Mr. J. Mackenzie.  
7.30 p.m. Ethical: "Truth to Self," by Mr. G. F. Stout.  
MONDAY, NOV. 17, 5 p.m. London Institution: "An Astronomer's Thoughts about Krakatoa," by Sir R. S. Ball.  
8 p.m. Royal Academy: "Selected and Restricted Palettes," by Prof. A. H. Church.  
8 p.m. Aristotelian: "The Categories of Scientific Method," by Mr. R. B. Haldane.  
8.30 p.m. Westminster Abbey: Commemoration Service of Westminster School.  
TUESDAY, NOV. 18, 7.45 p.m. Statistical: Inaugural Address by the President, Dr. F. J. Mouat.  
8 p.m. Civil Engineers: "Steam on Common Roads," by Mr. John McLaren; "The Vibratory Movements of Locomotives," by Prof. John Milne and Mr. John McDonald.

8.30 p.m. Zoological: "A Catalogue of the Reptiles and Batrachians of Barbary, based chiefly upon the Notes and Collections made in 1880-84 by M. Fernand Lataste," and "The Chinese Alligator," by Mr. G. A. Boulenger; "Some New Species and Two New Genera of Araneidea," by the Rev. O. P. Cambridge; "Some Upper Cretaceous Fishes of the Family Aspidorhynchidae," by Mr. A. Smith Woodward.  
WEDNESDAY, NOV. 19, 8 p.m. Microscopical: Adjourned Special General Meeting—Alteration of Bye-Laws; "The Tube-Building Habits of *Terebella littoralis*," by Mr. A. T. Watson; "A New Marine Annelid," by Dr. V. Gunson Thorpe.  
8 p.m. Society of Arts: Opening Address by Sir Richard Webster, Chairman of the Council.  
THURSDAY, NOV. 20, 7 p.m. London Institution: "Carols, English and Foreign," with Musical Illustrations, by Sir J. Stainer.  
8 p.m. Royal Academy: "Chemistry of Painting—Methods," by Prof. A. H. Church.  
8 p.m. Linnean: "A Brown Sea-weed, *Punctaria* (Grev.)," by Prof. T. Johnson; "A Variety, *Alectona Millari* (Carter), by Mr. A. Vaughan Jennings.  
8 p.m. Chemical.  
8.30 p.m. Historical: "Aryan Relations to Egyptians and Chaldeans," by Mr. J. S. Stuart Glennie.

### SCIENCE.

#### RECENT WORKS ON PHYSICAL SCIENCE.

*The Theory of Light.* By Thomas Preston. (Macmillan.) The title of this book is somewhat misleading. In the first place, it is not a treatise on light based upon any single theory, which, perhaps, could only nowadays be the electro-magnetic theory; but we have a number of elementary hypotheses adopted each to explain one or more of the chief phenomena. In the next place, it is more a physical than a theoretical handbook. If we put on one side the last chapter of the work on "Electro-Magnetic Radiation," we are left with a book the general lines of which are somewhat akin to Glazebrook's *Physical Optics*, and the theoretical investigations of which stand largely on the same basis as Airy's *Tract* or Lloyd's *Treatise*. We have nothing to say against another elementary treatise on light, if only the reader remembers that the "more complicated mathematical theories" are excluded from the work and scarcely a reference given to the original memoirs in which they may be studied. In particular, the German references are extremely sparse (even Helmholtz being quoted from a French translation!). We can quarrel with no writer on light who refuses to accept to-day the elastic solid theories—we at once suppose him to pin his faith to Maxwell; but when Fresnel's theory of double refraction is reproduced in preference, say, to Boussinesq's; when MacCullagh's theory of quartz is stated as if there were not at least two better ones; when the same author's theory of metallic reflection is cited without reference to Lord Rayleigh's or Sir William Thomson's memoirs; when reflection and refraction of light are treated in the vague manner of Fresnel or MacCullagh—when all these woeful old makeshifts reappear—then we prefer to think of the ether as a jelly, even if we have to believe the jelly fixed to the sides of its infinite mould! Perhaps it is in his discussion of dispersion, particularly anomalous dispersion, that Mr. Preston is most heart-rending. Not a bit of theory here, not even a deduction of Cauchy's good old formula, which pleased our fathers so; Helmholtz and Kettler barely cited as names, and Sir William Thomson's beautiful molecules wholly forgotten! Have all the memoirs of Voigt no longer a place in the Theory of Light? But we are saying too many unkind things of Mr. Preston on the strength of his title. For, when we read it on the back of his volume, we dreamt of a glorious book with one connected electro-magnetic theory used to explain and classify all phenomena; and then we found Mr. Preston, alas! after reproducing in his last chapter a bit of Herz, referring us for all the rest to "special treatises on electricity"! It

is our disappointment, not Mr. Preston's omissions, which makes us turn severely critical. We were hoping for a treatise like Lord Rayleigh's on "Sound," and complain because we have only found the best student's text-book on light yet published! For that is indeed what Mr. Preston has provided. Well printed, clearly expressed, and wonderfully free from errors, we can imagine no better work for the physical students at our university colleges, if they will only supplement Mr. Preston's historical chapter—which admits no elastician to historical fame—by a perusal of Glazebrook's British Association Report. Above all, the introduction to English readers of Cornu's graphical methods of treating diffraction, as well as the discussion of the recent experiments of Michelson or Morley on aberration, deserve special notice. The perusal of the book will also suggest many points worthy of investigation to those who would have delighted in a more complete mathematical treatment.

*Reflections on the Motive Power of Heat.* From the original French of N. L. S. Carnot. Edited by R. H. Thurston (Macmillan). This is a translation of Sadi Carnot's *Réflexions sur la puissance motrice du Feu*, with numerous appendices. The publisher's note contains the following words:

"It could not be presumed that a very large proportion of even the men of science of the English-speaking world would be sufficiently familiar with the subject, or interested in its origin, to purchase such a relic of a primitive period as is this little book. Nor could the translation of the work, or the gathering together by the editor of related matter, be supposed likely to be productive of any form of compensation."

We are sorry to have to differ from this opinion of the publishers. We believe that a well-edited English translation of Carnot's classical work would have a wide sale; and that even the present edition, in default of a better, will meet with a demand it does not deserve. Mr. Thurston, besides translating the *Réflexions* and some almost as valuable extracts from Carnot's memoranda and manuscripts, has reproduced M. H. Carnot's life of his brother, has dedicated his work with unnecessary verbosity to President Carnot (not forgetting, of course, "our own first president, George Washington"), and has attempted to measure Carnot's historical position. It is in this latter part of the work that Mr. Thurston seems to us to have specially failed. A good historical sketch, fairly expressing the merits of Carnot and his exact relations to his successors, would have rendered this translation invaluable; but this is very far from being supplied by the section entitled: "The work of Sadi Carnot," or by the republication of Sir William Thomson's memoir of 1849. We are not likely to underrate the services of Carnot to science, but it is not history to speak of "his grandest work of the century in his province of thought," or to say that:

"It is this man . . . who has thus made it possible to construct a science of the energetics of the universe, and to read the mysteries of every physical phenomenon of nature; it is this man who has done more than any contemporary in his field, and who thus displayed a more brilliant genius than any man of science of the nineteenth century."

These are but samples of the exaggeration which loses all sense of historical proportions. Positive error seems to appear in such a sentence as the following:

"The exact experimental data needed for numerical computations in application of Carnot's principles were inaccessible at the date of his writing; they were supplied, later, by Mayer, by Colding, by Joule, and by later investigators."

The contributions of Mayer and Colding to the science of thermodynamics hardly consisted in



"exact experimental data." Again, Carnot indeed speaks of *la puissance motrice* where we should speak of "work," but this hardly justifies Mr. Thurston's use of the term "amount of power" in modern English for a number of footpounds. Nor must the American reader who comes across the following passage

"Only now and then, in the centuries, does such a genius come into view. . . . Fourier, Thomson, Maxwell, and Clausius were such in mathematical physics."

believe that our great British scientist is not still among us in the heyday of his power and activity. This want of history and grammar is not fully atoned for by Mr. Thurston when he reprints Sir William Thomson's luminous paper of 1849 on "Carnot's Theory of the Motive Power of Heat." At the date when the latter published his *Réflexions*, he adopted (although he scarcely believed in) the hypothesis of the materiality of heat; and this led him into the error, first pointed out by James Thomson, in his statement of the cycle of operations of a reversible engine. This error had not been noted in 1849; and although Sir William Thomson in his footnotes of 1881 makes the necessary corrections, his memoir was written from Carnot's standpoint, and in some respects cannot be so helpful to a beginner without knowledge of the history of this science as a treatment of the subject *de novo* (with the use, of course, of this and later memoirs of Sir William Thomson) might easily have been. If we turn however, from Mr. Thurston to Carnot, there is so much to fascinate the English reader in him that he cannot fail to be widely appreciated even in such a garb. This is notably the case with the memoranda from Carnot's papers in Appendix A. Here we find Carnot abandoning the hypothesis of the materiality of heat, and stating concisely why it must be abandoned. He postulates with great clearness the principle of energy as it relates to heat and mechanical work, and suggests experiments, which were afterwards independently devised and carried out by our own Joule. These memoranda demonstrate, however, not only what the scientific world lost by Carnot's early death, but they bring before us the more human side of the man. They show us that Carnot was not only ahead of his time and its experience in physics, but that he was groping towards a rationalism in religion, a socialism in political economy, and the principle of the survival of the fittest in natural history in a manner equally advanced and remarkable. Take only the following as a sample:

"In some respects medicine is directly opposed to the will of nature, which tends to perpetuate the strongest and best of the species, and to abandon the delicate to a thousand forms of destruction. This is what occurs among animals and savage men. Only the most robust attain the adult age, and those only reproduce the species. Medicine and the aids of the social state prolong the lives of feeble creatures whose posterity is usually equally feeble. Among the Spartans barbarous regulations put an end to the existence of malformed infants, that the strength and beauty of the race might be preserved. Such regulations are antipathetic to our customs; nevertheless, it might be desirable that we should devote ourselves to the preservation of the human race from the causes of weakness and degeneracy."

These words, it must be remembered, were written before 1832! As we commenced by criticising Mr. Thurston somewhat severely, so we must conclude; his translation appears to be neither careful nor adequate.

"ENCYKLOPÄDIE DER NATURWISSENSCHAFTEN." *Handbuch der Physik*. 4-6 Lieferung. (Breslau: Trewendt; London: Williams & Norgate.) This part contains the main portion of the treatment of "Hydromechanics," and maintains a

fairly average level, scarcely, however, as good as the chapters on "Elasticity." It is by the same writer, F. Auerbach, whom it is hard to expect should be a specialist in two such comprehensive subjects. He does not appear to have met with Basset's recent treatise; and his theory, which must be, of course, more circumscribed, is not always very well done, and might have been more helpful had references been given to Basset. On the physical side, of course, he often gives authorities and material which we should have been glad to see in the latter's volumes. Of rather inferior work we must note his discussion of the metacentre—pitiable—and of rotating masses of liquid. The theory of waves and tides is, perhaps, passable for a work of this kind, but there ought to have been more ample reference to Boussinesq and to the posthumous memoirs of Saint Venant. We may note that Helgoland already appears as a "German" harbour. Better done with copious references, especially to British memoirs, is the section on the motion of solid bodies in a fluid. Vortex motion has the physical details, which are so wanting in Basset's treatise, but without anything like such an ample discussion of theory as the latter work. The first "Lieferung" ends with a very full discussion of "Capillarity," which seems excellently complete on the physical, and good on the theoretical side. It concludes with a copious bibliography. We may note the omission of any reference to Sir William Thomson's paper on capillary attraction (*Popular Lectures*, vol. i.), the curves of which certainly deserved notice in the text. This article is by F. Braun, who rises much above the level of F. Auerbach. The *Handbuch* next deals with gases. The Boyle-Mariotte law is discussed by L. Graetz from the physical rather than the theoretical standpoint—Van der Waal's formula appearing without any consideration as to its theoretical deduction. "Aéromechanik" is neither suggestive nor interesting; but it is good to see Helmholtz's exposition of the real difficulties of guiding balloons reappearing in a popular text-book. The internal friction of liquids and gases is then discussed with considerable experimental detail by L. Graetz. The equations for the motion of a viscous fluid appear to be attributed to O. E. Meyer in a paper of 1861. They were, however, given by Sir G. Stokes in 1845 and by Navier and Poisson still earlier. The identification of the coefficient of viscosity ("Reibungscoefficient") as conceived by Maxwell with the coefficient which appears in the equations of Stokes and Meyer is by no means clear from the statements on p. 577. The external friction of solid bodies—apparently on the ground that it has more importance for the technician than for the physicist—is contemptibly treated on p. 603; even Coulomb's conclusion that the coefficient of friction is independent of the speed of the bodies in contact being reproduced! The next long article, on "Diffusion," by K. Waitz, is very interesting reading, and details of a wide range of experiments are given. The theory discussed, due to Fick and Stefan, can hardly be considered as fully established. "Absorption" is then treated, without much theory—which, indeed, is still to seek—by F. Auerbach. On the whole, these articles in Parts V. and VI. of the *Handbuch* supply a good deal of information not readily accessible in any English text-book. Part VI. has the first 80 pages of the articles directed to Acoustics, but we prefer to leave all criticism till the treatment is completed in subsequent parts.

#### THE NINTH ORIENTAL CONGRESS.

AS readers of the ACADEMY are probably aware, the disputes connected with the Scandinavian congress of last year have resulted in the forma-

tion of two independent committees, each of which claims to control the organisation of the ninth International Congress of Orientalists. It is apparently agreed on all sides that the congress should be held in England. The main dispute, apart from difficulties about persons, is whether it should be held in 1891 or in 1892.

One of the two committees, of which Sir Patrick Colquhoun is president, and Dr. G. W. Leitner the organising secretary, bases its authority mainly upon the delegation to it of the rights of initiative vested in the French founders, and partly also upon the support of about 350 signatories who approved the original circular of protest against some of the proceedings of the Scandinavian congress. This committee proposes to hold the next meeting of the congress in London in 1891.

The other committee, which arose out of a split in the former, has resolved that the congress should not be held until 1892. It has also elected Prof. Max Müller as president, not of the committee, but of the future congress; and he took the chair at a meeting held last Monday in the rooms of the Royal Asiatic Society. At this meeting, letters of support were read from (among others) Profs. Dillmann and Kuenen, the two surviving presidents of former congresses; and a statement was adopted for circulation among the French founders. Arrangements were also made for the organisation of sections. We understand that Prof. Robertson Smith will probably preside over the Semitic section; and that there will be a special section for Assyriology, with Mr. Sayce for president, and Mr. T. G. Pinches, of the British Museum, for secretary.

In the interests, not only of good fellowship among scholars, but also of oriental learning—the two objects which the system of congresses was intended to promote—it is greatly to be desired that all controversial questions on either side should be eliminated, that the two committees should unite their forces, and that our friends on the continent should receive a joint invitation to come to London in whatever year may be found most convenient. A heavy responsibility will rest upon those who may constitute themselves irreconcilables; for it is manifest that two oriental congresses in London in successive years are out of the question, and no less manifest (to outsiders) that the points in dispute do not involve any matter of fundamental principle.

#### CORRESPONDENCE.

##### THE INSCRIPTION OF TORAMĀNA SHĀHA.

London: Nov. 10, 1890.

The suggestion of Prof. J. Karabacek that the Toramāna may be a Turkish name, as *türamān* means "a rebel or insurgent," leads me to suggest that the Toramāna of our Indian inscriptions may perhaps be identified with the "rebel" general, A-fu-chi-lo, who retired from the Oxus, and set himself up as "Khan of the White Huns," as recorded by D'Herbelot (iv. p. 89), about A.D. 494. As A-fu-chi-lo is only a Chinese mode of writing Afthal, or Ephthalite, I think that this successful "rebel" may be the same as the general Ephthalanus who conquered Firoz the Sassanian king some years previously.

Dr. Bühler, who translates the inscription, is doubtful about his identity with the Toramāna of the Eran inscription. But a reference to my Gwalior inscription of Mihirakula, the son of Toramāna, seems to offer a very satisfactory evidence that the Toramāna Shāha of the Western Panjab must be closely connected with the Shāhi Mihirkul of the coins which are found in the same district. As the Mihirkul of the Mandasor inscriptions had been conquered

before 532 A.D., his date may be fixed at 510-530 A.D., and that of Toramāna, his father, at 480-510 A.D., which agrees with the time of the rebel A-fu-chi-lo.

As many of the coins of Mihirkul spell the name as Mihir-gul, I think it very probable that he may be the Gollas of Kosmas Indikopleustes, who was reigning on the Indus in 530 A.D. This Gollas possessed 1000 elephants, which leads me to suppose that he may be the very king who was reigning in Gandhāra in 520 A.D., when the Chinese pilgrim Sung-yun was there, and who possessed 700 elephants.

I am not quite satisfied with Dr. Bühler's reading of the tribal name as Jaūvla. I had previously read it as Jarūkhva or Jarūvla.

A fine silver coin of Mihirkul may be seen in Thomas's *Prinsep* (vol. i. p. lii. No. 5). The inscription is *jayatu Mihirakula*, which Thomas failed to read.

A. CUNNINGHAM.

### SCIENCE NOTES.

THE *Journal* of the Anthropological Institute for November contains papers dealing with a great diversity of topics, but none calling for notice as exceptionally important. Prof. Flowers describes some ancient skulls from a cave in Jamaica; Mr. Francis Galton explains his ingenious device for measuring the rate of movement of the limbs; Mr. H. Balfour, of Oxford, has an illustrated paper on the old British pibcorn, or hornpipe; the Rev. J. Macdonald writes on the customs of certain South African peoples; Dr. Mouat on the French system of measuring criminals; Mr. MacLean has something to say on the ancient peoples of Ireland and Scotland; Dr. Leitner deals with the language of Hunza; and Mr. Skerchly describes and figures some ingenious traps used for snaring game in Borneo.

### PHILOLOGY NOTES.

AFTER a short break, Prof. James Darmesteter has again undertaken the task of reviewing the progress of oriental learning in France in an annual report to the Société Asiatique. His report for the last two years, which was submitted in June last, has just been issued as a pamphlet of 160 pages by the Imprimerie Nationale, with all the advantages of excellent type and paper. M. Darmesteter first mourns the losses sustained by French orientalism during the two years, the names most familiar in England being those of Abel Bergaigne, the Sanskrit; Pavet de Courteille, the Turkish; and Arthur Amiaud, the Assyrian scholar. He then proceeds to summarise, with equal sympathy and brilliance, the results of the works published by Frenchmen—whether in separate volumes or in numerous reviews, bulletins, &c.—in the eight following departments of oriental learning: (1) India and Indo-China; (2) Persia, under which M. Darmesteter pardonably includes Afghanistan; (3) Phœnicia, Judæa, and Syria—a section much more full than would be the corresponding one for English work; (4) Arabia and the Musalman World, including Morocco and even the Sudan; (5) Assyria; (6) Egypt (without any trace of chauvinism); (7) Turkey, where no Englishman would expect to find mention of Burmese; and (8) China, Annam, and Japan. Perhaps the most instructive feature to us in this survey is the extent to which oriental studies in France are both bound together and propagated by the teaching institutions of Paris, which have at present no parallel in London.

THE last number of *Trübner's Record* does not

contain very much that is important. J. J. reviews Dr. A. Führer's "Sharqi Architecture of Jaunpur," to which review is appended another by Mr. W. H. White, reprinted from the *Journal* of the Royal Institute of British Architects. There is an excellent obituary notice, compiled from various sources, of Dr. Emmanuel Forchhammer, whose early death is an irreparable loss to Burmese archaeology. There is also an interesting sketch of a living Bengali Pandit, Chandrakānta Tarkālankāra, known by his official title as the Mahāmahopādhyāya. We observe also that the paper which Prof. Bühler sent to the ACADEMY of April 19, concerning the new Jaina inscriptions found by Dr. Führer at Mathurā, is here reprinted, with the statement that it is quoted from the *Vienna Oriental Journal*.

### MEETINGS OF SOCIETIES.

#### NEW SHAKSPEARE.—(Friday, Oct. 24.)

DR. F. J. FURNIVALL, president, in the chair.—Mrs. Stopes read some notes bearing on Shakspeare and his contemporaries, gleaned from recent research in the literature of that period.—The chairman read a paper upon "The Lover's Complaint," which, he said, must be taken as an act of penance and a recantation. In the "Leopold Shakspeare" he had set this down as spurious; a mistake the result of hurry and want of time, as such mistakes generally are. He was now convinced of its genuineness. The poem was evidently of very early date, and the printing of it at the end of the Sonnets was the first thing likely to mislead a student. The story, such as it was, was of the type of "Lucrece"; the lines on the Horse took us at once to "Venus and Adonis"; while the number of conceits, once-used words, &c., combined to place the poem very early—say, 1594. It contained a number of characteristic phrases, which struck him as exclusively Shaksperian. He could give them to no other writer of the time. Such were—*e.g.*, *plaintful story—sistering vale—storming her world—descended her sheaved hat—in top of rage—the ruffle knew Of court—I attended a youthful suit—nature's outwards—maiden-tongued he was—did livery falseness—not in his case—he had the dialect—and dialogued for him—my own fee-simple, not in part—as some my equals did—his plants in other orchards grew—vows were brokers to defiling—with acture they may be—kept hearts in liveries—the encrimsoned mood—the annexions of fair gems—his inbred properties—pensive and subdued—you enpatron me—their distract parcels—whose rarest havings made the blossoms dote—the aloe of all forces (for bitterness)—that strong-bonded oath—chill extincture—there my white stole of chastity I doffed—he preached pure maid—so loved. All these, he thought, were most distinctive, and could not be assigned to any other living writer of that time. As against these—not against the authorship, but in contrast to their character, and often beauty—were to be set the conceits which, with their falsity, disfigured the poem. The "sheaved hat," which was a "hive of straw"—"levelled eyes their carriage ride"—"silken parcels" (of hair)—"phœnix down"—"that termless skin whose bare outraged the web it seemed to wear"—"talents of their hair"—"the broken bosoms," and the like, were all regrettable, and most evident signs of very early work.—In the discussion which followed, Mrs. Stopes regretted Dr. Furnivall's conversion on the subject of the authorship of the poem, and was unable to see evidence of Shakspeare's hand in it.—Mr. W. Poel gave an account of a performance of "King Lear," which he had recently witnessed in Munich. In this performance there was a careful effort to reproduce, so far as possible, all the circumstances of an Elizabethan theatre, as shown in the three trumpet-calls which preceded the play, in the arrangement of curtains and "tableau-curtains," and the second or back stage with three steps leading up to it. No word or detail of the original play was omitted, even the tearing out of Gloucester's eyes being given. The Lear was essentially the Shaksperian Lear, not him of the modern English stage; and all the smaller parts were taken by good men, and thoroughly well acted.*

#### ARISTOTELIAN SOCIETY.—(Monday, Nov. 3.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—The president delivered the annual address, taking as his subject "The Laws of Associations." The functions of the subject or Psyche, considered simply as a conscious agent, may be exhaustively divided into (1) sense-presentation; (2) spontaneous redintegration, with its two branches, representation of sense-presentations, and presentation and representation of emotional feelings; and (3) volitionally re-active redintegration with its two stages, immanent and transient action. The laws of association belong solely to the second of these divisions, spontaneous redintegration. Now redintegration, like presentation, depends upon neuro-cerebral processes; and it is impossible to give any intelligible account of its phenomena, much more to ascertain its laws, without referring them to the brain processes upon which they depend. A mere analysis and classification of these phenomena, as states and processes of consciousness alone, give no account of the how or why of the phenomena; and indeed, without that reference, the phenomena are not reducible to any intelligible order at all. The speaker then selected a hypothetical instance of association for examination, and showed from its analysis that the commonly received laws of similarity and contiguity entirely failed to account for the association. Not similarity and contiguity in the ideas, but similarity and continuity in the brain processes supporting them, were shown to be the true explanation of the phenomena. From the same analysis it was also shown that there is a third law of association, which is usually left unnoticed; namely, that which is evidenced by the emotional interest in objects and events once experienced. Emotional interest is an apparent determinant of associations, quite as much as similarity and contiguity of ideas. But all alike are apparent only, the real determinants in every case being the brain processes underlying them. But these three laws carry us but a very little way in explaining the cause actually followed in any particular instance of spontaneous redintegration, or in enabling us to predict it. They say nothing whatever as to which of the three will be the law that rules at any particular juncture. They are simply laws under one or more of which all associations take place, whatever may be the course which they follow. To know the course likely to be taken by any train of association, we must know the particular character and history of the person who is the subject of it. The known laws of association are therefore of a highly general character, expressing only the most general conditions to which spontaneous redintegrations are found to conform.

#### ARCHAEOLOGICAL INSTITUTE.—(Thursday, Nov. 6.)

T. H. BAYLIS, Esq., Q.C., in the chair.—Mr. J. P. Harrison read a paper on "The Eastern Character of the Ornamentation in Churches built by Richard II., Duke of Normandy." He exhibited photographs of capitals in the south aisle of the choir of the desecrated Abbey Church at Bernay, founded in 1013 by Judith of Brittany, Richard's wife, but built, as we learn from his charter, by him from the foundations, on her death in 1017. The ornament is different from any in Normandy of this date, and three of the capitals exhibit features evidently derived from palm branches. Greek and Armenian bishops and monks are known to have visited Richard II., owing to his fame as a church builder; and the chronicles of Verdun Abbey, in particular, record a visit which was paid by Symeon, Abbot of Mount Sinai, and some of his monks, about the time that Bernay Church was in progress; and one, a "famulus" named Stephen, it appears, remained at Rouen with the abbot for two years, while a church founded at his instance, in the suburbs of that city, was being erected. A capital that belonged to it is preserved in Rouen Museum. Work of a similar kind attributed to Richard exists at Evereux and Mont St. Michel; and the ground plans of the latter church and Bernay Abbey are identically the same. At Fécamp, which is the first church recorded to have been built by Richard, in 1001, it is of consequence to note that the ornament in the portions still surviving is quite different, and resembles early features in the choir of Oxford Cathedral, the capitals being ornamented with twining stalks.

## FINE ART.

## TWO WINTER EXHIBITIONS.

SIR JAMES LINTON'S contributions to the exhibition of the Institute are interesting as departures from his usual themes. They are rustic subjects, and treated of course with taste and skill; but it is not probable that they represent anything more than the temporary excursion of their author into a new and possibly refreshing field. Mr. Thomas Collier, the leading spirit at the Institute in landscape, sends nothing to the present exhibition; but Messrs. Wimperis, Waterlow, Alfred East, Orrock, Earle, Dillon and others are represented by excellent and characteristic work; and among painters of the sea Mr. Edwin Hayes finds no difficulty whatever in holding his own, for no one knows his subject better, and few men possess more completely the secrets of composition and of safe and harmonious colouring. With these virtues Mr. Hayes combines a dash and spirit which are rare. His art, ever sterling, is likewise ever vivacious. It is a picture of the Solent and the sea-front of Portsmouth that he contributes to the present show. The strongest architectural man at the Institute is, as usual, Mr. John Fulleylove. He sends but three slight and small things, all of which represent, from different points of view, the town and towers of Ely. Small as they are, and comparatively unimportant to the eye of the untrained or the unobservant, they are indeed charming little masterpieces of design, of draughtsmanship, of perspective, and of illumination.

Of the figure pictures, one of the most prominent is a "domesticity," by Mr. Arthur Hacker, called "His Daughter's Bairn." It is a picture of sentiment, old enough indeed in motive, yet treated with rare feeling, and therefore justified. Mr. Haynes-Williams has a canvas of great elegance and charm, and of extraordinary dexterity of workmanship, called "Sweet Silence." The "silence" is maintained without difficulty—so eloquent are the looks that are exchanged by the two youthful and enamoured people whom, in the quaint dress of the beginning of the century, Mr. Haynes-Williams has elected to paint. It is asserted, and we think with truth, that Mr. Weguelin's portrait group of two sisters is the most refined and the freshest of the exhibited portraits. Mr. John Collier's head and shoulders of himself is a very thorough piece of work; and there could hardly be more attractive flesh-painting than in Mr. Kennington's "Study" of a reddish blonde, seen in profile, the nape of the neck drawn exquisitely, and the graceful and not too opulent figure modelled with admirable cunning. Of unobtrusive excellence, and dealing with very old material, is "A Song of Long Ago," by Mr. Bacon, with whose work we seem to make acquaintance for the first time. The exhibition, it is almost needless to say, contains, besides those things we have been led to mention, a great many works which may fairly interest the visitor.

At the Society of British Artists, the show, it is allowed on all hands, is distinctly above what one may call the recent average. An improvement began to be discerned last summer, and we are glad that it is followed up this autumn. At the same time, the exhibition is not without its share of those works which appeal primarily to the second-rate artist and to the lover of second-rate painting. We shall not, in a notice brief as the present one, feel under the responsibility of condemning these in detail. The presence of Mr. Watts's portrait of Lord Tennyson—a head and bust, facing the spectator, and arrayed in peer's robes—would suffice to bestow a certain distinction upon the exhibition. The veteran artist has

shown no failure of hand—still less any failure or lack of the wonted nobility of conception—in setting down for us the visage of the veteran poet. Worthily indeed has this latest of so many tasks been performed by the painter. Perhaps, in presence of such a portrait as this one, no other portrait in Suffolk-street can be said to urgently claim notice. Did any obtain it, it would be, in all probability, a work which in every particular is as unlike as possible to that of Mr. Watts—we mean Mr. R. Parker's counterfeit presentment of young Mr. Arthur Haynes, content with the world and his cigarette. The canvas is cleverly wrought, and the subject has been unflinchingly beheld and rendered. Mr. Cook's scenes of modern London street life—children dancing to the tunes of a travelling organ, and one old chum gently evading another, when prosperity and adversity have established too wide a gulf for any one to bridge with comfort—are of a kind to attract attention, and not unworthily to hold it.

In works concerned with the picturesque rendering of architecture—Gothic architecture especially—the president, Mr. Wyke Bayliss, is *facile princeps* at Suffolk-street. We like him best, perhaps, in his "Orvieto"—a water-colour. To mention it is to be reminded that not a little of the most interesting work in the galleries is water-colour work. Such are several vivid, though by no means faultless, sketches by Mr. Nelson Dawson, whose greatest effort is, nevertheless, a fine oil picture, "The Sunset Breeze"—memorable alike for colour and for wave-drawing. Such are the landscape sketches by Mr. R. B. Nisbet, who, admirable as are his methods, has nothing so good as the best of his contributions last summer. To pastel—not to water-colour—belongs Mr. Titcomb's portrait of a seated child. We do not know the model; but it would hardly be rash to vouch that Mr. Titcomb's is a complete rendering of her character. Coming back again to work in oil, Mr. Dudley Hardy's sleep-abandoned figure—lying white and dreamful in a darkly shadowed room—is an instance of fine colouring and brush-work; while of Mr. Brangwyn's "We therefore commit his body to the deep," it must at least be said that it shows in this young artist a dramatic power, the existence of which can only have been hinted at by his earlier essays. The fine and accurate observation and the good craftsmanship of Mr. Brangwyn have, in this picture, been at the service of a genuine imaginative gift. Such works ought to be the property of some modern corporation gallery.

FREDERICK WEDMORE.

## WILD ANIMALS IN VIGO-STREET.

AMONG the smaller exhibitions of this season there will be probably few more deservedly popular than that of Mr. J. Nettleship's pastels, now on view at Mr. Dunthorne's in Vigo-street. The artist is well known for his poetical pictures of wild animal life, in which he has often, like Landseer, struck that chord of sympathy betwixt man and brute which is one of the characteristics of the modern as apart from the "old" masters. But in these pastels, for the most part, although there is much of that semi-affectionate feeling with which we watch the animals at the Zoo., there is little of imported sentiment; they are studies of animal action and animal expression, done simply from the life.

As might be expected from Mr. Nettleship, the lion is the subject of many of these studies, and of, perhaps, the best of them. There are certainly few if any finer than the grand group of a lion and lioness, (2) the very picture of power in repose, with that intellectual look and noble presence which, more than any

real nobility of character, have earned for the lion the title of the "king of beasts." Fine studies also are the "Lion's Head" (25) and the "Lion Roaring" (28), both of which we prefer to the "Lioness carrying Cub" (51), in which the massiveness of the creature appears to be exaggerated. But it is not only Lions and Tigers that are to be seen here; we have Bears and Foxes, Stags and Zebras, Swine and Otters, Macaws and Eagles, and many another bird and beast beside. Among the best of these are the Polar Pears (44 and 55), the Ibises (7 and 36), the Otters (14 and 15), the Bison (22), and the "Leopards Dozing" (27); but there is great scope for variety of opinion. There are tame as well as wild animals, and there are several drawings of ponies and foals which are not by any means the least to be desired. Perhaps the "Ponies of Dartmoor" (6, 34, 35, 37, 52) are not, strictly speaking, tame; but their manners, if uneducated, are charming, and they seem to point to an undeveloped side of Mr. Nettleship's feeling, as an artist, that is well worth cultivating. One drawing (37) is more than a study, it is a beautiful picture, and makes one feel that whenever Mr. Nettleship may wish for a change it is in his power to become a delightful painter of pastorals. Besides the pastels there are a few water-colours, and one picture in oil which deserves to be repeated on a larger scale. The subject is "Narcissus," but what is Mr. Nettleship's precise adaptation of the fable we will leave his visitors to discover.

COSMO MONKHOUSE.

## NOTES ON ART AND ARCHAEOLOGY.

MR. J. ELIOT HODGKIN and Miss Edith Hodgkin—of Childwall, Richmond-on-Thames—propose to publish by subscription a limited number of copies of a Catalogue of all those named, dated, and inscribed pieces of early English pottery which are preserved either in public museums or in private cabinets. The catalogue is intended to be, so far as possible, exhaustive; and it will contain descriptions of not less than six hundred pieces. It will be printed on special paper, quarto size, and will be handsomely bound in imitation of "slip" decoration. The illustrations will include a coloured frontispiece (representing one of the most interesting examples of English pottery in existence), and about 170 reproductions from photographs printed in the text. It is hoped that the work may be ready for issue to subscribers early in the new year.

THE collection of bronzes and porcelain made by the late Commissary-General Pirakis during his twenty-three years' residence in China will be sold at Christie's on Wednesday next, November 19. Among the porcelain is a vase dating from the Ming Dynasty (1426) in perfect preservation.

MR. GEORGE BERTIN will deliver a course of four lectures at the British Museum, on Tuesdays during December, upon "The History of the Literature of Babylonia and Assyria," illustrated by translations from the cuneiform documents in the museum.

THERE will open next week the sixth annual exhibition, at Messrs. Howell & James's, Regent-street, of antique Italian and Spanish brocades and embroideries, and of ancient Greek, Italian, and Sicilian pulled linen and lace; and also, at Mr. Harding's, in Piccadilly, an exhibition of original designs for Christmas cards, &c., including a series of water-colour drawings illustrative of the upper reaches of the Thames.

THE Archaeological Institute of America has published (Cambridge, U.S.: University Press) a paper read before the New York branch by

Prof. Augustus C. Merriam, of Columbia College, on "Telegraphing among the Ancients." He has here collected the references among classical authors not only to beacon fires but also to other modes of signalling for military purposes. The whole is preliminary to a fresh discussion of the well-known passage in the *Agamemnon*, describing the arrival of the news of the fall of Troy. Prof. Merriam suggests that the course of the "courier fires," from Cithaeron through the Megarid to Argos, is a reminiscence of contemporary events, connected with the alliance of Athens, Argos, and Megara against Sparta and Corinth. He has also taken much pains to calculate the distance of the several stations and their visibility one from the other. Incidentally, he claims to have found a lake in the Megarid, now called Mavrolimne, which satisfies the requirements of the Gorgopis of Aeschylus.

### MUSIC.

#### GLUCK'S "ORFEO" AT COVENT GARDEN.

WHEN this opera was given last May at Cambridge, under the direction of Dr. Stanford, we spoke of Gluck as no longer popular; Mozart, Beethoven, Weber, and especially Wagner, having made it difficult for the public to appreciate the simplicity of this composer's dramatic music. But now "Orfeo" is drawing crowded houses at Covent Garden, and it would, perhaps, seem as if we ought to modify, if not retract, our statement. We shall certainly not retract it, and only modify it so far as to say that when the title rôle is presented by such an accomplished actress and singer as Mlle. Giulia Ravogli, interest is revived for a time in the work. The very contrast of the music to that in vogue at the present day makes a pleasing novelty. But this successful revival of Gluck's opera will, we believe, only be a passing one. When it was given in Paris in 1859 with Mme. Viardot in the leading part, the work began to have "une vogue inquiétante." Thus wrote Berlioz, the enthusiastic admirer of the composer. But his admiration did not interfere with his judgment, and he saw clearly that Gluck would not become *à la mode*. Still, though the present success of "Orfeo" may be only a temporary one, we would not for a moment underrate its interest or importance. The development of music, and particularly of dramatic music, since the time of Gluck has been singularly rapid—rhythm, harmony, orchestration, everything has become more complicated; and recitative and song are now so mixed that one cannot always say where the one begins and the other ends. One may wonder at times whether all this development represents a real advance. When we peruse some old work in which the simplicity is mere commonplace, in which form rather than matter predominates, then the old appears old indeed. But when we turn to Gluck and feel the charm of his music and the truthfulness of its expression, the very simplicity seems a merit, and almost a condemnation of modern art. The presentation, then, of "Orfeo," enabling us to compare the past with the present, is of immense interest to thoughtful musicians. And it is of no less importance. Gluck has been often described as the pioneer of Wagner, inasmuch as the former, like the latter, tried to reform opera. The present generation listens to Wagner, but has only read about Gluck. An opportunity of hearing his music-drama, quite apart from any pleasure it may give or curiosity it may satisfy, is of educational value. It is through Gluck that one ought to approach Wagner.

With regard to the second Covent Garden

performance last Tuesday, we may at the outset express regret that the showy Aria of Bertoni, so unlike, and so ill-suited to, the rest of the music, was sung. Dr. Stanford wisely omitted it at Cambridge, for the composer introduced it only to pacify Legros, the famous tenor. Gluck intended the act to end with a very brief orchestral symphony. Mlle. Giulia Ravogli as Orpheo is exceedingly fine. She sings with dramatic power and feeling, and there is intensity without extravagance. Her gesture throughout was admirable, and she threw wonderful pathos into the "Che farò." After a fine rendering of this Aria, it was pardonable on the part of the audience to ask for an encore, but scarcely so for so excellent an actress to accept it. Her sister, Mlle. Sofia Ravogli, was good as Eurydice, and at her best in the duet in the last act.

The chorus was far from satisfactory, and the piece was mounted in heterogeneous fashion. The orchestra, under Signor Bevnigani, was good in some numbers, but not in all.

J. S. SHEDLOCK.

#### RECENT CONCERTS.

SEÑOR ALBENIZ, the Spanish pianist, gave the first of two orchestral concerts at St. James's Hall on Friday, November 7. The first piece was a Moorish Fantasia for orchestra by Chapi. This composer studied at the Madrid Conservatoire. He has written several operas and a symphony. The Fantasia includes a Tournament March, a Réverie, a Serenade, and Finale. The music is bright and tuneful, and the orchestration effective, though at times more suitable for open-air than for concert performance. The various themes both in character and rhythm have Eastern colour. The "Serenade," a clever little movement, was encored. This work was followed by a Symphony in E flat, composed by T. Breton, a native of Salamanca, born in 1850. He, too, studied at the Madrid Conservatoire, where he gained the *Prix de Rome*. It was in this city that he wrote the Symphony in question. It is not Spanish in character; and the form is quite orthodox. Throughout the first movement the influence of Beethoven is unduly prominent; it seems, indeed, as if the composer had so studied the "Erisca" as to have become imbued not only with its spirit, but with its very letter. The Andante contains some good music, but is too much spun out. The light Menuetto Scherzando is a pleasing movement; and the Finale, though lacking in distinctive character, contains solid writing and clever counterpoint. The programme included also M. Breton's Serenade, "En la Alhambra," and the prelude of the opera "Guzman el Bueno." The latter is simple in construction, consisting merely of short sections representing themes from the work. The composer conducted not only his own pieces, but the rest of the programme. Señor Albeniz played Mozart's pianoforte Concerto in D, the one written in 1788. He entered thoroughly into the spirit of the melodious and graceful music, his reading being pure and delicate, and without a trace of affectation. His interpretation of the Schumann Concerto was less satisfactory. He also gave some solos of his own composition.

The programme of last Saturday's Crystal Palace concert included Mr. Frederic Cliffe's "orchestral picture," entitled "Cloud and Sunshine." This tone-poem is not sufficiently interesting in its subject matter, but the writing is clever, and the orchestration effective. It was produced last May at a philharmonic concert. It was admirably given, under Mr. Manns's direction. Mme. Schmidt-Köhne, from the Royal Opera, Berlin, sang Mozart's Scena and Aria, "Mia speranza adorata," in

a pure and expressive manner: the runs were very clear and distinct. Mr. Lloyd obtained an encore for his rendering of Mr. Manns's graceful Romance, "Minnie"; the pleasing viola obligato was played by Mr. H. Krause. The programme included Mendelssohn's "Hymn of Praise."

M. Paderewski played Schumann's "Carneval" last Monday at the Popular Concerts. This pianist seems devoted to Schumann's music; and yet, for reasons stated last week, we cannot approve of his readings. The faults noticeable in the Concerto were still more marked in the Carneval. And then his *tempi* were wrong, many of the numbers being taken at too slow a rate. The Papillons, Pantalon et Colombine, and Paganini, on the other hand, were well rendered. The tone in the concluding March was loud, but not full. The programme included Dvorák's beautiful Quartet in E flat, splendidly played with Mme. Néruda as leader. Mr. Oswald sang a new song, "A silent voice," by Mr. Frederic Cliffe, words by Mr. J. Bennett: it is not very attractive, and towards the close becomes commonplace.

M. Paderewski gave a pianoforte recital at St. James's Hall on Wednesday afternoon. Beethoven's Sonata in C minor (Op. 111) opened the programme. The first movement was played in a flurried manner, and the repeat was not taken; but the Arietta with variations was interpreted with great charm and poetry, and the technique was excellent. The pianist also gave Chopin's Sonata in B flat minor. The first two movements were very good, only the tones were at times hard. The March was not dignified, and its Trio affected. The difficult and mysterious Finale was a triumph of technical skill. M. Paderewski likewise played some Schubert-Liszt pieces, including the Erlkönig, given with extraordinary vigour, two Chopin Etudes from Op. 25, and some difficult and clever variations of his own. The concluding piece was Liszt's "Don Juan" Fantasia. This was played with skill and brilliancy; but as M. Paderewski is not a pupil of Liszt's he might surely have spared himself and his audience a "*mauvais quart d'heure*."

The Albert Hall Choral Society opened their season on Wednesday evening with "Elijah." To say that Mr. Barnby's choir did their best is equivalent to saying that the choral portions of the work had full justice done to them. One must travel to Leeds to hear renderings equally fine of the "Baal" choruses and of the "Thanks be to God." Mme. Schmidt-Köhne sang "Hear ye, Israel" exceedingly well. She has a voice of pleasing quality, and her soft notes are clear and penetrating. In the "widow" music her reading was, however, somewhat stagey. Mme. Svitlovsky certainly did not do justice to the "Jezebel" scena, or to "O rest in the Lord." Her voice was unsteady, her words doubtful, and her style of singing unsuitable. Mr. Watkin Mills sang the "Prophet" music coldly, though correctly. Mr. Ben Davies sang successfully. Miss Maggie Davies and Miss F. Bethell both deserve a word of commendation. Mr. Barnby conducted as usual.

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### LITERATURE.

*Studies in European History*: being Academic Addresses delivered by John Ignatius von Döllinger. Translated, at the request of the Author, by Margaret Warre. (John Murray.)

DR. DÖLLINGER'S volume contains twelve essays, and ranges over many subjects. "It is the great excellence of a writer," says Dr. Johnson, "to put into his book as much as it will hold"; and if this opinion be taken as our standard, then is Dr. Döllinger's book very excellent; for each essay contains more information than we find in ordinary volumes, and it is not easy to discuss any one of them adequately within the narrow limits of a review. But the essays fall naturally into groups; the strong mind of the author dominates the various material, and the same tone of thought prevails in all. I propose, therefore, to enumerate the essays, to gather them into their natural divisions, and to review them freely, without a strait observance of their order, or too much regard to the diversity of their names. I wish to be guided by the unity of the volume, rather than by the apparent and superficial difference of the several parts. Of these, two essays are upon dynasties: "The Significance of Dynasties in the History of the World"; "The House of Wittelsbach and its Place in German History." Five essays may be described as mediæval: "The Relation of the City of Rome to Germany in the Middle Ages"; "Dante as a Prophet"; "The Struggle of Germany with the Papacy under the Emperor Ludwig of Bavaria"; "Aventin and his Times"; "On the Influence of Greek Literature and Culture upon the Western World in the Middle Ages." Two essays are devoted to "The Jews in Europe," and "The Origin of the Eastern Question." There is an essay upon "The Political and Intellectual Development of Spain"; and the volume concludes with "The Policy of Louis XIV.," and a study of Mme. de Maintenon, who is described as "The most Influential Woman of French History." These essays are written by the most theological of historians and the most historical of divines; it is also the singular privilege of their author to exhibit most of the virtues and none of the vices of either calling. His theology has the wisdom, the moderation, and the lofty tone of a great historian; and his judgments have none of the low partisanship, the intemperance, or the *a priori* narrowness which theologians retain too often among their outfit when they embark upon the sea of history. Dr. Döllinger is not only strong in his grasp,

and magnificent in his wide view, of human things; he is accurate in details, as well as precise and firm in handling them. But although an author may be precise and accurate, he can manipulate his facts; and Dr. Döllinger is a master in this art. By observing the nice distinctions of light and shade, he has given a character to his production, and conveyed the tone of his own mind through the arrangement of his materials. It has been my business to preserve this tone; and, in recording Dr. Döllinger's opinions, I do not imply that I agree with all of them.

The essay upon the house of Wittelsbach is more interesting to the Bavarians than to us; and I notice a passage in it, only that I may supply two grave omissions in the valuable essay upon Dynasties. They refer to the royal houses of France and England, to whom Dr. Döllinger has been unjust, in his account of dynasties, because he appears to take an extraordinary view of relationship and of descent. The German Hapsburgs, he says, became extinct in the eighteenth century; and he declares in another place that the family of Louis XIV. only came to the throne with his grandfather. This error is shared by those English writers who make a distinction in race between the Plantagenets and the Lancastrians, between the Lancastrians and the Tudors. Neither to a man of science, nor to a deep historian, is Maria Theresa the last Hapsburg. Henry VII. did not reign in England because his father was a Tudor, but because his mother was a Plantagenet. Henry IV. was not the founder of a new dynasty in France; and that Abbé was no less historical than pious who commended Louis XVI. upon the scaffold as "Fils de Saint Louis." The founder of the House of Capet lived in the tenth century, and the male descent of his family has remained unbroken for almost nine hundred years; but Dr. Döllinger says that the house of Wittelsbach, "already famous nine hundred years ago, rose after the year 1180 to fresh importance upon Bavarian soil." "No princely race in Europe is of such ancient extraction; the Capets, the Guelphs, the Ascanians, the Hohenzollerns, the Hapsburgs, all came later upon the world's theatre." These words were said upon "the festival of the Wittelsbach Jubilee," in "the great hall of the university of Munich"; perhaps they were necessary to the occasion, but they are more polite than true. We must save the Capets; but we may sacrifice the Hapsburgs and the Hohenzollerns easily to the necessities of the house of Wittelsbach. The imperial greatness of the house of Austria is comparatively modern: with the exception of a brief period in the thirteenth century, it ascends no farther than to Maximilian I. The conspicuous estate of the Prussian family is altogether new. The heir of the Hohenzollerns loves to boast of "My House and the Fatherland"; but his royalty goes back only to 1701, and his imperial rank to 1870: one dates from William III., the other will date from Queen Victoria. But the present sovereign of England is allowed to occupy her throne, not because she descends from the ancient family of Guelf, but because George I. was made illustrious by

his ancestor King James. The Stuarts were admitted into England because Margaret Tudor, the mother of James V., was ennobled by the blood and honours of the Plantagenets. These were derived from Henry II., who had been reigning many years when the house of Wittelsbach "rose to fresh importance" in 1180; and in him the English recognised, not a Norman, nor an Angevin, but the representative of their ancient and their native kings. His grandmother, the wife of Henry I., traced her origin, through the line of Alfred, to King Egbert, the first sovereign of the whole of England; and he was the heir of Cerdic, the founder of the royal house of Wessex, which was established upon our shores in the fifth century. It is true that the monarchy of England is, and always has been, elective in theory; and "the people of England, with strong loyalist sentiments, are yet apt to call their monarchs to a strict account." It is also true that the crown of England is hereditary; and in all our revolutions, though we may have preferred one branch or one scion to another, we have never changed our royal family. The kingdom of Wessex grew into the realms of England and of Britain, they have grown into that British empire which exists to-day; and it is unparalleled in history that the same dynasty should preside over fortunes as long, as varied, and as tumultuous as ours have been. It is a lesson to kings that their safety is derived from liberty, and their strength from the attachment of a free and loyal people. "Amor Civium, Regis Praesidium" was the motto of Charles I., but was the conviction of Elizabeth; it explains the power and the glory of her rule, and "the eternitie of her fame."

Dr. Döllinger says many wise things about dynasties and monarchs:

"It is of the highest importance to a state that the unity, the unbroken continuity of the supreme authority should, by embodiment in a ruling family, be preserved in the public view against the unstable wills of passing generations. The king born to the throne, and he alone, is the representative of the nation in past and present. The hereditary monarch not only bears the responsibility of the past, he is accountable also for the future."

The best illustration of these words is in the history of the English kings; and, therefore, I have supplied Dr. Döllinger's omission. No dynasty may compare with ours in bearing "the responsibility of the past." No other nations possess a line of sovereigns more intimately connected with their origin, or more necessary to their future; and it would seem that our monarchy, far from having discharged its office, has a greater destiny before it in preserving and personating the unity of the various and scattered peoples who constitute the British empire. Very different has been the fate of the papacy and of other elective monarchies or commonwealths which ignore the hereditary principle. Dr. Döllinger calls them "beacons of warning in history"; and in the five mediæval essays he has traced the rise and progress of the papacy. Genuine history, he says, has nothing to impart concerning the acts and fate of the popes who

preceded Constantine; but even before that emperor Rome became a sacerdotal city; and its history is a record of "the continual struggle of the secular world against priestly government." Dissensions began there in the third century; they originated in theological disputes, but were soon improved into violent quarrels for the papacy itself, which was often conquered, often bought, and sometimes propagated; for the Roman clergy have produced Vicars of Christ in a variety of ways. Rome was possessed by ecclesiastics, "whose theory of government was an absolute monarchy"; and that which could be absolutely enjoyed was worth an intrigue or a battle. The Popes Felix and Liberius were at war; the Roman churches were the scene of their campaigns, and, after a single engagement, "137 bodies were found in one of the basilicas." Twenty-four of these papal wars may be enumerated in the Middle Ages. The orthodox historians call them "schisms"; "Victrix causa deis placuit," and the conquered are always "heretics." In the sixth century, the practice of ordeals was approved. The old severity of penance was commuted into money payments; and, by the ninth century, the whole system of religion assumed that financial character which is still maintained. The Roman clergy expected a payment for every service; in defiance of all the laws of the early Church, the whole system of perquisites and fees arose. The Christian world renewed the accusation of Jugurtha, "*Romae omnia venalia*"; but their complaint "echoed unheard" in Rome itself, and a great gulf was fixed between the laity and the priesthood, as between Lazarus and Dives. "*Mi dimostra, se tutti fur cheri, alla sinistra nostra?*" Dante asked, when he saw their torments. The earliest fictions in the Papal chronicles show the endeavour "to exclude the laity from interfering with matters reserved to consecrated hands." "Not a bell-rope, not a church-door key should be touched by a layman"; and Gregory VII. declared that an exorcist was greater than the Emperor himself, "since as an *imperator* of the spiritual world he subdued demons." The opinion prevailed at Rome that it was not only unnecessary, but pernicious, for the people to understand the offices of public worship. The laity were forbidden to speak upon matters of faith, even in private and among themselves; and, in the course of time, an inquisitorial "delator" exercised his industry in every town. The worst vices of the empire were renewed by these officials; and we may repeat that phrase of Tacitus, where he describes Rome as "*Pavida et servitio parata*." The clergy became rich by fines and perquisites, and "by the many donations to Saint Peter." The common church property was distributed into separate benefices; the rights of the laity were in time ignored, "and the clergy monopolised all."

"*Je connais le gouvernement de Los Padres*," says Voltaire, "*c'est une chose admirable que ce gouvernement. Los Padres y ont tout, et les peuples rien; c'est le chef d'œuvre de la raison et de la justice. Pour moi je ne vois rien de si divin que Los Padres; cela me ravit.*"

Dr. Döllinger was also ravished; and,

turning from Rome itself, he describes the effects of the Roman policy upon mediæval Europe. The popes judged all the world by the standard of their own dominions, and condemned the secular power as "from the devil"; but in their growing appetite for secular power, they weakened the imperial authority; and the result was a swarm of 1800 sovereigns, who preyed upon the empire. To the popes, Dr. Döllinger charges the failure of the crusades, the loss of Constantinople, and the disgrace of the Turkish provinces in Europe. Their ambition was fatal to Caesar's empire in the East and West; and to them we owe that inflammable Eastern Question, which must be the future standard "to test the ability of our nineteenth century statesmen." History tells of no pope who has brought about any permanent reform in morals or in religion. The intellectual state of Rome was more miserable than the social; and for 900 years not "a single work of any importance" was composed there. The traditions of good Latin were obscured; and some learned scholars of Italy were martyred in the tenth century for preferring the style of Virgil to the Vulgate. Dr. Newman says that heresy is often nothing but impatience; and, in the fifteenth century, these fastidious but impatient Latinists would probably have been cardinals and popes. We learn "from a devoted partisan of the papacy" that in the Roman church there could not be found a single man who was not ignorant, or a simonist, or *concubinari*. Greek learning had almost disappeared; the Oriental churches were despised as hardly Christian; and the papal forgeries grew in number, in credit, and in impudence, when the best witnesses to primitive belief and discipline were forgotten or condemned. The popes consigned whole towns and provinces to slavery. They read "*nihil inde sperantes*" instead of "*nihil desperantes*," in the sixth chapter of St. Luke. Through this blunder usury was condemned by the infallible authority; trade was entangled as in chains or nets; and the merchants found themselves under a yoke "so terrible and oppressive that nothing like it is known in all antiquity." What was forbidden to the Christians was conceded to the Jews, who were encouraged to damn themselves for the convenience of the faithful; and they were charitably prepared for their miserable future by being tormented abominably in the present. The theologians were too ignorant and rude to convert the Jews; their knowledge of Scripture was inadequate, their allegorical interpretations were puerile or monstrous to an Hebrew scholar. The Christian theology itself appeared to be Tritheistic, and the Christian worship to be idolatrous. Dr. Döllinger has written an eloquent essay upon the sufferings of the Jews; and he bears witness to their heroism, their accomplishments, their high and severe morality. The only trade which was unfettered was the trade in benefices; for Dr. Döllinger observes with great subtlety that, although Gregory VII. condemned simony, the unpardonable crime in his eyes was lay patronage, or the simony of laymen. The only effect of his reformation was to transfer the profits from the laity to the

clergy: "*c'était le chef d'œuvre de la raison et de la justice.*" The history of England in the thirteenth century, and the ecclesiastical statutes of the Plantagenets, show that clerical simony was universal, and that the popes practised and authorised the trade. What stocks and companies are to us, benefices were to the mediæval clergy; and it was at Rome that the holy speculators went on 'Change. As simony annulled the sacraments, the apostolic succession and the whole fabric of the Church must have been in peril from the duration and the prevalence of the trade in benefices. It has been a custom to describe Prince Bismarck as "the broker of Europe": the term is literally true of the mediæval popes; but whether the epithet "honest" be applicable in either case I may not venture to discuss, "*pour moi, je ne vois rien de si divin que Los Padres.*" Persecution reigned within the Church, and often crusaded beyond its borders; and the Gospel was propagated by fire and sword. Conversion too frequently meant extermination; but from other causes then than now. The heathen of Saxony and the heretics of Languedoc might have adapted the speech of Galgacus, especially the phrase, "*Ubi solitudinem faciunt, Ecclesiam appellant.*" Dr. Döllinger held, with Dante, that the mingling of the sword and crossier has been the cause of infinite misfortune; and, though he has exposed the long series of papal forgeries and profitable fictions, he could repeat with Dante, in another place:

"*Ahi Constantin, di quanti mal fu matre,  
Non la tua conversion, ma quella dote,  
Che da te prese il primo ricco patre.*"

In what Dr. Döllinger has written, I suppose every word is true; but the facts of history may be accurate, and yet the historian may be unfair. The Roman Church has been all that Dr. Döllinger asserts, and in more healthy ages her own children have never been backward in asserting it; but still there is another side to the whole question. In "*Dante as a Prophet*," and in the essay upon *Aventin*, Dr. Döllinger brings out the grief and indignation of Catholics at the abuses of their time; "when incongruities have sprung up between the truth and the expectations of mankind," when facts and theories are in flagrant contradiction. This produces what Dr. Döllinger means by prophecy; and in this sense Dante was a prophet. No one may yield to Dante in his denunciation of clerical abuses; but his fine criticism has saved him from Dr. Döllinger's excessive partiality, which only weakens the cause he tries to serve. Dante presents the good and bad together; and therefore he endures, his witness is irrefragable. It is an old story, that the Roman Church is the synagogue of Satan and the pope his chief minister; but the argument has always recoiled upon its vindicators. To a wise critic, the Roman Church is not wholly Jerusalem nor wholly Babylon; with Horace, he will try to follow "the golden mean," and to find a resting place half way between the assertion of her infallibility and her infamy; but sooner than remain with Dr. Döllinger, he would say, "*If I forget thee, O Jerusalem, let my right hand forget her cunning.*"



In the last essays, we are taken from the mediæval world into the eighteenth century, to find the popes in diminished splendour, Europe dominated by Louis XIV., Louis by his mistresses, and the whole of them by the Jesuits. "In that order Louis saw a bulwark of the royal power"; he was more sagacious than Mr. Lilly, who sees in it "the sole palladium of liberty in a servile age." If by "liberty" he means flexibility of conscience, he is right; in the finer senses of the word, he is clearly wrong. And we are shown the secrets of that policy, which, under the Jesuits' direction, led to the ruin of the old government and church of France. Dr. Döllinger has a high opinion of the king, and a higher of Mme. de Maintenon. It is curious to think of her as descended from a Calvinist. Her grandfather describes his son, "vieux et déréglé," as "un fâcheux détail de ma famille." Of Mme. de Maintenon herself, we read: "Il ne fallut pas moins de deux ans pour convertir cet enfant, qui fatiguait les prêtres la Bible en main." At a later time, Ninon de l'Enclos describes her as "trop gauche pour l'amour." And, at the end of her life, the persecutor of the Protestants confessed, "elle aimait beaucoup le chantre des psaumes; elle n'aimait pas la messe." Among the other characters described in the essay, the noblest and most interesting is Fénelon, who in many qualities must have reminded Dr. Döllinger of Cardinal Newman: "In the conflict of two duties, the duty of witnessing to the truth and that of obedience to the Church, precedence was due to the latter." In this verdict the careers of Cardinal Newman and Dr. Döllinger are described and contrasted. Fénelon was accused of writing *Télémaque* as a satire on the king; and here, again, he resembles Newman, in whose writing it is sometimes difficult to decide whether he is satirising the Church of England or the Church of Rome.

English scholars are much indebted to Miss Warre for her fine rendering of Dr. Döllinger. In many places, the punctuation might be improved; in a few, the vocabulary and the form of sentence might have been less literally German; but, upon the whole, Miss Warre has attained the last excellence of a translator, and her version does not read like a translation.

ARTHUR GALTON.

*Select Epigrams from the Greek Anthology.*  
By J. W. Mackail. (Longmans.)

MR. MACKAIL has achieved an enterprise requiring long and patient labour with eminent felicity and completeness. And the work is one much needed. An edition of the Greek Anthology, which should be more acceptable and popular than the *magnum opus* of Jacobs, or even the two volumes of Didot, has long been a desideratum in England. Scholars like Mr. Symonds and Mr. Andrew Lang have whetted our curiosity on the subject. Translators have quarried there, as they do in Heine's Book of Songs, with varying non-success; and among educated persons there begins to be a widespread desire to become better acquainted at least with the gems of the collection. Mr. Mackail has satisfied this need, and has

done much more. He has presented the English-speaking world with a vivid appreciation of an entire aspect of Greek literary art, such as was only possible for one who had mastered (ὡς ἐνδέχεται) the whole range of Greek literature and the history of European culture. What he says of Meleager's prelude may be applied to his own volume: "The whole is done with the light and sure touch of a critic who is also a poet himself."

The task of selection was in itself no light one, and has been executed with great care. No doubt in the mass of epigrams from which these flowers are sifted much remains that is of curious interest. And Mr. Mackail's readers will in many cases be led by his remarks to search up and down the Palatine collection for themselves. But he has culled out all that is most beautiful; and in glancing over his pages one gains a new impression of the Hellenic charm. He has shown the same happy power of choice in mentioning the one Greek epigram by a modern scholar that will bear comparison with Alexandrian workmanship—that which Gray, soon after leaving Eton, communicated to his friend West, who truly said of it, "Græcam illam ἀφ' ἑαυτοῦ mirificè sapit." (There is also one of James Riddell's on a picture by Landseer which runs it hard, and which a late fellow of Balliol might have been expected to refer to.)

Mr. Mackail has further ventured on an arrangement according to subjects, which, without departing too widely from the received order, has certainly the advantage of clearness and harmonious grouping. It would have been a further aid to the student if the editor, to whom the habit of assigning each poem to its proper century has become a second nature, had suffixed to the author's name the number of the period to which he is referred in the excellent and useful Biographical Index. The reader would soon learn to understand by "Asclepiades (iii)," "Agathias (v)," that the writers mentioned belonged to the Alexandrian and Byzantine periods respectively.

At the foot of each page the epigrams printed above are translated into elegant English prose. This is an aid which, in a work like the present, even the best scholars need not despise. In the later epigrams especially there is so much of topical allusion, of intellectual conceit, and of linguistic novelty, that the most intelligent reader will sometimes pause until the solution of his difficulty is flashed upon him from below. Then, without further explanation, all is clear to him. Not that the illustrative notes at the end of the volume, which give it scholarly completeness, are by any means superfluous; but, comparatively speaking, they are a work of supererogation.

There is no subject in which the fallacy that logicians term *ignoratio elenchi* has played a greater part than in the criticism of translations. Persons form in their minds the ideal of a rendering, say of one of the subtlest of Hellenic writings, which shall at once (1) read like an original, and (2) serve as an interpretative commentary. But this is an ideal only. A little consideration shows that the two ends cannot be fulfilled at once. For if an author has been

translated in the former sense—i.e., if his thoughts and imaginings have been transfused out of their original vehicle into a different medium, the process is one which cannot be obvious at a glance. The reader who compares the copy with the original will often have to guess at the exact course of associative invention which the translator has followed, in order to untread the maze which he has trodden. This does not save the labour of construing. But in the rendering that is *en regard*, as it is termed, it is before all things necessary that the force of every word should be distinctly brought out, and that the student should forthwith perceive the bearing of the English on every shade of meaning in the Greek. The question in the former case is, Can it go alone?—in the latter case, Will it bear to be confronted with the original? It does not follow that, in the translation which is to serve as a commentary, the English idiom should be sacrificed to pedantic verbalism. And Mr. Mackail is highly to be commended for the grace and skill with which, in fulfilling the main requirement, he has managed to convey so much of the spirit and beauty of his originals. Here and there I venture to think that point has been sacrificed to smoothness, as where *δυσέπαρε* ("unfavourable to love" *Z. & S.*) is rendered "O unloving." In an epigram on p. 68 of the Introduction, "Pity him who was so beautiful," the word "so," which is in the Greek, is omitted in the appended translation. And occasionally the Greek use of participles and of pronouns is needlessly retained, as, for example, in construing the noble couplet of Simonides the phrase "we lie here obeying their laws" might have been expanded with effect. But the general run of the work is simply excellent. How admirable is the following version of Meleager's epitaph for Clearistè!

"Not marriage, but death, for bridegroom did Cleorista receive when she loosed the knot of her maidenhood; for but now at even the flutes sounded at the bride's portal, and the doors of the wedding-chamber clashed; and at morn they cried the wail, and Hymenæus put to silence changed into a voice of lamentation; and the same firebrands flashed their torches before the bride-bed, and lit the dead on her downward way."

The Introduction, an essay of eighty-eight pages, is in itself an exceedingly valuable contribution to the literature of scholarship. Mr. Mackail's remarks on the Epigram as a poetic form in Greek and Latin, on Hellenic pessimism, on the feeling for Nature in antiquity, on the transition from Greek to Oriental and from Pagan to Christian sentiment, and on the tendencies of recent scholarship, are extremely just and valuable, and the composition of the whole is excellent. The one topic on which the editor speaks with some uncertainty is the great Attic period, in which the Epigram was all but non-existent. One would like to hear him at more length on this. For it is instructive to know how it strikes a poetical mind that has dwelt by preference on the bright and transient glow of Aeolic individualism. Was what he terms the "stiffening" of the mould accompanied

with some chilling of the fire? He seems to think so; and yet he speaks with due reverence of Attic genius. It required some boldness, after phrases from it have been poured by Mr. Swinburne into his own luscious rhythm, to speak thus of the ode on Love in the *Antigone*: "Even if regarded as the language of criticism, it is undeniably frigid." But this may lead some "weak interpreters" to reflect that the little song is not the language of criticism, still less of passion, but of hopeless remonstrance against a cruel and irresistible power, "from whom to be released," said Sophocles in his old age, "is to have escaped from a mad and furious master." Yet the phrases βλεφάρων ἱμερος εὐλέκτρον νύμφας, and ὅς ἐν μαλακαῖς παρείαις νεανίδος ἐννυχέει, do not belong to those who have not known passion. Nor can it be said of Deianira or of Electra or Eteocles that with their actions "personal passion had nothing to do." Is it not a mistake to suppose that personal feeling is less intense because absorbed in the family or the state?

Mr. Mackail's *résumé* of the epigrams under each heading is often more poetical than his translations are. Some expressions strike me as somewhat over-refined. Why speak of "sundawn"? Or what is meant by a joke that is "highly elliptical in thought"? Is not the expression itself rather "elliptical"? Refinement passes into inexactness in "the final word that has yet been said." But these are trifles.

Mr. Mackail has an enviable knowledge of flowers; and we may take it on trust from him that Meleager chose, with as much truth as gracefulness, the flower appropriate to each poet—"the terebinth of Phaenias," "the blowing windflowers of the son of Sicelides." One sees for oneself that Dioscorides might like to be identified with the cyclamen.

Altogether the book is creditable to English learning and to English literary culture, and—what is also to be considered—will give much and long-continued delight to all English men and women who have a tincture of Greek.

LEWIS CAMPBELL.

#### BISHOP LIGHTFOOT'S SERMONS.

*Leaders in the Northern Church.* Sermons Preached in the Diocese of Durham. By the late Joseph Barber Lightfoot.

*Ordination Addresses and Counsels to Clergy.* By the late Joseph Barber Lightfoot. (Macmillan.)

THE first of these is no ordinary volume of sermons, but a valuable contribution to Church history. It exhibits the great Bishop of Durham in a new light, as a master of the difficult art of ecclesiastical biography. It begins with admirable sketches of the characters, the lives, and the work of the founders of the Northern Church—St. Columba, St. Aidan, St. Oswald, St. Hilda, St. Cuthbert, and the Venerable Bede. We have a lifelike picture of the trials and troubles of the period of the Reformation in the account of Bernard Gilpin, while in the sermon on Bishop Cosin we have a companion picture of the no less

trying times of the Restoration. Richard de Bury stands forth as the patron of mediæval learning, and Bishop Butler as the most profound of Anglican divines.

It is a matter for keen regret that Bishop Lightfoot did not live to complete the scheme which he had planned, and leave us pictures, drawn with a hand so firm and yet so picturesquely vivid, of St. Chad and St. John of Beverley, of Walter de Gray, of Wilfrid, Paulinus, Antony Bek, and Bishop Hatfield, of the Pilgrimage of Grace, of Richard of Hexham and Simeon of Durham, of Caedmon, the father of English poetry, and, above all, of Alcuin, the restorer of learning, and the Northumbrian friend and counsellor of Charlemagne.

The book bears the character of the man. It shows his broad sympathies, his power of understanding those with whom he differed, and his generous appreciation of their work. The style is lucid, forcible, and self-restrained, without a single slipshod sentence. The book abounds with apt illustrations and happy phrases, reminding the reader of some of the best efforts of Dean Stanley in similar fields; and it is interesting from the beginning to the end. It can only deepen our sense of the loss to English literature and English learning entailed by the author's premature death, and it will help to establish Bishop Lightfoot's title to rank behind none of his great predecessors, whose characters and work he has so admirably portrayed. It will, moreover, suggest the thought that he might have accomplished as excellent work in a chair of Ecclesiastical History as he did in that of the Margeret Professorship.

The chief note of the book and its distinctive excellence lies in its eminent fairness and judicial impartiality in dealing with thorny questions of ecclesiastical politics, the warm sympathy exhibited for what is good on every side, the readiness to discern praiseworthy qualities underlying characters by no means faultless, and the recognition of the merits of institutions the need for which has passed away.

Thus, the Bishop frankly acknowledges the debt which Christian Europe owes to pagan Rome; and, while he points out the needfulness of the work which could only have been accomplished by the monasteries, he sees that when they fell it was because they had discharged their functions, and that the time had come for the new order of things which began with the Reformation. In like manner he does full justice to the Puritans, though it is clear that his sympathies are rather with the Anglican divines, whose faults, nevertheless, he does not fail to point out, while urging all admissible excuses for their harshness and intolerance. He insists again and again on the historical fact, which has too often been forgotten, that the true spiritual ancestry of the English Church is to be traced to Iona and Lindisfarne, and not to Rome and Canterbury. Augustine, he well says, "was the Apostle of Kent, but Aidan the Apostle of England"; and he shows in what sense Iona may be regarded as "the spiritual and intellectual metropolis of Western Christendom." We have an acute analysis of the reasons why Columba and Aidan succeeded

where Augustine and Paulinus failed, and of the causes which ultimately brought England under the Roman obedience. The bishop sympathises with Iona rather than with Rome, with Colman rather than with Wilfrid. And yet, while seeing the strength of the Culdees as a missionary order, he admits that their loose organisation was unfitted for building a permanent edifice on the foundation they alone could have laid; and he fully recognises the evils which a more prolonged isolation from continental Christianity would necessarily have entailed on the islands of the Western Ocean.

The sermon which describes the death of Bede, dictating with his last breath the final sentence of his translation of the Gospel of St. John, was opportunely preached at the time of the completion of the Revised Version in which Bishop Lightfoot bore so great a part, when the work of so many toilsome years was being received with obloquy and undeserved reproach. In a most pathetic paragraph, evidently coming from the heart, he tells us how, without hope of reward or even of fame, nay, with the certainty of censure, rebuke, and misapprehension, the little band of scholars persevered through so many years in their thankless task, with the single-minded object of setting before all English-speaking peoples the results of enlarged knowledge and extended scholarship.

It was the privilege of the present writer to visit with the Bishop some of the scenes of the events which he has here described, listening, as he recounted them on the spot, to some of the narratives given with greater fulness in this volume. He would point out, for instance, the features of the settlement of St. Columba on the "lonely, sterile, unlovely island" of Lindisfarne, now again as desolate, sterile, and unlovely as it was when Columba chose it for his abode; or he would describe Cuthbert's death on the lonely island, or the monks flying before the Danes from the sacred soil of Lindisfarne, bearing with them St. Cuthbert's body and St. Cuthbert's own copy of the Gospels, till at last they found a new home at Chester-le-Street, and afterwards on the lordly rock of Dunholme. Then he would point out how Cosins had transformed the banqueting hall of the old Prince-Bishops into a noble chapel for the castle, and he would explain the storied scenes with which his own munificence had filled the painted windows—Paulinus at Goodmanham, King Oswald planting the Cross at the battle of Heavenfield, St. Hilda receiving Caedmon, the council held at Whitby, the death of Bede, or the Lindisfarne Gospels being recovered from the waves.

But above all he loved to pace, with a sympathising companion, the sunny terrace which he chose as his daily walk, chiefly because it had been the favourite walk of his great namesake; and as he paused before the characteristic inscription which records the restoration by Josephus Secundus of the work of Josephus Primus, he would laud Butler, as he does in this volume, as the greatest of all his predecessors in the see. Butler was plainly his model; and in the description (given in the sermon preached on the occasion of his installation in Butler's

throne) of Butler's purity, humility, meekness, sincerity, candour, reverence, and devoutness, a man at once firm in faith, careless of wealth, temperate, wise, and learned, he has unconsciously drawn the best existing portrait of his own character and his own episcopate.

The second volume at the head of this article, which consists exclusively of addresses *ad Clerum*, is also of interest as an unintended self-revelation of character. While describing to his ordination candidates the ideal at which they should aim, it is manifest that he has, without intention, described the qualities and motives which gave him so great an influence with the younger clergy, and more especially with those who had been trained in his own house. He is constantly insisting on the value of character as the supreme qualification for the ministerial office. He tells them that the first requisite is character, the second is character, and the third is character. The most essential elements of character are set down as earnestness or truthfulness, uprightness, simplicity or singleness of purpose, temper, and, above all, that total absence of self-assertiveness which was so marked a characteristic of himself. Very interesting are the remarks on St. Francis Xavier as exhibiting the type of the missionary spirit; on the difference between sentiment and sentimentality; and, above all, the account he gives of his own career and of the motives which induced him to leave his work at Cambridge and accept the less congenial work at Durham. Characteristic also is his constant deprecation of party spirit, and the absence of any indications of the school of thought to which he belonged; though from the addresses on the significance of the Incarnation, and on the Idea of the Church, it is plain that he would have shared in some of the views which since his death have been put forward by the authors of *Lux Mundi*. The sermons on the leaders of the Northern Church may be more popular and interesting, but the ordination addresses contain his profounder thoughts.

ISAAC TAYLOR.

"RULERS OF INDIA."—*Warren Hastings*.  
By Capt. L. J. Trotter. (Oxford: Clarendon Press.)

Clearly this man will not die. Here is the third book about Hastings that we have had to notice within the last few months; and they are neither the first nor likely to be the last utterances on the subject. All through the impeachment, and ever since, people have been pleading for and against the founder of British India. There have been the polemics of almost all the pamphleteers of the time, and then the pseudo-judicial utterances of the pedantic James Mill, followed by the gushing biography of the Rev. G. R. Gleig, the brilliant *Edinburgh* article of Macaulay, the cool monograph of Sir A. Lyall, and the impartial testimony of the State papers lately edited by Prof. Forrest (reviewed in the *Academy* of Aug. 2). Of eulogistic writings, too, there had been already others; among them a *Life* by Capt. Trotter, published by Messrs. W. H. Allen & Co. in 1878.

It was therefore nothing but proper that the inevitable "Rulers of India" volume on the founder should be confided to the present author. He had already written a workmanlike biography; and the optimistic tone of that work was an obvious recommendation. Untainted by interest and by ignorance, Capt. Trotter's *Life* gave an earnest that he would give his facts correctly and honestly, but with that choice of a favourable light without which portraiture is almost certain to harden into libel or degenerate into caricature.

The present book is skilfully done—not in the line of argumentative advocacy, but in the form of a well-organised narrative. Commencing with the beginning, Capt. Trotter shows that his hero was well born\* and educated, and disposes of the silly fable about his "obscure origin" promulgated by Burke on the authority of Francis. That arch slanderer, again, received the story from Lady Ann Monson, wife of his colleague in the Supreme Council—a lady who, one would have thought, had reason to be chary of such stories, both on account of her ancestry and of her own early adventures. As Dr. Busted observes, that romance of folly and sorrow, "if it had not taught her charity, should at least have suggested the unwisdom of throwing stones." Had Hastings indeed raised himself from the gutter, it would not have been to his discredit; but, after all is said, Englishmen admire race, and Hastings was of the noblest.

Among the events of his early days this book fails to account for his share in the revolution of 1756. At p. 17 we find Governor Drake dropping down to Falta, and Holwell left to the mercies of the Nawab Sirāj-ud-daula; but we are not told that Hastings was with either party, though he had been certainly enlarged from confinement at Murshidabad in June, and was, equally certainly, married at Falta in December. Again, after the battle of Plassy, we are informed (p. 20) that he was made Resident at the court of the new Nawab at Murshidabad; yet, on p. 27, we find it stated that, when promoted to Council, he vacated a place at "the head of the Patna factory," without any explanation as to how he was moved from the first post to the second.

These are almost the only defects that appear in the book. Of course the author is not satisfied with Sir A. Lyall's very dispassionate estimates; and he attaches more value to Prof. Forrest's *Selections* than Sir Alfred probably would do. But on certain questions of the more and the less we must always expect the best judges to be at variance. What is certain is that Hastings was resolute in the most appalling circumstances, and pure in the most corrupt times. Perhaps he was still the child of

\* Capt. Trotter, however, does not seem to have seen the letters in the *Academy* of February 23 and April 27, 1889, which go a long way towards proving that Hastings's father was not married at fifteen but at about twenty-two, and that his Christian name was not "Pynaston," but "Penyston." The actual date of his birth still remains unascertained; but we are now able to state that in the marriage register he is described as "clerk," i.e., in holy orders, and therefore certainly older than twenty-one.—ED. ACADEMY.

his period. And the period was not one of squeamishness in public life. Frederic the Great passed then for a "Protestant hero," and his friend Voltaire for a philanthropic sage; the chivalrous Wyndham was the apologist of cock-fighting and the patron of bear-baiting. In India the lawlessness of native statesmen was frightful. In 1749 the prime minister at Delhi led a marauding expedition into the districts round his own metropolis and wasted them with fire and sword, for no fault and in a time of peace. The treatment of Amin Chand (Omichund) by Clive was a recent event when Hastings began to rule; all his predecessors had filled their bags with ill-got gain. When all these things are considered, the man who founded an empire, and yet lived and died poor, may almost seem a phoenix.

There is not one statesman of his day with whom comparison will not be advantageous to Hastings. Pitt never met with his difficulties, and never produced anything resembling his results. The frustrated schemes of parliamentary reform, the much-debated Irish Union, the unsuccessful war with France, are so many fumbling daubs beside such work as the organisation of Bengal and the campaign that ended with the treaty of Salbai and the foundation of British supremacy throughout India. And, while Pitt had a corrupt House of Commons for his instrument and no really powerful opposition to encounter, Hastings did almost all his work in a minority. If motive and character be taken into consideration, he is a far nobler figure than Napoleon Bonaparte. That belated *condottiere* had the good fortune to come into a civilised society with the principles of the middle ages, and to cut his way with the most complete disregard of morality and the most unrestrained command of men and money. Yet—although, as Byron wrote in his famous apostrophe to the fallen leader,

"There was a day, there was an hour  
When earth was Gaul's, Gaul thine"—

Napoleon left nothing behind him: nothing but a ruinous tradition of "glory" and codes of law which, in fact, were not his. Contrast the record of Hastings as given in the work before us:—

"Hastings had not only given a strong and stable government to Bengal [a country larger and more populous than France], he had gradually raised the company into a commanding place among the chief political powers of India. He made no conquests; but his treaties and subsidiary system paved the way for the final overthrow or defeat of every power that sought to hinder the growth of our Eastern Empire. . . . This work was accomplished by a man who had no special training for such tasks, who was continually hampered by hostile or uncertain colleagues, by fractious or untrustworthy subordinates, by a capitious and distrustful Court of Directors, by unsparing assailants in the House of Commons, and by Ministers who used him as a pawn in their political game. Even Macaulay . . . pays all due homage to his qualities as statesman and ruler, bearing witness to 'his dauntless courage, his honourable poverty, his fervent zeal for the interest of the state, his noble equanimity tried by both extremes of fortune and never disturbed by either.'"

It is impossible for any candid and calm judge to study the story of Warren Hastings

without becoming sensible of genuine obligation to the celebrated monograph from which the last sentence is taken. It is easy enough to point to Macaulay's faults—the lime-light treatment which glorifies the points it catches while it blackens the contrasted shadows. But it is not easy to overpraise the dramatic power, the true and sound judgment which, among the temptations of brilliant journalism, paint firmly the general picture. Though it may not, indeed, be proved that Hastings had a hard heart, or even lax principles, we are constrained to admit that such a fortitude, such an indifference to sentimental motives and to popularity, give a look of hardness to the character of their possessor in spite of their intrinsic heroism. Heroes of the cynical type have had these qualities also; but Hastings was one of the few who had them without the defects which almost seem to be their inseparable shadows. It was for this reason that, while above the weakness that makes applause the chief motive of conduct, he won the love of those whose welfare depended upon him, adding to his other acquisitions the sweetness of that unsought reward. And thus his peaceful end was brightened by the grateful homage of races calumniously represented as thankless, by the respect of public men little wont to make gratuitous display of their feelings, and by the unwavering attachment of all those with whom he came into close personal relation.

H. G. KEENE.

#### NEW NOVELS.

- A Cigarette Maker's Romance.* By F. Marion Crawford. In 2 vols. (Macmillan.)  
*My Shipmate Louise.* By W. Clark Russell. In 3 vols. (Chatto & Windus.)  
*A Lost Illusion.* By Leslie Keith. In 3 vols. (Methuen.)  
*A Ward of the Golden Gate.* By Bret Harte. (Chatto & Windus.)  
*Ardis Claverden.* By Frank R. Stockton. (Sampson Low.)  
*Lady Maude's Mania.* By G. Manville Fenn. (Frederick Warne.)  
*Sidney.* By Margaret Deland. (Longmans.)  
*The Winding Way.* By J. S. Fletcher. (Kegan Paul & Co.)  
*Wedding: Stories of the Long Lane that has no Turning.* By Robert Overton and Others. (Hutchinson.)  
*He Went for a Soldier.* By John Strange Winter. (White.)

MR. MARION CRAWFORD may have done more ambitious work than *A Cigarette Maker's Romance*, but he has never done anything pleasanter. Short as the story is (not much longer than one volume of some three-volume novels), we think it might have been shortened still further with advantage; but this is the only unfavourable criticism that it is necessary to pass on the book. The hero, Count Boris Skariatine, half a madman, half a sane and most honourable, though unfortunate, gentleman,

is a very agreeable and rather a novel figure; Vjera, the heroine—an angelic, suffering, and rewarded heroine—is equally agreeable if less novel. All the other characters are good, and there is a capital scrimmage in a restaurant. We shall say nothing about the story, because it is worth reading and reading through.

Some people do not like authors that "repeat themselves," as it is called. There are repetitions and repetitions, and when they are the right sort we like them very much. A kind of peace comes over us when, at the fifth line of *My Shipmate Louise*, the ship "is on a taut bowline heading on a due down Channel course." It grows deeper when, on the third page, there is a sentence of a dozen lines containing the phrases "lagoon of soft indigo" and "spoke of a revolving wheel"; and it becomes really profound when, in the second chapter, a dignified young lady treats the hero rather disdainfully. It is all right; there is no mistake. The author of *The Frozen Pirate* is there, between the covers of three stout volumes to be tapped anywhere and drunk at discretion. If this seems an irreverent fashion of reviewing, we beg Mr. Clark Russell's pardon, "for such was not our intentions." There are authors whom we regard in this way, and we never regard them with anything but respect and affection. You may not want their wares at a given time—in which case you need not take them. You may want them; and there they are, fresh, copious, turned out in workmanlike manner. We need only add that in this particular parcel there is an Indian and a villain (indeed more than one), and a treasure, and castaways, and an island, and kidnapping, and everything you can desire.

Although there is some good work in *A Lost Illusion*, there are other things not so good. "The spark of poor best in him was killed out of him" may be a Carlylese expression of a certain jargon of thought and speech (for there is jargon of thought as well as of speech) in the present day, but it is only jargon after all. The book, though it is jargonish in parts, and though the combination of strikes and seduction is very commonplace, has merit for the Quaker heroine Elizabeth is good, and in a considerable degree original, save in the end, where that touch of commonplace united with jargon, which seems to be Miss Leslie Keith's special fault, comes in again. A very original young woman like Elizabeth, by no means a saint in temperament, who had really loved and been loved by a naughty but not commonplace young man, and had lost first "her illusion" about him and then himself, would not be inclined, if she married again at all, to marry a good young man whom she might have married before. At least so we opine; and this it appears is what Elizabeth Dale seems to be going to do when we leave her. But, after all, we may be wrong, both in our general opinion and in our particular supposition.

Mr. Bret Harte can never be other than readable; but we have found him more so than in *A Ward of the Golden Gate*, even with its tolerably abundant and rather distinct illustrations by Mr. Stanley Wood.

We always like him best in short stories; and *A Ward of the Golden Gate*, though not exactly long, is not precisely short. But Miss Yerba Buena, the heroine, is decidedly attractive, and Colonel Pendleton is an excellent colonel, and his nigger George one of the best of niggers. And with a good heroine, and a good colonel, and a good nigger, a novel may surely go as far as the majority of novels have any business to be asked to go.

Mr. Frank Stockton's studies of life in the older and Eastern American States are scarcely worse off for a certain abiding touch of interest than Mr. Bret Harte's of the Western States; but, as in the other case, the interest is not always of the same strength. There is a certain reverend liqueur manufacturer who announces on his bottles that, after forty years' study of herbs in the wilderness (varied, we trust, by propagation of the Gospel), he makes three qualities of drink—one for persons not accustomed to alcoholic potations, one for the general drinker, and Number Three for those who are well imbued with alcohol. We have no desire to speak slightly of *Ardis Claverden*. Mr. Stockton is usually pleasing; and his heroine, who is proposed to as she is painting by a kind of American Mr. Guppy, and wishes to but does not "give him a dab of red paint on the tip of his nose" as he kneels, is not amiss. But when we think of *Rudder Grange*, nay, even of *The Griffin and the Minor Canon*, we must, as persons accustomed to the alcohol of fiction, say "This is not Number Three." And, on the whole, we prefer number three when we can get it to numbers two and one, though these may do well enough for the general.

The worst mania that we can perceive in Lady Maude was her spelling her name with an "e," thereby transforming it from one of the prettiest into one of the ugliest. It must, however, be allowed that anything might be expected of a girl who had such an extraordinary set of near relations as Lord Barmouth, Lady Maude's papa; and Lady Barmouth, Lady Maude's mamma; and Lord Diphoos, her brother; not to mention Sir Grantley Welters, her unwelcome lover, and Mademoiselle Justine, her maid, and several other persons of her *entourage*. Those of them who have titles may be said to be related to the peerage through Cousin Feenix and the Dedlocks, while the whole of them are related to humanity through other persons of Cousin Feenix's creator's creation, but rather distantly. To speak less figuratively, Mr. Manville Fenn has given us one of those curious imaginative studies, by no means stupid or unamusing in parts, which a certain class of writers do give us, because, we suppose, there is a demand for them. If they were never given worse than by Mr. Fenn we should not much object.

We can hardly give a better criticism of the last production of Miss Margaret Deland, author of a book the title of which is said to have been the subject of remarkable confusion, than by observing that before we had time to read it our copy fell into the hands of a very earnest and con-



sistent walker in novel-reading who is not troubled with any nasty critical megrims. There are 429 pages in *Sidney*, and the copy when we took it in hand remained uncut after p. 152. And the end of this thing was that we admired the pursuing of that pioneer far more than we blamed his or her faintness. Beyond the pioneer's furthest we found the words "It is not enough to know that there is a Meaning." It is not; we are there at one with Sidney. But how much better to know that there is a Meaning than to be perfectly and despairingly certain that there is none, but only a jargon?

The author of *Andrewlina* has a pretty touch at the shilling dreadful; and we do not know that the amateurs of that kind will quarrel with him for having expanded himself into a stout volume in crown octavo with cloth covers and everything proper. There is a crime, of course. There is a clever American (he is wicked this time, and not good, as he was in *Andrewlina*). There are death-struggles, solicitors, dreams. We do not think that anyone except those who take it up by mistake for something quite other than itself will be disappointed in *The Winding Way*.

*Wedding* (a fruitful subject surely) contains a considerable number of stories by various writers, some old some new, but nearly all of the kind that does duty as short *feuilletons* in newspapers. They are sometimes not bad so far as their mere incidents go. If you go farther you occasionally meet such a sentence as this, addressed by a young man to a young woman at a "reception":

"I wonder you have never tried the experiment of matrimony, Aubertine, and yet I know why you have not. There was more novelty in the partial subjugation of many hearts than in the total subjugation of one. You found more intoxication in a sip from many glasses than you would find in draining one."

It is needless to say that this is exactly the style in which a young man talks to a young woman, both being habituated members of the world, at a "reception."

There is, thank heaven! no occasion for any nasty sarcastic comment in the author of *Boots's Baby*. Soldiers and children, children and soldiers—she knows both classes, and can make them talk as they talk and act as they act. "No such great matter," says somebody? Then let somebody go not for a soldier but for a reviewer, and see how often it is done.

GEORGE SAINTSBURY.

#### GIFT BOOKS.

*English Fairy Tales*. Collected by Joseph Jacobs. Illustrated by John D. Batten. (David Nutt.) *The Red Fairy Book*. Edited by Andrew Lang. With illustrations by H. J. Ford and Lancelot Speed (Longmans). Out of the pile of Christmas books, beneath which our table is at present groaning, fairy tales deserve the place of honour, not only because of their abundance, but because they bear witness to a real revival in literature. The scientific study of folk-lore, after being for some years ridiculed, has at last reached the stage of becoming popular. Here we have Mr. Andrew Lang—"who adorns whate'er he touches, and who touches everything"—collecting, through a

number of feminine hands, a second series of fairy tales from foreign sources; and Mr. Joseph Jacobs, editor of *Folk-Lore* and unwearied bibliographer of the oldest stories in the world, "curbing the liberal hand, sub-servient proudly," and telling to the little ones in simplest language some of the stories that have survived in English folk-speech. Of Mr. Lang's book, it is needless to say more than that it is a companion volume to *The Blue Fairy Book*, differing chiefly in that it goes further afield among Norse and Slavonic legends. But the other book has a special character, which only requires to be known in order to win exceptional favour. The author's object has been to restore to children some of their dues, by recovering from various quarters old English tales which now, more than at any previous time, are in danger of being forgotten or being spoilt by literary embellishments. The present generation, town-born and nurtured in infant-schools, never hear from nurses and old-wives the stories which their grandparents inherited from countless generations. But English fairy tales, like English dialects, are not yet extinct; and there are workers in the field, busy in rescuing both alike from the doom that appears to await them. Who ever doubts, let him read "Tom Tit Tot," which Mr. Edward Clodd unearthed in Suffolk only a year or two ago. Though many variants of it exist, the superiority of this version suffices to prove that English folk possess the genuine gift of story-telling. The "note" of the English fairy tale seems to be that it has nothing to do with fairies. The lubbar-fiend is the usual hero, not the king or queen of the pixies. And the English nature comes out, not only in the love of bloodshed, but in the peculiarly grim aspect under which the supernatural is conceived. From this point of view, Mr. Jacobs has been very happy in his illustrator, whom not even the unseen can daunt. The publisher, who never issues an ugly book, deserves a final word of praise.

*Wanted, a King*. By Maggie Browne. With original designs by Harry Furniss. (Cassells.) Since the fair Alice, the Columbus (or should we not rather say the Columbine) of Wonderland, crossed not the Atlantic, but that truly Pacific Ocean of sleep, and discovered a new world of childish romance, many another little girl has essayed the same voyage. None of them have as yet quite succeeded; but among the more fortunate voyagers must assuredly be reckoned Merle, whose adventures are related by Miss Maggie Browne. She at least reached a pleasant shore, the Isle of Nursery Rhymes, which we know is adjacent to the Continent of Wonder. It has been visited before, though it is a year or two since we had authentic news of our old friends. All will be glad to hear that she found them quite well—Jack and Jill still unmarried and still trying to get that pail of water safely down the hill, little Bo-peep still little and still looking after those sheep's tails when she is not napping, little Boy Blue as blue as ever. But she left them much happier than she found them; she, as the title-page boasts, set them all to rights. Let us ask the wisest child, has he or she ever divined why there was so much amiss in that Island of Rhymes? Why, for instance, did Jack break his crown, why was Mary so contrary, why were the children who lived in a shoe forbidden bread with their broth, why couldn't Humpty Dumpty get up after his fall, even with the assistance of cavalry? Well, Merle found it out; it was all because they had a bad king—King G. G.—instead of the only right and proper king for them—King B. B. How Merle managed to destroy the power of the former and to place the latter on the throne is now a matter of history, which all good little boys and girls ought to coach up at once. Mr. Furniss's

illustrations will be very useful to the student, being evidently drawn from photographs brought back by Merle. They will be all the more valuable as they are authentic records of a régime which has passed away. King G. G. has probably before this put an end to his miserable existence, Jack and Jill have no doubt got married, and Simple Simon taken honours at the university. We shall look with anxiety for the record of Merle's next visit.

*By Right of Conquest*. By G. A. Henty. (Blackie.) Having given his boy-readers "With Clive in India," it is not surprising that Mr. Henty should now give them "With Cortez in Mexico." In fact, the surprise should rather be that he has not published an adventure volume dealing with Cortez before. This volume tells how Roger Hawkshaw, a brave Devonshire lad, sailed for the Spanish Main in the early years of the sixteenth century; how, after apparently aiding in challenging, on behalf of England, the right of Spain to the supremacy of the East Indies, he nevertheless formed one of the band with which Cortez conquered Mexico, and came back to Devonshire with a beautiful and wealthy Aztec Princess for his bride. Of course, Roger has no end of difficulties, and this book is full of battles between the Aztecs and the Spaniards. Mr. Henty takes great pains to show how the original Mexican empire fell, in reality, from its own weakness, and to indicate the deficiencies of Montezuma's character. *By Right of Conquest* is a trifle too long, but it has no other fault. It is the nearest approach to a perfectly successful historical novel that Mr. Henty has yet published.

*A Little Candle*. By Mary H. Debenham. (National Society.) This is a Scotch story of a very novel kind, inasmuch as it treats of the Covenanting period of the history of Scotland from the Episcopal point of view. Graham of Claverhouse figures in it as by no means a monster, and a fanatical mob is represented as attacking not a minister's, but a parson's house. The "little candle" of the story is Bride Galbraith, the granddaughter of this parson, who smooths over the troubles of her friends both in Scotland and in France, to which they are forced to flee, and who is, therefore, a great deal more of a sunbeam than of a candle. Of course, she has her reward in the shape of a young man who is worthy of her. A good Royalist, Major Ferguson, is remarkably well drawn, and the life of the fugitives in France is rendered both picturesquely and pleasantly. *A Little Candle* is, everything being taken into consideration, very much superior to the ordinary run of historical novels.

*Alexis and his Flowers*. By Beatrix F. Cresswell. Illustrated by Henrietta Cresswell. (Fisher Unwin.) "Flower-Lore for Boys and Girls" is the sub-title of this pretty book, and expresses its contents more accurately than "Alexis and his Flowers"—a name which seems to promise some human interest, if not a story. Alexis is a very shadowy little personage; and his dialogues with the flowers in the conservatory, Dame Nature and the rest, are too transparent in their fallacy to be accepted even for a moment by any reader, young or old. Nevertheless, the book is a very pleasant one—a nosegay of those everlasting blooms of fancy which have grown up round flowers in all ages, and retain their freshness and fragrance in spite of time and season.

*A Story of Stops*. By Mrs. Davidson, of Tulloch. (Simpkin, Marshall & Co.) "Stopland" is not a very promising playground for the fancy, and it says much for Mrs. Davidson's ingenuity that she has been able to make so much fun out of it. The road to this uncomfortable region is through the ink-bottle, where dwell certain goblins, who pilot Molly and her

sister safely to the Land's End. On their journey they fall in with "Question" and "Answer," and "Glittering, the Fisher," a herd of "Clumpers," and all sorts of queer creatures whose connexion with "Stops" and ink-bottles is not very obvious. By dint of imagination, and no little humour, Mrs. Davidson carries the reader on, very sceptical but not unamused, from the first page to the last. The book, in fact (including the illustrations), is clever and original; and, if it only prevents little girls from associating with Ganks, it will not be without its value to parents.

*Japanese Play, &c.* By the late Thomas R. H. McClatchie. Edited by his Brother, Ernest S. McClatchie. (W. H. Allen.) This is a new edition; but the first was published in Yokohama eleven years ago, and the book is now reprinted here, "in the hope of the rhymes being found of some interest to readers in England." We heartily trust that the editor's hope will not be fulfilled. Those who know the noble romance of Chiusingura, whether as told by Mr. Mitford or in the version of Mr. Dickens, will regard the versification of one of its episodes in the manner of the Ingoldsby Legends as something worse than a literary mistake. A Japanese audience may "show their amusement when an unfortunate woman is murdered by mistake"; but through all the tales in this book the humour is distinctly British, and of an unrefined type.

*Peckover's Mill.* By the author of "Starwood Hall." (National Society.) This is a very lively story of the great frost of 1739, of highway men and Jacobite intrigues, and of a prolonged dispute as to the ownership of a mill. In point both of incident and of costume, indeed, it is decidedly superior to average historical novels written, not for boys, but for adults. Silas Peckover, alias Captain Jack, the highwayman Jacobite, is a character quite worthy of Ainsworth; and Dickon Stokes, whom Silas is compelled to shoot, is brother to the treacherous ferryman in *Rookwood*. The family life at the Mill, which is contributed by Ruth, David, and Anthony, is very delightful. It is eminently to Ruth's credit that she almost succeeds in making a better man of Silas.

*A Rash Promise.* By Cecilia Selby Lowndes (Blackie.) This is a rather too long drawn-out story of the trouble a little girl gets into by promising to a naughty boy not to tell that it is he and not another and better boy who has lassoed and very nearly strangled a dog. Frank and Noel, the two lads, are well contrasted; and the moral of the story, that candour is ever so much better than deceit, is, of course, unexceptionable. The parents and guardians in *A Rash Promise* are, however, a little too prone to preaching.

THE Society for Promoting Christian Knowledge sends *Match-Box Phil*, by Phoebe Allen, an amusing story of a street arab finding his way into the country by surreptitiously joining a school treat. The author does not know much about rabbits, as she makes a wild one wake the waif by rubbing against his hand. *The Heart of Tommy Titt*; or, the Big Man and the Bigger, is written in Mr. P. B. Power's most telling style. It is pathetic and humorous, and, needless to say, conveys an admirable moral. *Starting in Life*, by M. A. Dibdin, is a good book to give to servants going out into the world.

SIX Sermons on *The Christian Character*, by the late John Jackson, Bishop of Lincoln, afford a grateful reminiscence to his friends of the affectionate earnestness of his disposition. The illustrations of *The Church Catechism with Notes*, both woodcuts and chromolithographs, are admirable. The Society is

to be congratulated on the aesthetic appearance of this little book, while the notes are terse and to the point. In the volumes of the Society's magazines for 1890, *The Child's Pictorial* and *The Dawn of Day*, will be found contributions from the writers most skilled in the fields which these magazines respectively cover. The illustrations here again are capital, especially in the former. It is needless to recommend both for parochial use.

FROM the National Society come *The Green Girls of Greythorpe*, by C. R. Coleridge, and *The Vicar's Trio*, by Esmé Stuart. The former is a pleasant story for girls of an endowed school at Greythorpe, which, something after the fashion of Uppingham a few years ago, migrated to the Lakes while improvements were being carried out. The "scree" and "tarns" of Westmoreland are prettily described, and several unknown relationships unravelled. *The Vicar's Trio* are his three children, who, in a half-unconscious fashion, bring a young lord to a sense of his responsibilities. Both these tales are noticeable for their high moral purpose.

LABOUR disputes and the great dock strike form the staple of *The Seed he Sowed*, a pleasant tale by Emma Leslie. (Blackie.) In *Nut-brown Roger and I*, by J. H. Yoxall (Blackie), are a boy's adventures for five days with a highwayman. Probabilities are gloriously ignored, with the result, boys may think, of a better story.

FEW forms of literature are more difficult to write than modern fairy tales. Mr. L. Armitage is not to be altogether congratulated on the eight which he has put together in a volume called *The Blue Mountains* (W. H. Allen.) They are most of them beyond the comprehension of those who delight in fairy tales. "Prince Apoll's Joke," however, is amusing, and "Fitz's Christmas" pathetic. It is too apparent in the case of the others that the author has read the immortal "Alice."

THE Norfolk Broads have been frequently described of late years; but *Noah's Ark*, by Darley Dale (Frederick Warne), is a well-written story, containing some pretty accounts of the district. Grace forms a charming heroine against the background of reeds, water lilies, and meadow sweet. Tennyson's "Lady Clare" evidently suggested the *dénouement*. The tone of the book is admirable.

*Hal Hungerford, or the Strange Adventures of a Boy Emigrant*, by J. R. Hutchinson (Blackie), is a model book for boys. Smugglers, Indians, snowy forests, moose-hunting, a fierce bulldog, and a bride at the end of the story—what more could a boy desire in the long evenings?

*A Chapter of Adventures, or Through the Bombardment of Alexandria*, by G. A. Henty (Blackie), is another boys' story. Its author's name vouches that it will not be wanting in interest. Of course, here too the hero ends, after many thrilling escapes, with a bride. Having escaped the terrific cyclone, depicted so sensationally by Mr. Overend, he deserves all earthly happiness.

BY way of science, to balance so much fiction, the S. P. C. K. sends an essay on *The Birth and Growth of Worlds*, by Prof. A. H. Green. The nebular hypothesis of stars throwing off gases at a high temperature is here contrasted with Mr. Lockyer's investigations by the spectroscope on meteorites. Previous theories, from Burnet to Mr. Crookes's "protyle," are carefully examined; and Prof. Green, as a modern cosmogonist, is well worth listening to.

A NEW and augmented edition of the veteran Mr. Timbs's *Book of Wonders, Events, and Discoveries* (Dean) gives, among other things, short accounts of the Forth Bridge and Eiffel Tower. It is presumably brought up to

the times; but as no date appears on the title page, and it contains neither table of contents nor index, a hapless reviewer gives it up in despair.

#### NOTES AND NEWS.

WE learn that Mr. Th. G. Pinches, of the British Museum, has just discovered a new and important version of the Babylonian Creation story. It is on a tablet brought by Mr. Rassam from Kouyunjik, and forms a kind of introduction to an ordinary incantation. It begins with the time when the abode of the gods, plants, trees, cities, temples had not been made, when nothing had been created. "At that time *Eridu* was made; *E-sagila* was built—*E-sagila* which *Lugal-du-azaga* founded within the abyss." Then comes the making of Babylon and the earthly *E-sagila*, after which the gods and the *Anunnaki*, men and animals, the Tigris and the Euphrates are created. The tablet is unfortunately a fragment; but a considerable portion has been preserved, which it is to be hoped that Mr. Pinches will soon find time to publish with a translation.

WE are informed that the very last work upon which the late Dr. Alexander J. Ellis was engaged was an article on "Phonetics" for the new edition of *Chambers's Encyclopædia*. He finished this article so recently as October 10; and it will duly appear in Volume VII.

MRS. OLIPHANT's long-promised book on *Royal Edinburgh: Her Saints, Kings, Prophets, and Poets*, will be published immediately by Messrs. Macmillan & Co. It is uniform with *The Makers of Florence* and *The Makers of Venice*. For the illustrations the publishers were fortunate enough to secure the co-operation of Mr. George Reid, who threw himself into the work *con amore*, and has made the most of the abundant opportunities offered in Edinburgh for picturesque effects. M. Lacour has executed the engravings with his usual skill and delicacy. A limited edition of the book will be issued on hand-made paper.

MR. JOHN MURRAY will publish next week *Adventures in the Life of Count George Albert of Erbach*, translated from the German by Princess Beatrice. The Count was captured by Barbary corsairs while on a visit to the Knights of St. John in Malta in the early part of the seventeenth century. The present representative of the family (who is the possessor of the original MS.) is married to the only sister of Prince Henry of Battenberg.

MR. HUGH THOMSON's illustrated edition of *The Vicar of Wakefield* is now nearly ready for publication. It is uniform with Mr. Caldecott's illustration to "Old Christmas" and "Bracebridge Hall," and will be found no unworthy companion to those famous volumes. Mr. Austin Dobson, who has taken a keen interest in the work throughout, contributes an introduction on previous illustrated editions of the *Vicar*.

CHRISTOPHER COLUMBUS's Log-book, which tradition says was lost during a violent storm on the return voyage from the new world, has, it is alleged, been recently recovered by a Welsh fisherman while trawling near Tenby. Mr. Elliot Stock is engaged in producing a *facsimile* of the precious MS., and will issue copies during the present season. The reproduction will give all the appearance which such a volume would have after being submerged during four centuries.

MESSRS. SWAN SONNENSCHN & Co. are about to issue a translation of the *Lehrbuch der Kirchengeschichte*, recently published by Prof. Möller, of Kiel, in the "Sammlung Theologischer Lehrbücher," issued by Mohr, of Freiburg.

The distinctive feature of the book is the fulness of the bibliography which accompanies each section. Based on an original study of the sources, it is intended to guide the student to these sources, and provides at each point full reference both to ancient literature and to the voluminous discussions of modern writers. The author's theological standpoint may be said to be that of moderate and enlightened conservatism. While the merits of Baur as a pioneer in early Church history are fully admitted, the views of that great scholar are not stated in the work, and have apparently little influence on it; it is allowed, for instance, that Peter probably was at Rome, and that the Ignatian Epistles are genuine. More is made of the minor development of the thought and life of the Church than of her outward fortunes, though these also receive their due. The translator is the Rev. Andrew Rutherford.

*The Tower of Babel*, being the first volume of the new collected edition of Mr. Alfred Austin's poetical works, will be published by Messrs. Macmillan & Co. on December 2. The other volumes will appear at monthly intervals.

MR. T. FISHER UNWIN will publish next week the *Government Handbook*, by Mr. Lewis Sergeant. Previous issues of this work, which describes the various forms and methods of the governments of the world, have appeared as "The Government Yearbook"; but the present will be its permanent title.

MESSRS. GRIFFITH FARRAN, OKEDEN, & WELSH have ready for immediate publication two new birthday books—"The Tom Moore" and "The Sir Walter Scott." The latter has been compiled by Miss Edith M. Welsh, the daughter of the publisher.

MR. H. DE B. GIBBINS, author of the *Industrial History of England*, is now editing a new series of works on social science, among the contributors to which will be the Rev. L. R. Phelps, of Oriel College; the Rev. J. Carter, of Pusey House; J. Frome Wilkinson, of Wadham College; Mr. George Howell, and Mr. G. J. Holyoake.

MESSRS. EGLINGTON & Co. are publishing a new volume of their "Lincoln's Inn Library," entitled *From Bridge to Bridge*, by Mrs. Isabella Gilchrist.

MR. GOSSE's little book on Robert Browning has run into a second edition, which Mr. T. Fisher Unwin will publish immediately. The same publisher has in hand a new edition of *Basque Legends*, retold by Mme. Montevio, and illustrated in photogravure by Mr. Harold Copping.

THE *Scots Observer* will henceforth appear under the style and title of the *National Observer*. The staff of the journal, which is edited by Mr. W. E. Henley, remains unaltered.

A DRAMATIC reading of "Colombe's Birthday" will be given by the Nomad Society at University College, Gower Street, on Thursday next, November 27. Application for tickets should be made to the hon. secretary of the Browning Society, Mr. E. E. Davies, 2, Wallace Road, Canonbury, N.

PROF. REMIGIUS STÖLZLE, of Würzburg, who recently discovered some important writings of Giordano Bruno, has now succeeded also in finding Abelard's treatise, *De Unitate et Trinitate Divina*, which was believed to have been lost. It is contained in a MS. originally belonging to the Cistercian abbey of Heilsbronn (between Ansbach and Nuremberg), and now to the university of Erlangen. Its title is *Petri Albiolardi Capitula Librorum de Trinitate*. In an essay by Prof. Stölzle, it is made highly probable, if not certain, that the MS. in question is no other

than the treatise for which Abelard was condemned, in 1121, by the Church Council at Soissons.

CORRECTION:—In Mr. Alfred Austin's poem, "A November Note," in the ACADEMY of last week, the third and fourth lines of verse iv. should have been printed as follows:—

"Thus, poet, be intoned  
Your own foreshadowed strain."

#### FORTHCOMING MAGAZINES.

THE Christmas number of the *English Illustrated Magazine* will be, as usual, of double size. It opens with an article on Sulgrave, "the ancestral home of the Washingtons," written by Mr. William Clarke, and illustrated by Mr. Ernest G. Beach. The frontispiece is an engraving, by Mr. O. Lacour, from Stuart's portrait of George Washington, now in the possession of Lord Rosebery. Among other articles, we may mention "Inns and Taverns of Old London," by Mr. Philip Norman; "Nooks and Corners of Westminster Abbey," by Archdeacon Farrar; a new rendering of the *Batrachomyomachia*, by Prof. Kynaston, of Durham; and a Swiss story, by Mrs. W. K. Clifford, entitled "Wooden Tony." All of these are abundantly illustrated.

THE Christmas number of *Scribner's* will contain the first of Sir Edwin Arnold's articles on Japan, illustrated by Mr. Robert Blum; "The True Story of Amy Robsart," by Mr. W. H. Rideing, with special illustrations of Kenilworth Castle and its neighbourhood; and an historical account of Christie's sale-room and its frequenters, by Mr. T. Humphry Ward, with illustrations by Mr. T. Harry Furniss.

ELIZABETH STUART PHELPS, one of the authors of "Come Forth," will contribute to the Christmas number of the *Century* a story entitled "Fourteen to One."

MR. ANDREW LANG's version of "The Golden Fleece" begins in the December number of *St. Nicholas*.

IN the December number of *Cassell's Family Magazine*, which begins a new volume, the following three serial stories will be commenced: "The Temptation of Dulce Carruthers," by Mrs. Weigall, which obtained the first prize in the recent competition; "A Sharp Experience," by the author of "A Step in the Dark"; and "By Word of Mouth," by Thomas Keyworth. Among other features of the new volume will be "Some Strange Family Histories"; "Hints to Landlords, Tenants, Employers, Servants, &c.," by a family lawyer; "How to Choose your New House"; "My Daughters—their Start in Life, and how they prospered"; "Full Lengths and Thumb-nails"; "Sketches of Life and Character in Town and Country"; "Our Family of Boys, how we launched them in the World"; "New Suggestions for Home Work and Employments, some Remunerative, some Decorative," &c., &c.

MR. CLEMENT SCOTT will contribute an article on "The Worship of Bad Plays" to the December number of the *Theatre*.

*Judy's Annual* for 1891, which is entitled "Behind the Scenes," will contain thirty-two stories written by as many actors and actresses, with abundant illustrations.

#### UNIVERSITY JOTTINGS.

IN Congregation at Oxford, on Tuesday last, the proposed statute admitting women to the medical examinations was finally rejected by a majority of eighty-nine votes to seventy-five. This result is largely due to the exertions of Prof. Case, Chandler's successor in the Waynflete chair of moral and metaphysical philosophy.

THE Rev. J. Llewelyn Davies has chosen for the subject of his Hulsean Lectures—to be delivered at Cambridge on Sunday, November 30, and the three following Sundays—"Order and Progress, as involved in the Spiritual Constitution of Society."

THE Oxford University Dramatic Society have, after some vacillation, decided to perform "King John" next term. They had originally proposed a performance in Greek of the "Frogs" of Aristophanes.

MR. AUGUSTINE BIRRELL has accepted an invitation to deliver an address at the annual public meeting of the Russell Club, at Oxford, on Friday next, November 28. He has chosen for his subject "Parties without Principles."

PRINCIPAL FAIRBAIRN is delivering a series of addresses on Sunday evening at Mansfield College, Oxford, upon "Religious Thought in the Nineteenth Century." To-morrow he will treat of Cardinal Newman, and the week following of Matthew Arnold.

MR. JOSEPH FOSTER, whose four volumes of *Fasti Oxonienses*, based upon the matriculation register from 1714 to 1886, are invaluable to genealogical students, has just issued the first volume (A—D) of another series of the work, covering the period from 1500 to 1713. The admirable Registers of Mr. Andrew Clark stop at present at 1621.

THE *Transactions* of the Cambridge Philological Society will henceforth be published by Messrs. C. J. Clay & Sons, at the Cambridge University Press Warehouse. The forthcoming part will contain "Horatiana," by Prof. Postgate and Dr. C. A. M. Fennell; "The Origin of the Latin Pluperfect Subjunctive," by Mr. P. Giles; and Notes on some MSS. of Herodotus," by Mr. G. C. Macaulay.

THE first assembly of the Old Students' Association of University College, London, will be held at the College on Wednesday, November 26, when the president of the association, Mr. Henry Morley, will deliver an address. Former students wishing to join the association should communicate with Mr. Morley, 29, Kylemerer-road, Hampstead.

THE first election will shortly be made to a studentship in English language and literature on the Quain foundation at University College, London. The value of the studentship is £150 a year. Candidates must have attended for at least three terms one or more classes in English at the College.

A FELLOWSHIP in history, of the value of £150 per annum, tenable for two years, has recently been founded at Owens College by bequest of the late Mr. T. E. Jones. The first election will be made in December. Candidates must have been day students in the college for not less than three sessions, and must have obtained a degree in the history honours school of the Victoria University. It is proposed, so soon as the fund permits, to found a second undergraduate scholarship for the promotion of the study of history on the lines of the present Bradford Scholarship.

PROF. G. J. ROMANES is at present delivering a course of six lectures at Edinburgh, as Rosebery lecturer, on "Post-Darwinian Questions."

#### OBITUARY.

SIR JOHN FRANCIS DAVIS, BART.

By the death of Sir John Davis, which took place at his residence, Hollywood, near Bristol, on November 14, in the ninety-seventh year of his age, we have lost not only a veteran Chinese scholar, but also the last surviving link that connected us with the India of last century.

He was born in India in 1795, being the son of Samuel Davis, himself a distinguished orientalist—one of the founders of the Bengal Asiatic Society, and the first European to make a scientific study of Hindu astronomy. His father happened to be judge at Benares in 1799, when the deposed Nawab of Oudh, Wazir Ali Khan, attacked and murdered the resident, Mr. Cherry. The safety of the other English inhabitants was largely due to the bravery of Mr. Davis, who withdrew his wife and children to a terrace on the house-top, and defended the stair against repeated attacks, armed only with a native pike. Many years later Sir John Davis wrote an account of this incident in a little book which is now rare; and he placed the historic pike as crest above his coat-of-arms when a baronetcy was conferred upon him for his services in China.

Samuel Davis afterwards became a director of the East India Company, and appointed his son at the age of about seventeen to a writership at the Canton factory. Here, from 1813 to 1817, he was thrown into the company of Manning, the Tibetan traveller and friend of Charles Lamb, of whose amiable but eccentric manners he has left a record. He took a prominent part in all the negotiations with China during the first half of the century, being attached to Lord Amherst's embassy in 1816, and again in 1834 being appointed to take the place of Lord Napier on his death. After some years' rest in England, which he devoted to literature, he returned to China in 1843, as chief superintendent of trade and governor of Hongkong, in succession to Sir Henry Pottinger. He finally retired in 1848. His period of service thus bridges over the transfer of our relations with China from the Company to the Crown.

Sir John Davis was ever active in promoting the study of the Chinese language, and of Chinese life and manners, both by precept and example. His house at Hollywood was stored with oriental objects of curiosity, some of which date from the time when his father accompanied as artist Bogle's mission to Tibet, sent by Warren Hastings in 1783.

His first book, we believe, was a translation into English of three Chinese novels—severally entitled "The Shadow in the Water," "The Twin Sisters," and "The Three Dedicated Chambers"—to which were appended Observations on the Language and Literature of China. This passed through more than one edition. He also published *Chinese Moral Maxims*, "with a free and verbal translation, and the grammatical structure of the language." But his most important work was *China: A General Description of that Empire and its Inhabitants* (2 vols. 1857), which has not been superseded—especially as regards its account of the popular literature—by the subsequent labours of Wells Williams and Gray. In this work he pays much attention to the Chinese drama, of which he translates, as a specimen, "The Heir in Old Age."

Sir John Davis's memory will be preserved by the Chinese Scholarship at Oxford, founded in 1877 and called by his name, to the endowment of which he himself largely contributed. Now that he is gone, Mr. Brian Houghton Hodgson, his junior by some three years, becomes the *de jure* of English orientalists.

J. S. C.

JUSTICE O'HAGAN.

THE Hon. Mr. Justice O'Hagan, who died on November 12, was the last survivor but one of that band of Young Irishmen who made the fifth decade of this century so important an epoch for the history and the literature of their country. Imaginative, ardent, and intensely patriotic, they did much to redeem Ireland from the old charge of being "incuriosa suorum," while at the same time there was in them a

fund of veracity and good sense which made their organ, the *Nation*, a determined foe to the unreal and unscholarly theorizing which had so discredited the study of Irish history and antiquities. Besides his prose contributions, many spirited ballads and songs from the pen of John O'Hagan were published in the *Nation*; and his usual signature, Sliabh Cuileann (the Irish name for the great sugarloaf mountain in County Wicklow), was always looked for with high expectation. Perhaps the finest of his poems is one which was not identified as his until it was re-published some eighteen months ago in the *Irish Monthly*, a short idyll of rural life, beginning with the lines:—

He came across the meadow-path  
That summer eve of eves.

The tenderness of feeling and the exquisite melody of this poem make it a thing apart among the dashing political ballads, to which he devoted most of his talent.

His character, which was a rare mixture of gentleness, sincerity, and gaiety, endeared him to all with whom he became associated throughout his whole life. And at the end, as his early friend McNevin said, he was constantly disturbing his friends' estimate of him by winning success in unexpected directions. After the disastrous end of the '48 movement he turned his main energies to the law, and ultimately attained the highest success in Chancery practice. The great literary work of his later years is his spirited and scholarly translation of the "Song of Roland," of which the first edition was published in 1880. Besides occasional magazine articles, we may also mention a critical memoir (published in 1887) of his friend Sir Samuel Fergusson, the author of poems of heroic power too little appreciated in England.

On the foundation of Mr. Gladstone's Land Commission Court in 1881, Mr. O'Hagan was made one of its judges. In this position his unalterable rectitude, and his resolve to prevent the Land Act from being made an instrument of revolution, made him a mark for public attacks, to which he had hitherto been a stranger, and which he never condescended to notice. It may truly be said, however, that he was followed to the grave, not only by troops of friends, but by the regrets of the whole nation.

T. W. R.

## ORIGINAL VERSE.

ELF; THAT IS "WHITE."\*

A SMALL thing white from tip to toe,  
A thing all made of light and snow,  
Having a bit of all things white  
In earth and heaven that meet the sight:  
Across its brow a white sun-ray,  
Two whiter moon-beams stowed away  
Beneath its hair, where star-beams stray:  
A lily's whiteness in its feet,  
A poppy's in its eyelids sweet;  
A daisy's, pink-tipp'd, in each hand,  
The sea-foam's (newly washed astrand)  
Upon its knees, with cloud-edge white  
Adown its arms that flash in night—  
Yes, white thou art from toe to tip—  
Nay, stop! thou hast a crimson lip:  
Thy starry eyes shoot beams of blue,  
Thy sunny hair's of golden hue:  
Yet robed and wrapt about with light,  
Well may men call thee, small thing, *white*.

ELSA D'ESTERRE-KEELING.

\* I have found only one etymologist who will admit this. He is right. *How do I know?* Because I have seen an elf. It is the one which I have seen that I describe.

## MAGAZINES AND REVIEWS.

THERE is yet another new quarterly, which we ought to have noticed together with the other two last week. This is the *International Journal of Ethics*, printed at Philadelphia, and published in this country by Mr. Fisher Unwin. Its chief aims are to promote the study of ethics in its relation to conduct, and to discuss moral problems suggested by the growing complexity of modern life. Perhaps our readers will get a fair idea of its special character when we say that the English editorial committee comprises Dr. Stanton Coit, of the South Place Institute; Mr. John S. Mackenzie, of Owens College, the brilliant author of a recent "Introduction to Social Philosophy"; and Mr. J. H. Muirhead, of the Ethical Society. The first number promises exceedingly well. It opens with an essay by Prof. Henry Sidgwick, of Cambridge, on "The Morality of Strife," in which he discusses, with his usual independence and ingenuity, though without any very definite conclusion, the moral duties connected not only with war but also with political and economic struggles. But undoubtedly the article that will attract most attention is that on "The Law of Relativity in Ethics," by Prof. Harald Høffding, of Copenhagen, whose name, we venture to assert, is destined to become much better known than it is at present in this country. His philosophical standpoint is that of scientific utilitarianism, very similar to that of some of our own younger men. Some of his books have been translated into German, but none (so far as we know) into English. His article alone would make this review worthy of commendation to thoughtful students.

THE Rev. E. Maude Cole contributes an interesting article on "The Entrenchments on the Yorkshire Wolds" to the *Antiquary*. These earthworks have not been studied as they deserve. They point to a time—or rather times—when those bleak regions must have been thickly populated. It is evident that they belong to widely different periods. Some are possibly as early as the bronze age, others are not improbably as late as the time of the Norse pirates, or even perhaps of our early Norman kings. Mrs. Charlotte C. Stopes has a clearly written and thoughtful paper on Leonard Stopes, a poet who flourished in the reign of Mary Tudor. Very few of his verses seem to have come down to us; but one exists in the form of an unique broadside in the collection of the Society of Antiquaries. It is entitled "Ave Maria, in commendation of our most virtuous Queene." The poetry is not of a high class; but it is poetry, not merely rhyming jingles. Mrs. Stopes has discovered another poem, unsigned, which she attributes to the same author. At present little is known of his life. The few facts that have been discovered concerning him are arranged by Mrs. Stopes; and we trust that her article may lead to further discoveries. Mr. W. H. St. John Hope, the learned secretary of the Society of Antiquaries, contributes a paper on the excavations at Silchester, and Mr. R. C. Hope a continuation of his former articles on "Holy Wells."

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BÉRALDI, H. *Les Graveurs du XIX<sup>e</sup> Siècle*. T. 10. Paris: Conquet. 10 fr.  
BOUCHOT, H. *Les ex-libris et les marques de possession du livre*. Paris: Rue de Seine, 76. 6 fr.  
CUCHEVAL-CLARIGNY. *Les finances de la France de 1870 à 1891*. Paris: Perrin. 7 fr. 50 c.  
DUPUY, Ad. *L'état et l'université*. Paris: Cerf. 3 fr. 50 c.  
ENFER, le comte. *Problèmes de sentiments*. Paris: Flammarion. 3 fr. 50 c.  
FAN-TA-GEN. *La Cité française*, p.p. G. Eugène Simon. Paris: Nouvelle Revue. 3 fr. 50 c.  
HERBEL'S, F., Briefwechsel m. Freunden u. berühmten Zeitgenossen. Hrg. v. F. Bamberg. 1. Bd. Berlin: Grote. 12 M.



- LANG, K. Der Papstest. Ein Beitrag zur Kultur- u. Kunstgeschichte d. Reformationsalters. Göttingen: Vandenhoeck. 4 M.
- MANNFELD, B. Aus Alt-Brosiau u. Schlesien. Oppeln: Franck. 14 M.
- MATAIGNÉ, H. Nouvelle géographie de la France. Paris: Le Soudier. 20 fr.
- QUERNAY, F. Œuvres économiques et philosophiques de, p. p. Aug. Oncken. Paris: Peelman. 25 fr.
- ROSCHER, W. H. Studien zur griechischen Mythologie u. Kulturgeschichte vom vergleichenden Standpunkte. 4. Hft. Ueber Selene u. Verwandtes. Leipzig: Teubner. 6 M.
- ROVINSKI, D. L'œuvre gravé de Rembrandt. Paris: Rapilly. 400 fr.
- SCHREIBER, Th. Die hellenistischen Reliefbilder. 8. Lfg. Leipzig: Engelmann. 20 M.
- SCHULTZ, W. Die Harmonie in der Baukunst. Nachweisg. der Proportionalität in den Bauwerken d. griech. Altertums. 1. Th. Hannover-Linden: Manz. 10 M.

## THEOLOGY.

- DORLLINGER, J. v. Kleinere Schriften, gedruckte u. ungedruckte. Hrg. v. F. H. Reusch. Stuttgart: Cotta. 11 M. 50 Pf.

## HISTORY, LAW, ETC.

- COLUMBUS, Ch. Logbuch, Aufgezeichnet v. C. M. Seyppel. Düsseldorf: Bagel. 6 M.
- GEORGIUS CYPRII descriptio orbis romani. Accedit Leonis imperatoris diatyposis gemina adhuc inedita. Ed. H. Gelzer. Leipzig: Teubner. 3 M.
- HANSEN, E. 2. Abth. 1491-1476. Bearb. v. G. Frh. v. der Ropp. 6. Bd. Leipzig: Duncker & Humblot. 23 M.
- HOTMANN, Ch. Studien zur vorgeschichtlichen Archäologie. Mit e. Vorworte v. L. Lindenschmit. Braunschweig: Vieweg. 7 M.
- KURSKA, J. T. Das japanische Geldwesen. Geschichtlich u. kritisch dargestellt. Berlin: Prayer. 2 M. 80 Pf.
- LOGBUCH, das geheim, d. Christoph Columbus. Düsseldorf: Rangette. 5 M.
- MONUMENTA Germaniae historica. Legum sectio II. Capitularia regum Francorum, denuo edd. A. Boretius et V. Krause. Tomi II. pars 1. 7 M. Scriptorum, qui vernacula lingua usi sunt, tomi V. pars 1. 24 M. Hannover: Hahn.
- PREISER, F. E. Jurisprudenz Babylonicae quae supersunt. 2 M. Babylonische Verträge d. Berliner Museums. 28 M. Berlin: Peiser.
- QUELLEN u. Forschungen zur Geschichte der Abtei Reichenau. I. Die Reichenauer Urkundenfälschungen, untersucht v. K. Brandl. Heidelberg: Winter. 12 M.
- ROHRBECHT, E. Bibliotheca geographica Palaestinae. Berlin: Reuther. 24 M.
- SCHMIDT, B. Korkyraische Studien. Beiträge zur Topographie Korkyras u. zur Erklärung d. Thukydides, Xenophon u. Diodoros. Leipzig: Teubner. 2 M. 40 Pf.
- WALAFRIDI STRABONIS liber de exordiis et incrementis quarundam in observationibus ecclesiasticis rerum. Textum recensuit etc. A. Knoepfer. München: Stahl. 2 M. 40 Pf.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- KERRY, B. System e. Theorie der Grenzbegriffe. 1. Thl. Hrg. v. G. Kohn. Wien: Deuticke. 5 M.
- KLEIN, E. Vorlesungen üb. die Theorie der elliptischen Modulfunctionen, ausgearb. v. R. Fricke. 1. Bd. Grundlegung der Theorie. Leipzig: Teubner. 24 M.
- SAGORSKI, E. u. G. SCHNEIDER. Flora der Centralcarpathen. 1. Hälfte. Leipzig: Kummer. 6 M.

## PHILOLOGY, ETC.

- ALLMER et DISSARD. Musée de Lyon: inscriptions antiques. T. 3. Paris: Picard. 15 fr.
- BAUSCH, J. Aus Epidauros. Eine epigraph. Studie. Leipzig: Hirzel. 6 M.
- BLOCH, A. Phoenicisches Glossar. Berlin: Mayer & Müller. 2 M. 50 Pf.
- CZYCKIEWICZ, A. De Tacitei sermonis proprietatibus, praecipue qua ad poetarum dicendi genus pertinent. Pars I. Brody: West. 1 M.
- DIETZE, J. Quaestiones Hyginianae. Altona: Lorenzen. 1 M. 50 Pf.
- SITTL, C. Die Gebärden der Griechen u. Römer. Leipzig: Teubner. 10 M.

## CORRESPONDENCE.

## THE ORDER OF LETTERS IN THE RUNIC "FUTHORK."

Cambridge: Nov. 17, 1890.

I here propose a reason for the order of letters in the runic "futhork," which is, I suppose, a mere notion of my own. It will give occasion for the infallible critics to put me down; or it may, happily, enable some one who understands the matter better than I do to explain the whole story fully. My theory is simply this: that the object of the arrangement was to give the letters the value of a charm, for the purpose of driving away evil spirits, curing toothache, and the like.

I begin by drawing attention to the order of the runes in the poem on the Paternoster called "Solomon and Saturn." This order was avowedly made for the purpose of a charm. The poet says, in Kemble's translation, p. 139—

"he may the hated spirit, the fighting fiend, bring to flight, if thou at first over him earnestly bringest *prologa prima*, whose name is P," &c. The power of the charm is insisted upon at great length.

The actual order of letters in this Latin charm is: P, A, T, E, R, N, O, S, Q, U, I [inserted by Grein], L and C [which I explain by C, L], F, M, G, D, H. I am not aware that any one has explained this order right through, so as to show why G, D, and H come at the end; but it is easy enough.

Take the words of the Lord's Prayer:

"Pater noster, qui es in celis, sanctificetur nomen tuum, veniat [not adveniat] regnum tuum; fiat voluntas tua sicut in celo et in terra; panem nostrum supersubstantialem da nobis hodie."

Now write down every letter in the order of its occurrence, taking each one *once only*, i.e., neglecting it when it recurs. We then get this succession: p, a, t, e, r, n, o, s, q, u, i, c, l, f, m, g, b, d, h.

Compare this with the former list, and the two are identical, except that the latter contains *b* additionally. This is past all accident, and I suppose even the wisest critic will admit at once that I am right so far.

I suppose that the order of the "futhork" was devised by an Englishman; we have already seen that the English knew how to arrange letters to make a charm. I further suppose that the particular "futhork" which he arranged was the longer one of 24 letters, given by Prof. Rhys (*Lectures on Welsh Philology*, second ed., p. 321). It is as follows: f, u, th, o [or a], r, k, g, w, h, n, i, y, eu, p, z, s, t, b, e, m, l, ng, o, d. How did he arrive at this result? Thus: he took the idea from the Paternoster, but wanted a new letter-order of his own. So he thought he would translate it; and, at the same time, he thought he would simply take out the initial letters, as being easier to get at and to remember. Probably he was a bard, accustomed to deal with initials. His translation was something of this sort, omitting accents:

"Faeder ure, thu on heofonum; halgod-sy [all one phrase] nama thin; thin rice cume; geweorthe willa thin, ge on heofonum ge in eorðan."

He now picked out his initials, omitting every one that recurred; and he got this order: f, u, th, o, h, n, r, c, g, w, i, eo.

Somehow, this order received a slight dislocation; the clause "sanctificetur nomen tuum," giving *h* and *n*, was shifted a little further on; and so it came to be: f, u, th, o, r, c, g, w, h, n, i (y), eo. This now agrees precisely with a large portion of the real "futhork"; for it is admitted that *y* was put in afterwards, after *i*; If not, I will postulate as much.

And now our ingenious friend saw that he had come to a dead lock. He could not, by such means, get hold of *p*, *b*, and other letters at all. What was to be done? He contemplated his next clause, viz., "panem nostrum supersubstantialem nobis da hodie." [I change the usual order of "da nobis."]

But here is the *p* required. So he changed his tactics, and reverted to the old plan of taking the Latin words, and picking out the letters *one by one*, as in the first instance. He then got (omitting *a* and all such as have occurred already) these: p, e, m, s, t, b, l, o, d.

This was also slightly dislocated in the course of tradition; the *e* and *m* were shifted further on, to follow the *b* instead of the *p*. Also, *z* and *ng*, which could not possibly be inserted by either plan, were forcibly put in; the *z* before the *s*, the *ng* near the end. This done, the order became: p, (z), s, t, b, e, m, l, (ng), o, d.

The chances are a thousand to one against this being all mere coincidence. We can actually thus account for the whole alphabet

from end to end; and none of the assumptions are at all wild.

The assumptions are: that the order was invented for magical purposes by an Englishman; that he followed the old tradition, which ascribed enormous powers to the Paternoster; that he could not work his translation through to the end, and so fell back on the original; that his system was imperfectly remembered, and dislocated in two places by tradition; and that letters which could not otherwise be got in were put in forcibly where they would best go. This last assumption has been made before. I do not know whether the others have.

Either I have discovered the clue to a long unsolved puzzle, and may claim the credit for it; or else I am all abroad, and deserve to be shown up. Which is it?

WALTER W. SKEAT.

## "CROSS" AND "CROSIER."

Oxford: Nov. 7, 1890.

Prof. Skeat states in his Dictionary that "crosier" is ultimately related to the word "cross." His view is that both "cross" and "crosier" are derived ultimately from one and the same pre-Teutonic or Indo-European root SKARK, and that the radical meaning underlying the two words is "bent," "crooked." In the first place, Prof. Skeat derives the Romanic word "cross," through the Prov. *croce* and Lat. *crucem*, from the root SKARK. In the next place, he derives the word "crosier," through O.F. *croce*, from some Teutonic type, the source of our "crook"; and "crook" and its cognates he derives from the same root SKARK.

This can hardly be said to be a satisfactory account of the relation between these two words—"cross" and "crosier." The above derivation of the Lat. *crucem* is, I believe, due to the ingenuity of Fick (see his Dictionary, i., p. 813). So far as I know, it has not been accepted by any of the later Latin etymologists. Mr. Wharton, in his *Etyma Latina*, doubts whether *crux* is a native Latin, or even an Indo-European, word at all. There is, besides, a phonetic objection which might be made to Fick's etymology. Lat. *cruc-* could not come from a root SKARK or SKREK, as the weak grade of this root would in Latin necessarily be (*s*)*corc-* or (*s*)*cure-* (see Brugmann, § 295).

The derivation of "crook" (= Icel. *krökr*) from an Indo-European root SKARK or SKREK is quite out of the question; it is phonologically impossible. Grimm's law forbids it. How can the second *k* be the Teutonic representative of a pre-Teutonic *k*? Again, Indo-European initial *sk-* remains in Teutonic; the combination is never reduced to *k*. The fact is that the Indo-European root SKREK does appear within the Teutonic domain, as, for instance, in Dutch *schraag* and Mod. Germ. *schräg* (see Kluge's Dictionary s.v.), without any dropping off of initial *s*.

I think that the conclusion of all this must be that any ultimate connexion between "cross" and "crosier" is at least unproved; and that at all events, if any does exist, it is not through a common derivation from a root SKARK. What is the etymology of O.F. *croce* (pastoral staff)? I believe that it is identical in form with "crutch," O.E. *cryce*, O.H.G. *chruccha*—all being from a Teutonic type \**kruckjō*. This would become in Romanic \**krokja*, \**cročja*, hence O.F. *croce* (see Horning's *Introd.*, § 108). Whether "crutch" can be brought into ablaut relation with "crook" (= Icel. *krökr*) I do not know. I cannot account for the length of the vowel in the Icelandic word. Perhaps some Icelandic scholar will enlighten me on the vowel relation of *krökr* with O.H.G. *chruccha*, and also with Dutch *kruck*.

A. L. MAYHEW.

## "THE MEMORIALS OF ST. EDMUNDSBURY."

Dublin: October 31, 1890.

I have been occupied with the autumn work of the Royal University, and unable till now to attend to my reviewer's reply, in the *Saturday Review* of September 27, to the letter which I wrote to the ACADEMY (August 23), respecting my "Memorials of St. Edmundsbury." You will, I am sure, consider it only just to allow me space in your columns for a rejoinder, especially as my reviewer does not withdraw the offensive observation on which I commented.

Two points remain, as to which I challenge the assertions of my reviewer—the relationship of Geoffrey of York and William Longsword to Fair Rosamond, and the interpretation of some words on p. 65, bearing on the dispute between Bishop Arfast and the convent.

Far be it from me to assert positively that either Geoffrey or William was the son of Fair Rosamond. But when the reviewer treats this affiliation, in the case of Geoffrey, as "a modern and completely exploded fable," the adoption of which is not "creditable," and so on, it is worth while to show that he is far more positive on the side of denial than the facts warrant. The biographer of Rosamond Clifford and her father, in the *Dictionary of National Biography*, brings forward no fact which precludes us from supposing that Rosamond was born as early as 1136 or 1135; if that were so, she may have been the mother of Geoffrey, who was certainly born, according to Giraldus, in or about 1151. It is true that Brompton, speaking of her connexion with the king after 1173, calls her "puella;" but on the other hand the language of Giraldus, a contemporary, rather points to a long period of intimacy previous to 1173. (See the passage from the *De Principis Instit.*, quoted in the *Dictionary of National Biography*.) But there is the assertion of Walter Map in *De Nugis Curialium*, "that the mother of Geoffrey was one Ykenai, and that not Henry but some unknown person was his father." Of course, my reviewer can believe this if he likes; but I think that most reasonable persons, observing in what a strain of venomous malignity Map always writes of Geoffrey, will look upon the story of Ykenai as a piece of scandalous gossip to which no credit should be attached. At any rate, it is inconsistent with Giraldus's direct assertion that Henry was Geoffrey's father, and that he was the eldest of all Henry's sons (*Vita Galfr.*).

My reviewer indeed says that Henry's connexion with Rosamond must be dated at least twenty years after 1154, and took place after he had placed his queen in confinement in 1173. Could this be proved, certainly Rosamond could not have been the mother of Geoffrey. But the passage already referred to in the *De Principis Instit.* of Giraldus (qui adulter antea fuerat occultus effectus postea manifestus), and the corresponding passage in Brompton (p. 1151), show that the connexion existed before the queen's imprisonment, i.e., before 1173; how long before no one can tell. My reviewer's "certainty" that Rosamond was not Geoffrey's mother is therefore misplaced and rash. Bishop Stubbs, as might be expected, writes on the matter with the caution of a true critic; see his note at p. lxxv. of the third volume of *Hoveden*.

If Rosamond may have been the mother of Geoffrey of York, she may also have been the mother of William Longsword. In 1196 William received from King Richard, his half-brother, the hand of the heiress of the Earl of Salisbury in marriage (*Hoveden*, iv., 13). If he were then about twenty-six years old, he would have been born about 1170, at a time when, so far as we know, the connexion between Henry and Rosamond might have been on foot.

That historians are silent as to her maternity for five hundred years after her death proves nothing either way. In the case of distinguished men who had the misfortune of being illegitimate, their biographers, till quite recent times, were wont to wrap in a veil of decent silence the names and histories of the frail creatures who gave them birth.

I come now to the discussion of the "fatuous note" on p. 65 of my book. Referring to what I wrote to the ACADEMY, my reviewer says, that I am "angry" with him on this head; but he has no right to say so. I thought and said that his remark was "uncivil and intemperate"; I think and say so still; but that has nothing to do with anger. The question is whether my explanation of the words "ut intelligeret comitatus" as meaning "that the feeling of the county might be ascertained" be absurdly wrong and foolish. I will be as brief as I can; but I wish to make the matter clear, and that cannot be done in a single sentence.

A claim of Arfast, bishop of Thetford, to have jurisdiction over the monastery and town of Bury had to be decided. How should it be done? The monks appealed to exemptions from all episcopal control long before obtained from English kings and from the Holy See. But Arfast turned it into a question of property; he claimed the town as well as the monastery. Gregory VII. in 1073 had written to Lanfranc on his claim, and entirely disallowed it. Arfast did not desist, and began to press it on King William, not without mention of money-payment. The king then sent Lanfranc to Bury, to meet in the hundred-court there (not the "shire-moot," as our reviewer mistakes), deputies from nine counties who were to receive (and give) evidence as to the exercise of jurisdiction there in former times. The object of sending Lanfranc is said to be "ut intelligeret comitatus." This I explain as above stated. Perhaps "opinion" would be a better word than "feeling"; otherwise I believe the explanation to be correct. Ælfwine, the old abbot of Ramsay, testifies that the Abbey was free and independent in Canute's time. The deputies from the nine counties confirm his testimony. But this does not settle the matter. Arfast still solicits the king, who at last orders a regular trial in the Curia Regis. This is held at Winchester, and the claim of Arfast is finally condemned and annulled.

My reviewer's view of the transaction is certainly far different. "The King," he says, "ordered that the matter should be decided in the English fashion by a shire-moot, and the men of nine shires," after hearing evidence, "gave their judgment in favour of the abbey." [What sort of shire-moot this was, in which the men of "nine shires" acted as judges, he does not explain.] All was "in accordance with the legal procedure of the time."

I should like the Bishop of Oxford or Dr. Luard to judge between my reviewer's explanation and mine. He writes as if there were no such thing as a system of canon law and a Roman See. But these powers existed, and had to be reckoned with. The assembly gathered at Bury seems to have been the hundred-môt, strengthened by assessors from nine counties. It could usefully consider Arfast's demand, taken as a claim to property and secular lordship, but it could do little as to the ecclesiastical side of it. Hence its testimony in favour of the abbot settled nothing; the case had to be taken to the Curia Regis. The decision then was final, for it was in agreement with the judgment of the Holy See given in the Bull of Alexander II., ten years before (p. 345).

As to the merits of the system of monastic exemptions, I said what seemed to be necessary in my former letter. My reviewer condemns the system as

'injurious to the interests of the Church of

England and of the nation, for it conduced to throw the weight of the monastic houses on the side of Rome, at a time when the Papacy was making aggressions on the liberties of our national church," &c., &c.

This may be sound Anglican doctrine, but it has nothing to do with historical science. At the same time it goes some way towards explaining the "acerbity" of tone of which I spoke in my first letter.

T. ARNOLD.

## BACON'S ESSAYS.

London: Nov. 12, 1890.

Allow me to reply, as briefly as I can, to Mr. Reynolds. He calls me incorrect for saying that he considers Bacon's style obscure. I am glad to know that he acquits Bacon of obscurity; but in that case his critical remarks require revision. To say that "almost every page of the Essays bristles with difficulties," that "obscure, pedantic, ungrammatical, are the epithets which Bacon's style frequently calls up," to speak of "his wilfully perplexed style;" this is surely excessive if, after all, Mr. Reynolds does not consider Bacon's style obscure. If these grave charges be true, if "almost every page" bristles with difficulty, if Mr. Reynolds "frequently finds himself obliged to call Bacon obscure," then either I am right in saying what I said, or Mr. Reynolds's own style is infelicitous.

Of the passages quoted by Mr. Reynolds, which he calls "unintelligible," or "puzzling," or "hardly clear," I will only say that they are simple enough to those who are familiar with the usages of the sixteenth and seventeenth centuries; to modern readers who have not familiarised themselves with that period, no doubt, they are difficult. For example, in the first passage the meaning turns upon the peculiar signification of the word "health." In the other passages the difficulty, if such there be, lies in the closeness of thought, rather than in the obscurity of language. As Coleridge said of Persius, and Mr. Swinburne of Browning, Bacon is hard, not obscure.

Mr. Reynolds next finds fault with me for my defence of Bacon against his charge of "grave distortion," in quoting other authors. To take the first instance. Bacon quotes the words of Christ, recorded by St. Luke, upon faith and its disappearance from the world. The question implies a negative answer. It concludes a passage upon the divine vengeance, following the parable of the unjust judge. Taken so with its context, it has the force of a prediction. It is not a vague, isolated saying. St. Cyprian, as Mr. Reynolds tells us, so interprets the passage. The case stands thus: a negative question about future times in the mouth of an omniscient and infallible speaker—I adopt Bacon's position as to that—can be nothing else than a prediction: a prediction of what? Who is to say? What is the meaning of *placet* here? What is the logical connexion of the words? Bacon has one view about it; Mr. Reynolds has another. Why should one accuse the other of "grave distortion"? Bacon has every right to turn the form of the words from a question implying a negative to a definite assertion of the negative. He has in no sense distorted the words. As to their application, Bacon has at least given a plausible view. Mr. Reynolds appears to misunderstand my references to Beza and the Vulgate. I did not use them as "secondhand helps" to my poor Greek scholarship, but as examples of various translations of various force in bringing out the negative. Beza does this strongly: the Vulgate delicately and with hesitation, as it were. Here, again, Mr. Reynolds has either changed his opinions or expressed himself carelessly in the first instance. He now acknowledges that "undoubtedly" the question

implies a negative. In his preface he wrote: "The question is simply asked whether it will be so or no." One of these statements must give way.

As to the quotation: "Pulchrorum (etiam) autumnus pulcher," I conceive, with all respect to Mr. Reynolds, that he misses my meaning. The fault is mine; I mean that the words (with or without "etiam") state that "the autumn of the beautiful is beautiful." Of course, "etiam" qualifies the statements implying surprise, or some such thing; and, so qualified, Bacon does not accept it. But he might have done so. The old are often more beautiful than the young, says Bacon; even the old age of beauty is beautiful, says the quotation. Bacon seizes upon the confession that there is beauty in the old, which is the common point of agreement. He might have preserved "etiam," and then shown, or left his readers to see, that "etiam" expresses an unnecessary surprise, upon the principles just laid down in his previous sentences. He does not do this, because the literary license of the day in matters of quotation allowed him to omit the word; but its insertion would have made no difference, would not have gone against his argument. Surely this is not "grave distortion"; it is only an economy, justifiable, if one considers the case well.

Finally, Mr. Reynolds claims that "an overwhelming authority" is in favour of modernised spelling. I do not doubt it, if modern authority be meant. But I am content to protest, in the company of Johnson, Lamb, Landor, and Pattison, to name no others, against "so wanton and unnecessary" a practice.

LIONEL JOHNSON.

#### PROPOSED EMENDATIONS IN HARL. MS. 2252.

London: Nov. 16, 1890.

I am sorry to find in my letter under the above heading, in the ACADEMY of November 15, that some errors of the press were allowed to pass my notice, which somewhat obscure two passages.

On p. 450, read: "3. Ff. 103-114 form a 'gathering'"; *ibid.*, lower down, read: "The new scribe, probably forgetting the intended arrangement, did what often happens, viz., he wrote on the second leaf of the same sheet of which fol. 102 is the first half," &c.; on p. 454, for "Boes" read "Bors."

H. OSKAR SOMMER.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Nov. 23, 4 p.m. South Place Institute: "National Life and Thought in Portugal," by Senhor J. Batalha Reis.

7.30 p.m. Ethical: "Moral Tales," by Miss Clara E. Collet.

MONDAY, Nov. 24, 4 p.m. Royal Academy: "The Conservation of Paintings and Drawings," by Prof. A. H. Church.

5 p.m. London Institution: "Prosper Mérimée," by Mr. Walter Pater.

8 p.m. Society of Arts: Cantor Lecture, "Gaseous Illuminants," I., by Prof. Vivian B. Lewes.

8.30 p.m. Geographical: "Matabele and Mashona Lands," by Mr. E. A. Maund.

TUESDAY, Nov. 25, 8 p.m. Civil Engineers: "The Vibratory Movements of Locomotives," by Prof. John Milne and Mr. John McDonald.

8.30 p.m. Anthropological: "The Yuraks of Asia Minor," by Mr. J. Theodore Bent; "Stone Circles in Wiltshire," by Mr. A. L. Lewis.

WEDNESDAY, Nov. 26, 8 p.m. Geological: "An Experimental Investigation of the Law that limits the Action of Flowing Streams," by R. D. Oldham; and "The Rocks of North Devon," by Dr. H. Hicks.

8 p.m. Society of Arts: "Physical Tests in Competitive Examinations," by Mr. Francis Galton.

THURSDAY, Nov. 27, 6 p.m. London Institution: "Pictures of the Year," illustrated, by Mr. Henry Blackburn.

8 p.m. Electrical Engineers: Adjourned Discussion, "The Efficiency of Secondary Cells," and "The Chemistry of Secondary Cells," by Prof. W. E. Ayrton, and Messrs. C. G. Lamb and E. W. Smith.

8 p.m. Browning Society: Dramatic Reading of "Colombe's Birthday," by Members of the Nomad Society.

8.30 p.m. Antiquaries.

FRIDAY, Nov. 28, 5 p.m. Physical: "Secondary Batteries," by Dr. Gladstone and Mr. W. Hibbert; "An Illustration of Ewing's Theory of Induced Magnetism," by Prof. S. P. Thompson.

#### SCIENCE.

##### BRUGMANN'S COMPARATIVE INDO-EUROPEAN GRAMMAR.

*Grundriss der vergleichenden Grammatik der indo-germanischen Sprachen.* Vol. II. Part 1. By K. Brugmann. (Strassburg: Karl Trübner.)

THE arduous work undertaken by Prof. Brugmann is now drawing to a close. The first part of the last volume has appeared, and it will not be long before the second and concluding part is given to the world. A volume on comparative syntax has been placed in the competent hands of Prof. Delbrück; and when this has been published the comparative philologist of the Indo-European languages will have before him a complete account of the results that have been obtained in his branch of study up to the present time. We shall have, as it were, an accurate map of the present condition of the comparative philology of the Indo-European family of speech.

Prof. Brugmann has at length reached the most difficult portion of his task. So long as he was dealing with phonology alone he had little more to do than register the laws and facts which have been discovered by science. But an investigation of the formation of words and the origin of flexion involves other questions besides purely phonological ones. We have to leave the solid ground of ascertained facts and enter the disputable domain of theory. In such a branch of research other qualities are required from the student besides those of patient inquiry and the power to accumulate materials. He must be accustomed to weigh evidence, to balance degrees of probability, and follow clues however slight. His range of vision, moreover, must not be confined to the narrow circle of the Indo-European family of speech, but extend over the other languages of the world. He must, in short, be a linguistic philosopher as well as a comparative philologist.

I do not think that Prof. Brugmann's strength lies in this direction. He has devoted himself too exclusively to a single group of tongues to escape the restrictedness of vision natural to the specialist. When he touches on the question of the origin of flexion, he shows himself still dominated by the ideas which Bopp translated out of the language of the Hindu grammarians into that of European scholars. No one has done more than himself to demolish the foundations on which those ideas rested, or to substitute a process of creative assimilation for one of mechanical decay. It is true that he speaks hesitatingly, and with a full admission of the impossibility of proving that there ever was a period in Indo-European grammar when agglutination took the place of flexion; but that he should speak thus at all, and give the weight of his name to the attenuated theories of an earlier age of philology, justifies the criticism with which Prof. Fick visited the Neo-grammarians some years ago. I have, however, dealt with the question of the origin

of flexion in a review of a former volume of Prof. Brugmann's work, and will not, therefore, enlarge upon it now. I would only ask him how, upon Bopp's hypothesis, it is possible to explain the extremely limited number of flexional suffixes, or the existence of so many which we know to have had their origin in analogy?

The bibliography given by Prof. Brugmann under each division of his subject is full and complete. I am glad to find that it shows no trace of that tendency to refer only to German writers which was observable in his first volume. No one who reads through the list of works cited in the present volume can accuse him of chauvinism. The list is as cosmopolitan as scientific philology itself. Another excellent feature of the book is the comparative paradigms, which have been drawn up with great labour and care. They add considerably to its practical usefulness.

In conclusion, I would congratulate not only Prof. Brugmann, but the public for which he writes, upon a work which will long remain the indispensable text-book of the comparative grammarian. It is a monument of labour, sobriety, and research. And it will teach a lesson which is much needed by students of language, the lesson of the limitations within which the comparative philologist must work. Nowhere else can he learn more plainly how few relatively are the words of which the etymology is indisputable, how impossible it is to reach beyond the materials at our disposal, and above all how definite and clear are the lines which mark off an Indo-European language from the other manifold idioms of the world.

A. H. SAYCE.

#### THE AMERICAN ORIENTAL SOCIETY.

WE quote the following from the New York Nation:—

"Princeton: October 23.

"The fall meeting of this society was held in the Murray Hall of the Philadelphia Society, Princeton, on Wednesday afternoon and Thursday morning, the president, the Rev. Dr. Hayes Ward, in the chair.

"President William A. P. Martin, of Peking, read a paper on 'Chinese Ideas of Inspiration.' Dr. Martin emphasized the necessity of clearly distinguishing between the materialism of the Taoist, the idealism of the Buddhist, and the ethical Saduceism of the Confucianist. The Taoist believes that those who attain immortality form a pantheon which rules over the destinies of man. From this belief a system was evolved very similar to our spiritualism. Only the spirits of a favoured few are able to resist the inroads of decay and to defy destruction. Of these the bodies become spirit-bodies and take on new powers. They have the possibility of spirit manifestation and of renewing their intercourse with human beings, especially when in a hypnotic state. One of the chief sources through which spirits manifest themselves is the magic pen, a precursor of the planchette. A large literature, supposed to have been communicated in this way, has grown up which claims to be a revelation.

"The Buddhists in China have adopted this practice of procuring spiritual manifestations, notwithstanding the many protests against the great forgeries committed in its name. For the faithful, however, there is no form of existence higher than that of Buddha, no authority beyond his. For the Buddhist the only question that remains is the authenticity of the writings ascribed to the founder of his religion.

"Confucianism is really the religion of China. Its canon consists of nine books, pre-Confucian and post-Confucian. To the former belong the four books edited by the great master, and the 'Ti-Ki,' the book of rites, which preserves the traditions of earlier ages. Only two sketches therein are claimed to be of supernatural origin. The one is the table of mystic symbols, said to have been brought from the waters of the Yellow River on the back of a dragon-shaped horse. These are the figures on the shell of the tortoise, which ceased to be consulted only when the book was accepted as divine. The other sketch is the outline of a political philosophy, called the *Hung-fan*, the 'Great Plan,' which was brought to the Emperor Zu from the waters of the river Loh by a similar monster. Both stories are endorsed by Confucius. The 'Book of Odes' (1000 B.C.) goes further, and says that God reveals his will through man, and raises up teachers. These are the *Sheng-jin*, the 'wise men,' whom posterity honoured as divine messengers. Confucius is the highest of them all. He himself is confident that his teaching comes from heaven, but not by supernatural means. To the Chinese, Confucius is not a god, but a perfect man; not a prophet, but a constant manifestation of ideal excellence. As such his writings are sacred, and not to be altered."

"Prof. H. Collitz (Bryn Mawr) presented an able contribution to the phonology of the European and Indo-Iranian languages, in a paper entitled 'On the Existence of a Primitive Aryan *sh*.' Dr. A. V. W. Jackson (Columbia), in his paper 'On Avestan *aydshahuntā* (molten metal) in the Gathas,' showed, by a reference to Bundahish xxx. 17-32, that by this word Zoroaster meant not the sword, but a fiery flood of molten metal. He taught that, at the Judgment, this metal would cleanse the world. In this way we can explain why in later times Khshathra Vairya presided over metals. In another paper, 'Avestan Notes,' Dr. Jackson suggested a parallel for the Gathas to the thought 'weighed in the balance and found wanting.' Dr. W. R. Martin (Trinity), in a paper on 'The Position of the Pahlavi Question,' traced the development of the study of this important question, dwelling particularly upon the method to be pursued."

"Prof. W. D. Whitney (Yale) sent a critique of Boehlingk's edition of the Upanishads, in which he showed the importance and the trustworthiness of this edition of the Sanskrit classic. Prof. M. Bloomfield (Johns Hopkins) explained an obscure passage in the funeral hymn, Rig Veda x. 16, 13-14, by copious allusions taken from the later literature. In a paper 'On Mourning Women in the Atharva Veda,' Prof. Bloomfield showed that there were good grounds for assuming that professional mourners existed as early as Vedic times. The Rev. Joseph K. Wight (New Hamburg, N.Y.) compared the views of Brahmanism and Confucianism in regard to the origin of the universe, in a paper on 'Early Cosmogonies of India and China.'

"Prof. M. Jastrow (Pennsylvania) spoke on 'The Founding of Carthage.' He dwelt on the important part played by Cyprus in the founding of this city, and endeavoured to fix the date at which it occurred. Prof. Jastrow also submitted some advanced sheets of an Assyrian Glossary prepared by the Semitic Seminary of Johns Hopkins University. Prof. G. K. Moore (Andover) explained that the usual translation of *Unaan*, 'lowland,' rested simply upon an old error. Rosenmüller had been misled by the Latin word *demissus* in Golius's lexicon. In 1833 Gesenius adopted the explanation of Rosenmüller, and it has in this way become a fixed tradition in our dictionaries. Prof. Moore likewise explained that the place in old Judea called *Qirjath Sepher* (Josh. xv. 15, etc.) and translated 'Book-city,' should be read *Qirjath Sephar*, i.e., 'Border-town.' Prof. W. R. Harper (Yale), in 'Notes on the Syntax of the Tiglath Pileser Inscriptions,' gave a study of the syntax of these inscriptions, as compared with the syntax of the Sennacherib (Taylor) inscription. Prof. Harper dwelt specially on the accusative and the attributive adjective. The accusative ending he finds used almost with the rigidity of the Arabic. The use of the adjective is also very rigid. There is little or no disagreement between adjective and substantive. The number of cases of a noun in the accusative followed by an adjective in the accusative is strikingly large. The Rev. W. Muss-Arnolt (Johns Hopkins) sent some 'Notes on Assyrian Etymologies'; Prof. J. D. Davis (Princeton) a

paper on 'The Moabite Stone and the Hebrew Records.' Dr. Robert F. Harper (Yale) presented a criticism on Abel and Winckler's *Kellschrifttexte zum Gebrauch bei Vorlesungen*.

"After a lengthy discussion it was decided that it would be more advantageous for the society to meet but once in the year, and for a longer period of time; and, if possible, to have the business meeting held at other cities in addition to Boston. The question of applying for a national charter was left undecided, as the members of the society were divided as to the advisability of such action."

"At the evening social gathering at Prof. Marquand's house, Dr. Cyrus Adler spoke on the proposed exhibit of oriental life and history at the coming Fair in Chicago. On the motion of Prof. R. Gottheil the following minute was unanimously adopted: 'The American Oriental Society has heard with pleasure that the committee of the World's Columbian Exposition intends to make an exhibit of oriental life and history, and cordially offers any scientific assistance in its power.'

"The society will meet again in May next at Boston. "R. J. H. G."

## OBITUARY.

A. Y. FRASER.

WHILE the journals of this and other countries are asserting with more or less assurance that a cure has at last been discovered for consumption, we have the melancholy duty of recording another of its victims. Mr. A. Y. Fraser, the head master of Allan Glen's technical school, Glasgow, died last week. The facts of his career are not difficult to summarise; the expectations kindled by it, and now extinguished by his untimely death, are not so easy to define.

Educated in the parish school of Dufftown, Banffshire, he entered the university of Aberdeen in 1877, and distinguished himself in all his classes. At the close of his curriculum he graduated with first-class mathematical honours. From Aberdeen he came to Edinburgh, in 1881, to be one of the masters in George Watson's College. Thence he was transferred, without solicitation on his part, to the principal mathematical and science mastership in George Heriot's Hospital, when that institution was converted into a technical school. The laboratories and lecture-rooms were fitted up according to his designs; and visitors to Edinburgh, official and competent, have declared that in few places anywhere are the school appliances so good. Three years later he was appointed head master of Allan Glen's technical school. He had barely commenced his first session's work there when he was laid aside by an attack of pleurisy. Medical advice sent him to South Africa, where he was accompanied by his wife, a daughter of the celebrated Scottish singer, David Kennedy. Six months afterwards he returned home, and in high hopes resumed his duties; but his strength was not equal to his resolution. To the governors of the school, who had treated him with much kindness, he tendered his resignation, and made up his mind to quit Scotland for ever. Shortly before the day fixed for his departure, however, he caught a chill, which brought on inflammation of the lungs, and with that came the end.

One of the youngest of our scientific societies, the Edinburgh Mathematical Society, owes its existence mainly to Mr. Fraser. He was one of the founders, if he may not be said to have been the founder; he was its energetic secretary and treasurer for several years, and at the time of his death he occupied the office of president. Among his contributions to its *Proceedings* may be specially mentioned his description of two mechanical integrators or planimetres which he invented, and his device for the analysis of intervals and chords in music. Several of the mathematical and physical articles in the new edition of *Chambers's Encyclopædia* (one may specify Differential and Integral Calculus, and Mariner's

Compass) are from his pen; and a specimen of his critical acumen appeared in the ACADEMY (June 20, 1885) in his review of Clifford's *Common Sense of the Exact Sciences*. It may be noted that, like Clifford, for whom he had a great admiration, he died at the age of thirty-three.

J. S. M.

## CORRESPONDENCE.

SOME WORDS IN THE ASOKA INSCRIPTIONS.

I.

Dedham, Essex: Nov. 10, 1890.

In D. v. (ed. Senart, ii. pp. 43-46) we find a list of birds, beasts, and fishes, that are forbidden to be killed. Many of these are by no means easy to identify with their Sanskrit names.

1. Among aquatic birds we find *gelāta* (= *gerāta*), which may be another form of *karatu*, *karatu*, "a crane."

2. *Āmbāka-pīlike* (v. l. *āmbāki-pīlikā*, M. Senart takes *āmbā* as the equivalent of Sk. *ambu*, "water," and makes *kapīlike* the same as Pāli *kipillika*, "an ant," so that the compound would signify "water-ants." There are, however, some phonetic and other difficulties in this identification which make it well-nigh impossible to adopt this ingenious explanation. The variant reading *āmbāki-pīlikā* seems to point to two distinct words—the first being probably an error for *āmdhālī*, "eels," and *pīlikā* = Sanskrit *pīlakā*, "lizards," or iguanas.

3. The word that follows is *dadā*, which M. Senart looks upon as equivalent to *dudā*, "tortoises." The variant lection is *dubhi*; and, as tortoises are supposed to be mentioned later on among the "four-footed" creatures, the true reading may be *dudā* = *duddā*, "lizards." Cf. Pāli *deddubha* = Sk. *duddubha*. If for *jatākā*, "bats," we read *jalākā*, "leeches," we should get four kinds of non-venomous creatures, forming a group that would naturally come in between the water-fowls and fishes.

4. *Anathika-muccha* is explained by M. Senart as "a boneless fish." "Le poisson en question étant désigné comme n'ayant pas d'os, peut-être figurement et à cause, par exemple, de sa souplesse extrême." Perhaps a fish resembling what we term "jelly-fish" is here referred to. As far as Sanskrit is concerned, the term "boneless" is not used with reference to fish, but is applied to such "small deer" as bugs, lice, &c. One would like to read *a-natthaka*, "snoutless"—i.e., not having a long or protuberant snout, like the crocodile, &c.

5. *Vedaveyaka* is a crux most difficult to solve. M. Senart regards it as standing for *\*vidarveyaka*, "quelque poisson comme analogue au serpent 'moins le chaperon'" (*vidarvī*). Were it possible to read *vela-vesaka*, it would denote a certain kind of fish frequenting the beach.

6. *Gaṅga-puputaka*. The second element in this term M. Senart connects with Sk. *pupputa* ("a disease in which there is a swelling at the palate or teeth"), and thinks the epithet denotes a fish in the Ganges remarkable for some protuberance. If *puputaka* is undoubtedly the correct reading, it may represent a Sk. *\*pupputaka* (cf. *pupphula*), "puffing," "blowing," and be applicable to crocodiles, &c. But, bearing in mind (1) the similarity of the letters *p* and *s*, (2) the frequent allusions elsewhere to the Gangetic porpoise (*Delphinus gangeticus*), we ought, perhaps, to read *Gaṅgāsūsaka*, where the latter part of the compound corresponds to Sk. *çūka*, "a porpoise."

7. *Saṃkūja-maccha* may here mean "a skate," cf. Sk. *çanku*, *çankoci*, Hindi *saṅgus*.

8. *Kaphatasayake* (v. l. *kapataseyake*), in M. Senart's analysis, represents Sk. *kamatha* ("a



tortoise") and *salyaka* ("a porcupine"). The first is, of course, a possible correction, though *ph* for *m* occurs mostly in certain pronominals; but *salyaka* for *sallaka* or *salyaka* would be a very irregular prakritisisation. The word seems to be compounded of *kapāta* and *salyaka* (or *seyyaka*), which might mean "creatures living in shells" (cf. Sk. *kuṣaṣaya*, "lying in the water," "a lotus"; Pāli *seyyaka*, Mahāvagga p. 39), and include shell-fish, as well as turtles, tortoises, &c. *Kaphata* or *kapata* seems to answer in meaning to the Pāli *kapalla* or *kapāla*, Prakrit *kavāla*, "a shell," the shell of a tortoise, &c. (cf. Samyutta, i., p. 7). Here the cerebral *t* ought, strictly, to represent a cerebral *l*, for which there is no symbol in the Asoka inscriptions; but the Prakrit dialects often exhibit much confusion between the dental and cerebral liquid, the tendency being to cerebralize the dental. Hence *kapata* may represent *kapalla* or *kapāla*. Some confusion between *kapāta* (or *karāda*) and *kavāla* is seen in Haripāla's explanation of *kamadhā-kavāla* by *kamathā-kapāta* = *kamathā-koṣa*, "a tortoise shell" (Gāudavaho v. 390). Here *kapāta* = *kavāla* = *kapāla*. In Gāudavaho v. 623, the Sk. *kapāta* appears as *kapphāda*\* (= *guhā*). There cannot be therefore much difficulty in identifying the Asoka *kaphata* with *kapāla* or *kapalla*.

9. *Paṁnasasa*. The latter part of this compound is clear enough, and means a hare or rabbit; the former is regarded by M. Senart as the equivalent of the Sk. *parṇa*, "a leaf," here used to mark a particular species. For *paṁna* we might read *vaṁna* = *vaṇṇa* = Sk. *vanya*; so that *vaṁnasasa* would mean a wild (or wood) rabbit. Cf. Sāsakā arañṇarāna-gocarā (Pet. ii. 6. 5; Jāt. iv., p. 85).

10. *Simala*. With regard to this term, M. Senart says: "Pour *simala*, je ne puis découvrir aucun équivalent Sanscrit dont la correspondance soit phonétiquement régulière ou au moins justifiable."

As *l* stands for an original *r* in these inscriptions, *simala* = *simara*, which is the regular equivalent of Sk. *śrīmara*, "a small deer frequenting damp places." The context would seem to require some such word after *sasa*, hare or rabbit; and, on turning to Amarakoṣa (ii. 5. 8), we find *śimaras* and other deer classed together with *sasas*. For the phonetic change, compare Sk. *mṛiga* and *śṛiṅga* with Pāli *miga* and *siṅga*.

11. *Okapiṁda*. This word M. Senart rightly compares with the Pāli *ukkapiṇḍaka*, which he thinks is one of the names for "a fox," referring the first element *oka* or *ukka* to Sk. *ulka*. This ingenious explanation does not sufficiently take into account the usual meaning of *-piṇḍa* (food). If we look at the previous word, *saṁḍaka*, "a bull allowed to roam at large," it would seem probable that the *okapiṁdas* or *ukkapiṇḍakas* refer to certain creatures found in or near houses, and that ate the food they found about dwelling-places. According to Buddhaghosa, the *ukkapiṇḍakas* comprise the cat (*biḷāla*), rat (*mūsikā*), lizard (*godha*), and mongoose (*muṅgusa*). The first part of the compound, *oka* or *ukka*, seems to stand for an original *\*aukya*, from *oka*, "a house," so that the epithet would mean "living on house-food"; and this sense would suit the general meaning of the context.† The city bull, cat, rat, lizard, mongoose, although apt at times to be very troublesome about a house, were, nevertheless, not to be killed.

\* Prakrit *kapphāda* represents strictly Sk. *kapāta*, Pāli *kavāta*.

† The Com. to Gāudavaho (v. 682) explains *ghara-ghulaka* = *gharagolaya* by *mūsakādi*, rat, &c., as if it meant "house-frequenters."

## II.

Dr. Grierson's derivation of *caghati* (see ACADEMY, No. 964, October 25, 1890, p. 369) from a root *cagh*, "to rise, ascend," found in the Chattisgarhi dialect, is open to many grave objections. The Sanskrit *cargh*, "to go," with which he connects it, is an "unquotable form," not more real than *vargh*, "to go," also quoted in Wilson's Dictionary.

The root *cagh* in the Chattisgarhi dialect is probably a provincial variety of the root *cad*, "to mount, ascend," found in Hindi *carhānā*, Marathi *cadanem*, Bengali *cadite*. This root is not found in classical Sanskrit; but Hemacandra (iv. 206) gives *cada* as one of the substitutes for *āruḥ*, "to ascend." This *cad* seems to have no secondary meanings in the dialects referred to that can connect it with the sense of striving or endeavouring. The Asoka *cagh* cannot, therefore, be referred to the *√cagh*, "to rise," or *√cargh*, "to go." M. Senart's proposal to connect *cagh* with Pāli *jaggati* (Sk. *jāgrati*), in the sense of *patijaggati*, "to take care of," does not take into account the strict syntactical use of the verb. There is a Bengali *cāg*, "to arouse," "to begin to exert oneself"; and a causative *cāgā*, "to excite," "stimulate" (from *jāgrī*?). But Hindi *cāh* or *chāh* (proposed by Kern as the source of *cagh*, but objected to by Senart) is by no means a recent coinage in the sense of "to desire," for it goes back to the Sanskrit denomi. verb, *utsāhyati*, Prakrit *ucchāhi* (cf. Pāli *ussolhi*, "effort"), from the root *sah* (cf. Pāli *ussahati*, Digha-Nikāya D. v. 11). The Asoka *cagh*, if from this source, would represent a derivative of the Vedic *sagh* for *sah* (see Westergaard's *Radices*, p. 94).

Hemacandra (iv. 86) gives a form *caya*, as a substitute for *cak*, which Dr. Pischel refers to Sk. *tyaj*; but the meaning of *cayati* is not that of the Sk. *tyajati* or Pāli *cayati*. This *cayati* is for *cakati* or *cayati* in the sense of "to be able" (compare *ca-ati* in Setubandha x. 40), and may be a later form of the Asoka *cagh*.

R. MORRIS.

## SCIENCE NOTES.

At the anniversary meeting of the Royal Society on December 1, Sir William Thomson will be proposed as president, in succession to Sir George Stokes.

MR. WILLIAM LEADBETTER CALDERWOOD, who was for four years naturalist to the Fishery Board for Scotland, and who afterwards occupied a table in Dohrn's zoological station at Naples, has been appointed director of the marine biological laboratory at Plymouth, vacant by the retirement of Mr. Bourne. Mr. Calderwood is a son of the professor of moral philosophy at Edinburgh.

By far the largest part of the current number of the *Mineralogical Magazine* is devoted to a paper on Mexican Meteorites, by Mr. L. Fletcher, of the British Museum. In this elaborate communication the author enters into a critical examination of the voluminous literature of the subject, with special reference to the reputed occurrence of wide-spread showers of meteorites. He concludes that there has undoubtedly been a large shower of limited dispersion in the Valley of Toluca, but that elsewhere in Mexico the meteoric masses probably represent independent falls. At any rate, there is no proof of the wide dispersion which many authorities have suggested. Mr. Fletcher's valuable paper forms a companion to his memoir on the Meteorites of the Desert of Atacama, published a short time ago in the same magazine.

## PHILOLOGY NOTES.

THE Clarendon Press will issue immediately a folio volume containing thirty-six engravings of texts and alphabets from the Herculean Fragments, taken from the original copper-plates, executed under the direction of the Rev. John Hayter, and now in the Bodleian Library, with an introductory note by Bodley's Librarian; and also the long-expected second volume of the Rev. E. C. Wickham's edition of Horace, containing the Satires, the Epistles, and the Ars Poetica.

WHAT every reader will turn to first in the November number of the *Classical Review* is the paper on "The Birth-place of Propertius," in which the lamented Prof. Sellar gives some of the results of his last visit to Italy. In opposition to a recent Italian author, he is disposed to favour the generally-accepted view in favour of Assisi. The obituary notice of Sellar is written by his life-long friend, Prof. Lewis Campbell; and we must also mention the notice of the late Prof. Allen, of Wisconsin. It happens, too, that the reviews in this number are specially interesting, although—or, perhaps, because—they mostly deal with foreign works. Prof. Nettleship, Prof. Sanday, Mr. Robinson Ellis, Mr. W. G. Rutherford, and Mr. Mackail each notice books upon subjects in which they are themselves recognised authorities. The two or three English books noticed receive rather severe treatment. Comparative philology in general, and etymological questions in particular, continue to be almost ignored. But otherwise, the *Classical Review* is making itself more and more indispensable to the classical scholar.

## MEETINGS OF SOCIETIES.

ELIZABETHAN SOCIETY.—(Wednesday, Nov. 5.)

FREDERICK ROGERS, Esq., in the chair.—Miss Elizabeth Lee read a paper on "The English Novel in the time of Shakspeare." In the course of her remarks, Miss Lee observed that the comfortable conviction that Samuel Richardson's *Pamela* is the first English novel can no longer exist. A French critic, M. Jusserand, proves that, in the time of Elizabeth, mere tales were written containing all the elements of the modern novel. These stories were immensely popular; they deal with analysis of passion, and are full of close observation of real life. They were composed chiefly for the delight of women; and such authors as Lyly, Rich, Warner, and Greene, dedicated their stories to women, and made woman the chief subject of their books. Lyly, like his modern followers—in England, at least—made the novel not only moral, but a moralising agent. Thomas Nash wrote excellent realistic tales, and his *Life of Jack Wilton* is the best specimen of the realistic novel before Defoe. Full as it is of wit, humour, and gaiety, it deserves to be more widely known. The opinions of Thomas Nash on men and things are extremely interesting and valuable. The seventeenth century produced chiefly heroic romances, imitated from the works of French writers. Tentative and crude as these tales frequently are, they are worth reading for their own sake, for they possess at times a pathos and freshness that is peculiarly their own. Moreover, we must not forget Shakspeare's debt to these writers of his own time.—The discussion which followed was opened by the chairman, and continued by Mr. W. H. Cowham, Mr. J. A. Jenkinson, Mr. H. Hooton, Mr. W. Rickhards, Mr. R. J. Parker, and Mr. James Ernest Baker.

PHILOLOGICAL SOCIETY.—(Monday, Nov. 7.)

HENRY BRADLEY, Esq., president, in the chair.—The following resolutions on the death of the late Dr. A. J. Ellis were passed unanimously, after sympathetic speeches by the president, Dr. Furnivall, Prof. Skeat, and Mr. W. R. Martineau: "This meeting of the Philological Society records its deep sorrow at the death of its learned, judicious, and courteous vice-president, Alexander

J. Ellis, Litt.D., F.R.S., &c., before the completion of his great work on "Early English Pronunciation": "It laments the loss that the science of phonetics and philology, and specially the work of this Society, have suffered by Dr. Ellis's death"; "It offers its respectful sympathy to the family of its late vice-president, and declares its belief that his work will be valued, and his memory honoured, by all future students of the history of the English tongue."—A paper was then read by Mr. Martin Rouse upon "The Musical Nature of Speech in a Threefold Aspect." The vowel sounds in existence he held to exactly number sixteen—eight long, or full, heard respectively in the English and French words: "boom," "mote," "dawn," "path," "burn," "age," "su," "keen"; and eight short, or checked, heard in: "bush," "mo(rass)," "don," "patte," "bun," "edge," "sut," "kin." The full vowels could each be protracted as long as an outbreathing lasted; while the checked had each a short and definite period of utterance, impossible to lengthen. When the first set of words was read aloud by some of the audience a scale was heard, which Mr. Rouse claimed to be chromatic, starting in the average male voice from about *f* below the bass staff, and in the average female voice from the bass *c*, and running upwards for eight semitones. And when the same words or their vowels were whispered there was heard an entirely different but equally symmetrical scale, rising from the keynote of the first scale to the fourth, fifth, and sixth degree above it, and then from the octave to the fourth, fifth, and sixth above that. Every one of the checked vowels, again, whether spoken or whispered, Mr. Rouse found to be a third above its full form; so that together they made two scales like the first couple, but starting a little higher. The vowels or sample words, however, had to be read clearly, rapidly, and with as little expression as a list, only that the voice must not even be dropped at the last word as is done in reading a list (to avoid which it was well to add a ninth word, such as "loop," at which one might drop the voice instead). If the expressive pitch were altered, the scale would be thrown into a fresh key. These simple vowels might combine with one another either as a full before a checked vowel, two checked vowels together, or a checked before a full vowel, the last form of diphthong being always found at the end of a word or before a flat mute or sibilant, the other two forms before a sharp mute or sibilant, a nasal or a vowel. Thus, in the French *neuf*, the *u* of "burn" was combined with the *u* of "sut," and in the Swedish *hund* the *u* of "bun" with that of "sut"; and whereas in "rye," "ride," and "rise," the *u* of "bun" was followed by the *e* of "keen," in "rite," "rice," "rime," or "riot," it was followed by the *i* of "kin." The diphthongs were the chords of language; while the semi-vowels might be compared to grace-notes, since their own sound, though vocalic in origin, was held back till the following vowel or diphthong was ready to issue from the mouth. To the *w* in "wield" and *y* in "yield," Mr. Rouse added the *u* in the French *huile*, and the *y* in the German *ja* when uttered in a pondering way, deriving these from the *u* in "sut" and the *e* in "edge" respectively. There was a considerable likeness between the classification of consonants and of musical instruments. As the former were either mute or spirant, so the latter were beaten or blown; as mute consonants were labial, dental, or guttural, so beaten instruments were wooden, metal, or stringed; as spirant consonants were liquid and sibilant only, so blown instruments were wooden and metal only; while nasal consonants corresponded to reed instruments, and the likeness seemed to travel further. Were not consonants, then, the musical instruments that imparted their several qualities to vowels? But, lastly, our everyday speech was most certainly rhythmical, since between every two breathing pauses the strongly-accented syllables were uttered at equal spaces of time apart, however many unaccented or feebly accented words they introduced. This might be seen in the following sentence, as to each of its two portions divided by the breath-mark (|), by beating time to the accents marked therein, the varying number of syllables following each accent and marked by an arabic figure will

be found to be uttered in exactly the same time ("at the" and "a dis—" are introductory notes before their bars or measures): "At the mee'ting of the (4) Lon'don (2) School' Board (2) yes'terday | a dis-cu'ssion a-rose' about pi-(4)a'nos."

SHELLEY SOCIETY (Wednesday, Nov. 12.)

H. S. SALT, Esq., in the chair. Mr. W. E. A. Axon read a paper on "Shelley's Vegetarianism." The word "vegetarianism," the lecturer remarked, was not invented till a quarter of a century after Shelley's death; and in all the earlier literature of the subject we read of "natural diet" (as in the title of Shelley's pamphlet), "Pythagorean system," and other such phrases. Shelley's tendency to a vegetable diet was not due, as has been suggested by Mr. Jeaffreson, to the influence of Byron, but to his own instinctive simplicity, which manifested itself as early as his college days, though it was not till 1812 that he actually adopted vegetarianism. During his life in London, Bracknell, and Marlow, the poet continued to be in the main an abstainer from flesh-meat, though some amusing instances of occasional relapses are recorded by Hogg and Peacock. The fullest expression of Shelley's views on the humanities and hygienics of diet may be found in the famous note to "Queen Mab," afterwards republished as a pamphlet, and again, in a more poetical form, in the triumph-song of the Nations, in "Laon and Cythna." Shelley's vegetarianism was not a mere dietetic whim, but an endeavour after a higher and better life for mankind, an attempt to bring the universe into sympathetic harmony, and to provide a bounteous feast from which none should be excluded.—A debate followed, in which Dr. Japp, Mrs. Simpson, Dr. Furnivall, Mr. James Burns, Mrs. McDonel, and others took part.

## FINE ART.

*Monumental Brasses.* By the Rev. H. W. Macklin. (Sonnenschein.)

A CHEAP and portable handbook dealing with monumental brasses has long been a desideratum, existing books on the subject being for the most part costly and necessarily large in size.

Mr. Macklin's little volume is specially intended for collectors and makers of brass rubbings, and appears to be the outcome, in part, of the activity of the Cambridge University Association of Brass Collectors, a young society of whose existence we hear with pleasure. A captious critic might easily take exception to some of the author's statements; but, broadly speaking, his book will be of great use to the people for whom it is intended. It is strange that he does not note among the reasons for making collections of brasses the fact that they are works of art and valuable for their beauty. He dwells (as collectors are so wont to do) almost wholly upon points of antiquarian detail. Neither does he refer to the great importance of monumental brasses considered as one of the first links in the history of engraving. In this omission, however, he errs in company with most historians of mediæval and renaissance art. The chapters dealing with vestments, armour, dress, and heraldry are, of course, very sketchy; but they will be useful to beginners. Among "Methods of Copying" it should be stated that the finest rubbings are to be made by employing blacklead mixed with linseed oil, and applying it on highly glazed tissue paper by means of a washleather rubber. This is the only process that anyone should use who intends to have his rubbings photographically reduced for engraving. The sketch of the literature of the subject, and

the brief list of existing brasses with which the book concludes, will be found practically useful.

In fact, the book is to be commended for the purposes for which it is written, and within the limits which the author intended. It is good news to be told that the Cambridge Brass Collectors are busy preparing a revised edition of Haines' list, and that it will be finished in two or three years' time. This is an excellent piece of work, and one that should be warmly encouraged. Lists of all things mediæval—brasses, bells, mural paintings, stained glass windows, sculpture, and works of art of every other category—are needed; and so few have yet been made or made complete.

W. M. CONWAY.

## THE RECENT FIRE AT SALONICA.

WE quote from the *Times* the following report, received from the architectural students of the British School at Athens:—

"Salonica: Oct. 28, 1890.

"Of the many churches of Byzantine times still remaining in Salonica, that of Saint Sophia is the only one that has been at all affected by the recent fire. The report that it had been destroyed is entirely unfounded; and, although a good deal of irreparable damage has been done, the building is still structurally sound and capable of being repaired.

"None of the original work of the church has been injured, except the marble pillars and the fine carved capitals of the arcades dividing the central area from the aisles and galleries; of these only three of the lower arcade on the north side have escaped injury, the others are more or less irretrievably damaged. And this is partly due to the large accumulation of public records, which had been stored in the south-east corner of the building, having been all consumed in the fire. The lead covering of the main dome has been somewhat injured, and all the roofing, which was of wood covered with lead, has been destroyed.

"This, however, was not of Byzantine times, the external appearance of the church having been much altered by the Turks, who raised the aisle walls to a uniform level all round, and covered in the whole building with a new roof, sloping up to the sides of the central dome and entirely hiding many of the main structural lines. The open colonnade along the west front, which was also added by the Turks, has been in part destroyed, and the conical roof of the minaret has been burnt off and some damage done to the staircase in its interior. The north-west turret, usually assumed to be of Frankish times, is practically intact, only a few tiles having fallen from its roof; but the wooden porch and staircase built by the Turks against the south door of the narthex have been entirely destroyed. The heat of the fire has loosened the plaster from the walls in many places, exposing interesting points of detail which were before invisible.

"In particular, one important point which we now see clearly is the evidence of the existence of at least five large openings in the west wall, and in two of these openings remains of frescoes covering the soffits of the arches through the whole thickness of the wall, thus showing that the openings had not been filled in with doorways, and that an exonarthex must have existed, which may have been removed by the Turks when they built the present colonnade. It is now possible also to identify most of the original Byzantine round-arched windows which the Turks had built up or filled in with square stone frames.

"The mosaics seem practically uninjured. They are at present very indistinctly seen through a thick coating with which the smoke of the fire has covered them. In the mosaics of the dome, the subject of which is the Ascension of Christ, we can now see that the faces have all been picked out by the Turks; but otherwise they are in their original condition, although there are some traces of later

restoration on the band of flowers and fruit which runs round the lower part of the subject.

"The restoration of the church can be effected in either of the two following ways:—The first method is simply to replace the roofs as before, thoroughly clean the mosaics, put in new windows and doors, and generally repair the damage done and make the building watertight, the injured colouring and capitals being left *in situ* as historical evidence of the fire. The second course is to re-roof the building so as to show the old structural lines, re-open out the Byzantine windows, and make the external appearance of the building more like what it formerly was. The external plaster should also be peeled off, so as to expose the surface of the walls and show their construction.

"The first plan, which would be the less costly, would probably be that adopted by the Turks in ordinary course; but perhaps it may be possible to induce them to spend a little more money, and so add to the external appearance of the building and to its archaeological interest.

"We found the drawings of this church, which were published by Texier and Pullan in their *Byzantine Architecture*, to be very inaccurate and misleading; and we therefore considered it desirable to take advantage of the present circumstances to make a new and complete survey of the whole structure and carefully record all the new evidences which the effects of the fire have revealed.

"The round church of Saint George, now known as the Orta Sultan Osman Mosque, has lately undergone a complete restoration and renovation. The fine mosaics of its cupola, which were in a very dilapidated condition, have been repaired and completed in paint by an Italian, who has supplied the parts which were wanting, largely from his own imagination, and consequently their historical and artistic value has greatly suffered. Many structural details formerly visible have also been filled up or covered with whitewash.

"Of the other Byzantine churches in Salonica, it is only necessary here to say a few words. They remain at present undisturbed, and, unless they too come under the destructive influence of a great fire, are likely to last through many future generations. Here, again, the Texier and Pullan drawings are very incomplete; and it would be a matter for extreme regret, in the event of anything happening to these churches, that full and complete records had not been made.

"ROBT. WEIR SCHULTZ.  
"SIDNEY H. BARNSELY."

#### NOTES ON ART AND ARCHAEOLOGY.

READERS of the ACADEMY will be glad to hear that Miss Amelia B. Edwards has so entirely recovered from her tedious illness that she is now able to undertake a regular lecturing tour in the North. She is announced to lecture upon "The Literature and Religion of the Ancient Egyptians," at Oldham, on Wednesday next, November 26, and again upon the same subject at Walsall and Tyneside on December 3 and 14; at Nottingham, on November 28, and at Greenock, December 19, upon "The Origin of Portrait Sculpture and the History of the Ka"; at Cheadle, Hulme, on December 1, upon "Portrait-Painting in Ancient Egypt"; at Sheffield, on December 5, upon "Queen Hatasu and the Social Position of Woman in Ancient Egypt"; at Busby, near Glasgow, on December 17, on "Egypt the Birthplace of Greek Decorative Art"; at Kirkcaldy, on December 18, upon "The Explorer in Egypt"; and at the Philosophical Institute, Edinburgh, on December 16, upon "The Art of the Novelist."

MESSRS. MACMILLAN & Co. will publish early in December, under the title of *Relics of the Royal House of Stuart*, a handsome folio volume, consisting of forty finely-executed plates, drawn from the objects by Mr. William Gibb, of Edinburgh. Besides many of the most interesting relics included in the Stuart Exhibition two years ago, Mr. Gibb has made careful drawings of the Regalia of Scotland. Mr. John Skelton contributes an introduction

upon the House of Stuart and its Adherents, and Mr. St. John Hope, Secretary of the Society of Antiquaries, descriptions of the plates. The book, which is one of the most important art publications of recent years, is dedicated by permission to Her Majesty the Queen.

THE Fine Art Society will open next week, at their gallery in New Bond-street, an exhibition of drawings by the greatest of Japanese artists, Hokusai.

WE are glad to hear that the Corporation of Brighton has just become possessed of by far the largest and most valuable portion of the practically unique collection of Brighton prints, &c., formed by the late Mr. Crauford J. Pocock, which, besides his Cruikshank collection, is all of his artistic or antiquarian possessions that his family have parted with. The interest of what was known as Mr. Crauford Pocock's "Brighton Collection" will appeal not only to the local person, but to the general student of English life and manners at the end of the eighteenth and the beginning of the nineteenth century. It is doubtful whether any place in England—London alone excepted—has afforded more material than Brighton has done, both to artist and topographer; and this in spite of the fact that its "antiquities," properly speaking, are of the fewest. Bath—whose special vogue was a generation earlier than that of Brighton—is perhaps the place which is next richest in illustrative record.

ITALY, Spain, and the unexhausted, but surely not inexhaustible East, contribute the great majority of the specimens to the sixth annual exhibition of antique embroideries, which was opened last Monday in the Galleries of Messrs. Howell and James, Regent-street. Not a few of the examples belong to the sixteenth and seventeenth centuries, and are distinguished by beauty of design and colour and by cunning and curious workmanship. The white darned nets of Italy, and the white silk embroideries of Persia, constitute two of the most important series in the collection. It is unlikely that amateurs of old needlework will often again have opportunities of enjoying such a noble display of choice things.

THE curious collections of the late Mr. Charles Howell were sold at Christie's on the three concluding days of last week. Mr. Howell's "Old Masters" were apparently of very dubious character. Mr. Howell was much mixed up, during a part of his career, with certain of the then leaders of an influential sect in English art; and of their works he possessed a few. But his Empire and Old English furniture, and a mass of what have been accepted as "Stuart relics," formed in reality the most remunerative portion of such stores as he had succeeded in amassing.

#### THE STAGE.

##### THE AVENUE COMEDY.

TEN years hence, who will be able to remember "Sunshine and Shadow" by its title—a title weakly vague, suggesting only the trite and the familiar, or suggesting at best some blameless legend, some colourless romance, put forth under the auspices of the Religious Tract Society or the S.P.C.K.? Mr. Carton's comedy was worthy of a name that should have—what the writing of the piece itself has in abundance—the literary touch; as it is, its title is quite the feeblest thing about it. The piece is more than meritorious; it is interesting, thoroughly entertaining, and, within reasonable limits, affecting into the bargain. Faults it has also; and I will

venture to say briefly what they are, before I pass to the much more congenial task of trying to inform the playgoer why, and with what justice, he is pleased with it.

A certain want of distinction belongs to the conception of the comedy, in so far as its author has been contented to use what one may call old, if not worn out, machinery for the presentation of character and incident, and in so far too as the characters themselves are not the offspring of fresh observation or vivid imagination, but are a very dexterous revival of familiar types. Two illustrations as to the aged nature of the machinery will serve my purpose. First, when it is desired that the revengeful woman of the comedy shall commit herself hopelessly in the house which she has no right to enter, she is permitted to overhear such a conversation between the sisters as would certainly, in reality, never have taken place in her presence. The talk about the money and the key of the bureau, though supposed to be conducted in an undertone, is, under the circumstances, unnatural. It is but a cheap method of enabling the woman to become an enterprising but unsuccessful thief. Again, the fashion in which she—whom one of the heroes of the comedy unhappily long ago married—is finally disposed of is, as a piece of mechanism, just as cheap and unwarrantable. Death conveniently overtakes her, to get the dramatist out of his difficulty, and to set free the middle-aged hero. Her demise is unexpected. No one who has seen her strength of purpose and the activity and firmness of her step, when, clothed in the shawl of melodrama—the famous sombre shawl which will be lifted to screen her face when she dissembles—no one who has seen her, thoroughly robust and "fit," but will feel her death as an outrage—a permitted, time-honoured, too accustomed outrage—to the probabilities. But these faults are, after all, very forgivable; they are forgivable even when there has to be added to the list of them that want of originality in the conception of character which has already been indicated.

What is called the "tone" of the piece is singularly welcome. The dramatist has no fads. He is not at the mercy of a latter-day revelation. He retains those ideals of consideration and self-sacrifice, of goodness and abiding charm, from which the well-developed "Ibsenite"—as he likes to consider himself—has, in his wisdom, shaken himself free. Upon the action and the impulse of each character—except the melodramatic wife—healthily constituted people can look with sympathy. The dialogue is very vigorous; it is simple while it is forcible; it has true touches of pathos. Still more to the point, when we are concerned with a piece that aims at brightness, it is written with unflagging spirit, with a sense of humour that is rarely absent from any one of its scenes. Ingeniously put together, written with grace of fancy as well as with simplicity and force, and based upon a view of life that is sensible and worthy—that may be accepted by the average plain man—Mr. Carton's comedy would be curiously unlucky if it failed to please.

And it is admirably supported by most of its stage interpreters. Three people distinguish themselves to a degree that is quite unusual. Never has Mr. Alexander been more quietly convincing; never has he displayed a more delicate appreciation of a part in which refinement was essential, and in which it was not possible to be refined too much. To say that the subtlety and charm of his presentation of the deformed choir-master was unexpected—was almost unwarranted—would indeed be to fail to do justice to Mr. Alexander's achievements of the last half-dozen years. Still, this performance must notably advance his position: at the least it gives clear proof of a capacity a part of which had hitherto been but surmised.

Miss Marion Terry in the second place. There have been occasions when her "gift of tears" has been a little abused; occasions on which, though she has never wanted intelligence, she has seemed to want brightness; occasions, too—her performance of Mrs. Errol in "The Little Lord Fauntleroy" was one of them—in which she has forced her dramatic note, so to say—in which she has lacked the reserve that would have made of the whole a more harmonious picture. Her performance in Mr. Carton's comedy is of quite another quality. The part suits her in every opportunity that it offers for her womanliness and her sensibility. The performance is a page torn from life. Watching it closely, I could detect no gesture that was either wrong or exaggerated; no sentence of the intonation and significance of which it would be fair to say that it should have been different from what it was. Miss Marion Terry's performance, like Mr. Alexander's, is a finished and excellent work of art. And Miss Maud Millett? Of the *ingénue* of the highest class, of the freshest young character, with the greatest ease and charm and spontaneity, with the very best breeding, Miss Maud Millett is now, I should suppose, recognised as the unequalled representative on our stage of to-day. A performance, which betrayed in it no sign whatever of labour, was alike dainty and refreshing.

The remaining actors, though not one of them was actually inefficient, we must place in the second line. Mr. Nutcombe Gould's Dr. Latimer was dignified and genial. Mr. B. Webster, as the lover of the lighter of the two girls, successfully suggested that the character he represented was largely furnished with manliness and good feeling, if insufficiently stocked with brains. Mr. Yorke Stephens, as the elder lover, the mature though not ancient lover, of the more serious young woman, gains upon us as the performance proceeds. His entry, and the earlier moments of his presence on the stage, seemed, however, to suggest a being less worthy than is the character he is invited to personate. At first, indeed, the playgoer may have been on the look-out for some revelation which should show Mark Denzil to be a somewhat gloomily cynical of melodramatic propensity; but, as Mr. Yorke Stephens proceeded with his performance, confidence, so to say, was restored. Miss Ada Neilson and Mr. Holles are the remaining actors engaged in the piece, which the playgoer who wishes to be

entertained and to be moved will certainly make it is business to see.

FREDERICK WEDMORE.

## MUSIC.

### MUSIC OF THE WEEK.

"TANNHÄUSER," which has not been given in London for several years, was revived by Signor Lago at Covent Garden on Tuesday evening. It is strange that this opera should not be announced oftener; the music is so fresh and original, and there is plenty of tune and form for those who cannot perceive either in the master's later works. The crowded house on Wednesday does not prove that it has now entered upon a prosperous career; for if some were attracted by the opera, no doubt some were drawn by the cast, and others by curiosity. Mme. Albani sang well, and her impersonation of Elisabeth was extremely fine; her acting in the second and third acts was powerful, and its great strength lay in its naturalness. Mlle. Sofia Ravogli looked and acted well as Venus, but her voice was not in good order. Signor Perotti gave an earnest rendering of his part as Tannhäuser—we refer specially to the second and third acts; in the scene with Venus he hurried the music. M. Maurel, as Wolfram, deserves high praise, though his voice showed signs of his late indisposition. The chorus was bad, the male voices especially being hard and frequently out of tune. Even worse things could be said about them. The stage management left, certainly, much to desire. Signor Bevnigani conducted with care, but the orchestral playing was often rough or uncertain. It does seem a pity that, with such fine artists for the leading parts, the opera

should not in other respects have been presented in a more worthy manner.

Sir Charles Hallé commenced a series of orchestral concerts at St. James's Hall last Friday week. There was a strong programme, but not a large audience. This is surprising just now, when orchestral concerts are rare. The "Leonora" Overture was played with extraordinary energy, but in some places more tenderness and refinement would have been acceptable. Schubert's great Symphony in C also suffered somewhat in the matter of light and shade. The work did not produce its usual effect. Lady Hallé gave a finished performance of Viotti's violin Concerto in A minor. The programme included two of Dvorák's characteristic *Légendes*.

M. Hollman, the well-known cellist, played a Concerto of his own at the Crystal Palace last Saturday. It opens with a vigorous movement in A minor, followed by an exceedingly graceful and effective Andante. The Finale contains much showy writing for the solo instrument. The work was splendidly played by the composer. The programme included, also, Spohr's Symphony, "The Consecration of Sound," of which Mr. Manns and his band gave a fine rendering. Miss Macintyre was successful in "Elsa's Dream," and in a Bolero by Dessauer; and by way of encore she gave Lassen's "Es war ein Traum."

Mme. Adelina Patti's final concert, previous to her departure for Russia, took place at the Albert Hall on Wednesday evening. She was in excellent voice, and was received with the usual enthusiasm. Mr. Sims Reeves was to have sung a song by Mr. Hamish McCunn, but he substituted for it Blumenthal's "Message." Miss Gomez and Miss A. Hill, and Messrs. Bach, and Novara, also took part in the programme.

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It is a very difficult task to estimate the position of the Hellenes under Roman government. There are so many qualifications to be admitted, so many deductions to be made. We should not take the undoubted wretchedness of the years of conquest and settlement into account so much as Prof. Mahaffy does: these are but preliminaries to what we are really to judge. Nor need we dwell upon the condition of the outposts of Greek civilisation—Seleucia among the Parthians, Massalia among the Gauls, Panticapaeum in the North. But we have to distinguish between Hellas and Asia Minor, and again between real Greeks and those natives of other countries who were Grecized by accident, or who Grecized themselves with expense and effort.

A moderate and qualified happiness seems to have been the lot of the Greek-speaking countries when once the conquest and the civil wars were over. Hellas proper rested

in peace and in something like contentment. The sage advice of Plutarch was taken. The impossible was recognised for impossible. Learned men looked for, and sometimes found, professors' chairs or domestic chaplaincies. Adventurous spirits sought adventures in lands where there was wealth to be seized by cunning and boldness. The folk who stayed behind were chiefly quiet country-people, who were not afraid of stagnation. They saw the population thinning and land going out of cultivation, but where could they live their own lives better and with more true refinement than at home? A few spots in Greece were yet full of bustle. New-fashioned oracles drew their crowds. Faith-healing gathered its votaries together. Athens lived upon her glory, upon the favour of a cultivated emperor, upon her lectures, or upon the tourists who came to see her monuments. The Grecised parts of Asia Minor positively thrived. They had had no great history in the past, and were having no great day in the present. Their race of philosophers was but a memory, and the land could produce little more than clever writers and miracle-workers. But Asia respected and honoured trade. The Roman government checked the Alsatias of the temples. Trade organised itself, and commerce was extended. Laodicea, ruined by earthquakes under Nero, needed no imperial help, but rebuilt itself at its own cost. Bithynia appears concerned about little but public buildings. Few cities in the Greek world gave up their old character, or were compelled, like Paestum, to weep for their lost Greek life.

Yet there were troubles too. Peculation among lower officials and extortion among higher officials were but imperfectly checked. In peace and in war alike the provincials might see their best statues, dear to them almost as their lives, carried off to Italy by some "Vulture of the Provinces." Sulla had some excuse for looting, Nero had none for stealing; and, though we know from Pausanias what crowds of statues remained in their places, we know also that very many found their way to Rome or Campania. Originality of all sorts was dead, and the general level of intelligence was falling. Degrading superstitions come once more to the front. With no future to look forward to, with no ends except personal advancement, the race was failing to keep the ground it had won in earlier days. As Polybius says of the Boetians after a defeat, a great part of the Greek race now οὕτως ἀνέπεσον ταῖς ψυχαῖς ὥστε ἀπλῶς οὐδένος ἐπὶ τῶν καλῶν ἀμφισβητεῖν ἐτόλμησαν. They turned πρὸς εὐωχίαν καὶ μέθας. The time came at last when even life and property ceased to be safe against foreign invaders, and when Dexippus flung the last ray of glory upon Athens by his gallant, if unavailing, skirmish with Goths upon Attic soil.

The letters of Pliny show also how the municipal freedom of the townships was being curtailed by an emperor who was a good man of business and a great centraliser. It is true that, as Prof. Freeman says, "the Greek commonwealths under Rome do everything for themselves by votes of their own assemblies, only those votes needed a license

beforehand and a confirmation after." Such was long the practice, but by degrees the action of the commonwealths was, *de facto*, more and more hampered. They perhaps were no longer obliged to borrow money on such terms as those which the agent of M. Brutus imposed upon Salamis. They owned property, and they could receive bequests. But government-auditors were coming to inquire how the property was used. Such intervention was perhaps necessary, certainly ominous.

After the time of Mithradates, the Greek-speaking populations show no abhorrence of their masters. Good humoured ridicule of the Romans seems to have been common, though the Greek on foreign soil found it expedient to disguise his feelings in servility. Where safety was to be found in multitudes, as in the theatre at Antioch, not even an emperor was safe from gibes. The cleverness of the genuine Greek, the different cleverness of the Oriental who had learned to talk Greek, found a butt as well as a victim in the thicker-headed Roman. The Greeks remained perfectly satisfied with themselves and with a position of affairs which, if it did not give them liberty, gave them a world-wide opening for their wits. They might ostentatiously practice emperor-worship—various good things were to be got by so doing—but they were too shrewd, as well as too proud, to care much for the Roman franchise. Slight is their mention (and slighter, we may be sure, was their admiration) of Roman authors. As Tacitus said, *Sua tantum mirantur*.\*

But, after all, *Quota portio facies Achæi?* Even in parts of old Hellas the inhabitants were of very mixed extraction. At Athens herself an enemy with a bitter tongue could declare that he found only a *colluvies nationum*, and Cicero had remarked (as Prof. Mahaffy reminds us) the absence of beauty among the people of that city. The people, perhaps, *lactum antiquitatis*, were living on the memory of a past which did not belong to them. Out of Hellas Greeks were not Greeks except in name. Asia and Alexandria had long been the melting-pots in which Mediterranean races were fused and glazed with a Greek glaze. Lucian has all the pride, the prejudices, and the ability of a genuine Greek, but he has neither purity of blood nor purity of language. It was easy for a Syrian to ridicule the gods of Olympus.

Still, conquered or free, Greeks or Greek-lings, the people affected Rome herself in innumerable ways; and in the population of imperial Rome, weak, excitable, and cruel, we can see the outcome of Hellenic and Oriental blood. From that city, on the other hand, Greeks learned but little. Bad example taught them to hold gladiatorial shows, no doubt. But we fancy that Prof. Mahaffy is over-enthusiastic in saying that there arose a new phase, Roman Hellenism, "which, like the Corinthian order so universally adopted by Roman builders, produced some splendid results." Is he thinking of Corinth and Patrae, Nicopolis and Pompeii? There was Hellenism protected, not Hellenism much modified, by Rome.

\* Pausanias appears to affirm the exact opposite, ix. 36-4; but the two passages are not incapable of reconciliation.

Distinctions of blood go far toward explaining the marked differences of attitude of the Romans toward people called "Greeks." At one time we find the latter petted by the Romans. They were the object of much sentimental tenderness. Their language was always recognised in administrative or judicial business, and the emperors were presently assisted by Greek as well as by Latin secretaries. But the tenderness was not for everybody. Not every Greek was a Polybius, not every city an Athens. The hungry Greekling of unknown antecedents might push his way at Rome, but the people knew what to think of him, even without the satirists to tell them. The verb *pergræcari* was not invented for nothing. Juries were ready to disbelieve Greek witnesses, and the government knew better than to employ Greeks in administrative posts. The freedmen of Claudius, a Pallas or a Narcissus, offered no encouraging promise of uprightness in high places, and the Romanised freedmen of later inscriptions are the only Greeks who seem to have fairly taken their place in anything like a civil service. If the Greeks felt, as we said, a good-natured contempt for their masters, their masters repaid it with a contempt which was anything but good-natured; and no candid friend—not even Prof. Mahaffy himself—ever exposed the weak points of a nation with which he was constrained to be in sympathy more frankly than Cicero did. It was a nation fallen indeed below the proud boast which Aeschines had made, *οὐ γὰρ βίον γε ἡμεῖς ἀνθρώπινον βεβιώκαμεν, ἀλλ' εἰς παραδοξολογίαν τοῖς ἑσόμενοις μεθ' ἡμᾶς ἔφυμεν*. Morally and physically Greece was but a shadow; *ἐκπεπὶνηται καὶ ἀπηγόρευκε* (Strabo) might have been said of the whole of it. Nor does the process of degeneration end with the period which Prof. Mahaffy's book covers (though he claims that Greece "recovered her ascendancy" in the time of Hadrian). It went on till the passage of centuries brought to "Greeks" new cares and interests, with new frontiers and a new religion to defend. But these were only Greeks by adoption.

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In these days of flashy literary workmanship, when so many of us go after what is "striking" and "telling," and the love of "points" threatens to do away with the appreciation of any quiet and evenly-ordered excellence, it is a pure delight to read the poetry of Mr. Robert Bridges—poetry that is free from all taint of the literary vices of our time, and is only saved from an almost too great faultlessness by one or two peccadilloes savouring of the pleasant foibles of the past. In an age of spiritual vagrancy and unrest, it is verse like this which "brings us home," if not exactly "to the glory that was Greece and the grandeur that was Rome," at least to a tranquil haven of unalloyed beauty where it is our happiness awhile to forget some of the many things that are always well worth forgetting. But let no one whose palate has been depraved by the abuse of condiments imagine that there is anything in

this delicate repast for him. Here is nothing highly spiced or over-flavoured; here everything is as unspoiled and virgin as fruit on the branches or honey in the comb—and as delicious.

Those who have read, without being so fortunate as to possess, the thin quarto volume which Mr. Bridges printed in Oxford in 1884, with its delightful old-world look, its antique paper, its archaic type, its s's like f's, and its U's like V's, will rejoice to find that its contents are transferred to the new and more accessible volume, in which many other pieces now see the light for the first time. Here are lyrics strong and passionate, like "I will not let thee go," and others, like "Thou didst delight my eyes," even more strangely haunting. Here are tenderly fanciful nature-pieces in which we seem to see "the white water-lily spoked with gold" unfolding "her broad shields" on quiet waters, or in dim woodlands to tread the fallen leaves

"That lie upon the dank earth brown and rotten,  
Miry and matted in the soaking wet,  
Forgotten with the spring, that is forgotten  
By them that can forget."

Here, too, is the wonderful "Elegy on a Lady whom grief for the death of her betrothed killed." Romantic and even fantastic in its sentiment and imagery, but classic in its lovely chastity of style, this latter is a faultless piece of art—art, of course, of the self-conscious kind—and might be said to challenge comparison with any dirges that have yet sounded upon human ears, were it not that its beauties are of a sort too shy and secluded to deal in challenges at all. This exquisite threnody, in some respects the crown and summit of its author's lyrical achievement, is not brief enough for reproduction here, and to quote were inevitably to mutilate. Its least beauties are of the very body and life of the whole, and one does not care to pluck them warm and bleeding. Nor does the poetry of Mr. Bridges often lend itself to the indolent process of representation by extract. He does not coruscate in fine passages. He has, indeed, incidental felicities in plenty, but it is the total impression which counts.

Perhaps his dislike of over-emphasis—his disdain of anything so vulgar as mere "pointedness"—sometimes carries Mr. Bridges too far in an opposite direction. Take, for example, the following two stanzas, understood to make a complete lyric:—

"The upper skies are palest blue  
Mottled with pearl and fretted snow:  
With tattered fleece of inky hue  
Close overhead the stormclouds go.

"Their shadows fly along the hill  
And o'er the crest mount one by one:  
The whitened planking of the mill  
Is now in shade and now in sun."

This seems to cease rather than to be ended, and so fails to satisfy one's sense of form. In music we may tire of the conventional *finale*—the crash on the keynote—but still our ear demands that a strain of music shall close upon some note that is moderately salient, the dominant or the sub-dominant at the least. In the same way a poem need not shut-to with a snap, but we like to feel that it is finished, not merely arrested.

And we do feel this in such a lyric as the following:—

"The idle life I lead  
Is like a pleasant sleep  
Wherein I rest and heed  
The dreams that by me sweep.  
"And still of all my dreams  
In turn so swiftly past  
Each in its fancy seems  
A nobler than the last.  
"And every eve I say,  
Noting my step in bliss,  
That I have known no day  
In all my life like this."

In its unobtrusive simplicity, this is perfect. And here again, is a snatch of song in which the airy note of Shelley and the fine fantasy of our Carolean or Jacobean lyrists seem mingled by some happy wizardry of genius:—

"I have loved flowers that fade,  
Within whose magic tents  
Rich hues have marriage made  
With sweet unmemorial scents:  
A honeymoon delight,—  
A joy of love at sight,  
That ages in an hour:—  
My song be like a flower!"

"I have loved airs, that die  
Before their charm is writ  
Along a liquid sky  
Trembling to welcome it.  
Notes that with pulse of fire  
Proclaim the spirit's desire,  
Then die, and are nowhere:  
My song be like an air!"

"Die, song, die like a breath,  
And wither as a bloom:  
Fear not a flowery death,  
Dread not an empty tomb:  
Fly with delight, fly hence!  
'Twas thine love's tender sense  
To feast, now on thy bier  
Beauty shall shed a tear."

Our poets are sometimes counselled by sensible and well-meaning people to address themselves not to the esoteric few, but to the wide public, "the general heart." They who tender the advice, however, forget that the judgment of this same wide public is the most incalculable thing in the world; nobody can ever tell what candidate will be returned by that constituency; whereas the verdict of a court of connoisseurs—once let them really see the work they are to adjudicate upon—can be anticipated with some approach to invariableness. For no other verdict has Mr. Bridges cared; he has not even evinced any eagerness for that. He seems to have written primarily for himself, and quite incidentally for a small audience of experts; for the great unpredictable public not at all. He is one of the few poets who know that it is from the most fastidious and exacting critics that their work has least to fear. For a certain number of years his poems and plays have enjoyed the kind of occult fame of which publicity can hardly be said to have been an element—a fame almost as occult as that of "Comus" or "Christabel" circulating in MS. He has done well in consenting at last to have a wider audience; but still he writes, and must always write, emphatically for the few. Perhaps, in his mind, *few* and *fit* are terms having no merely casual association; and certainly in the pains he has hitherto taken to guard against the profanation of being read—hedging himself about with limited editions, and



lurking in the shade of privately printed pamphlets—there has not been wanting a certain touch of perversity. He has relented, however; and in our gratitude for present favours it is but meet to spare him any reproaches for past coyness. He has now given us a volume which no lover of poetry can afford to neglect. The pieces composing it have, indeed, nothing pretentious or overtly ambitious about them, nothing insistent, nothing that seems to lay any stress upon itself; and, perhaps, they may not be great poetry—may not, to quote their author's own memorable line, be

"The glorious songs that combat earth's annoy";

but they win us by a beauty that is without a suspicion of spuriousness, and they import a separate and unique fragrance into English verse.

Their most obvious feature is, no doubt, their peculiar choiceness of diction; but when we look more closely we see that this choiceness is not a mere trait of style alone: it is the note of a special fineness of nature, an openness to rare influences, a responsiveness to the more delicate touches of things. A coarse energy and rude robustness are alien from such a temperament. The clamour of the cataract is not heard in this poet's pages: it is rather his much-loved sylvan Thames, strong and gentle, that flows through them like an undertone.

WILLIAM WATSON.

*An Introduction to Social Philosophy.* By John S. Mackenzie. (Glasgow: Maclehose.)

By social philosophy Mr. Mackenzie means something different from what is commonly understood by social science or sociology. The latter has for its object to explain the constitution and movement of human societies considered as natural phenomena, the laws which such bodies obey irrespective of any individual volition. Social philosophy, on the other hand, is practical. It sets up an ideal, and considers how that ideal may best be realised. For this purpose it calls in the assistance of various special studies which may be supposed to throw light each on some particular side of the general problem. From ethics we learn what is the end of human life; and having ascertained, under the guidance of such teachers as Aristotle and T. H. Green, that it consists in self-realisation, or the development of our more distinctively human faculties; or again, to use language savouring rather of the Hegelian philosophy, in the attainment of an ever more absolute unity, the unity of our own personality reflected and realised in the society of our equals and in the whole of nature, so that the well-being of mankind appears to involve "the subjugation of nature, the perfection of social machinery, and personal development" (p. 297)—having ascertained all this, social philosophy will further consult the special sciences of political economy, politics, and education, as to how the various offices assigned to them may be best fulfilled, and, by so bringing them into close and fruitful relation, will at once stimulate

them to new efforts and prevent the characteristic tendencies of each from being pushed to mischievous excess.

Mr. Mackenzie believes that such exclusive attention to a single element of social well-being is responsible for what is narrow and one-sided in the leading social doctrines that divide, and have long divided, speculation. The conquest of nature, whether effected by scientific discoveries or by the industrial arts, is essentially an individual enterprise, and so suggests an individualistic ideal—the liberty of each bounded only by the equal liberty of all. Those who take the perfection of social machinery as their aim will be led to some kind of socialistic ideal, involving the absolute subordination of the part to the whole, of the man to the state. The ideal of personal development leads its partisans to favour an aristocratic constitution, where the wisest, that is, the ablest and best-educated, shall rule. Each of these ideal systems, while especially conducive to that element of social well-being in view of which it was constructed, is particularly disadvantageous to another element. The *régime* of unrestricted competition favours industrial production, but fails in many instances to develop the individual nature. Socialism, or, as the author sometimes calls it, equality, guarantees order, but, by weakening the incentives to labour, threatens dangerously to decrease the production of wealth. An aristocracy stimulates personal culture to the neglect of social security. Now, it must be observed that all this schematising seems rather artificial, rather fanciful, rather flimsy. Historically, it does not appear that the three ideals of social constitution originated in the manner here suggested. All three may be traced back to different schools of Greek philosophy, none of which cared about the subjugation of nature, much as they all were concerned about individual culture. In modern times the speculative reconstructors or reformers of society often start with the same ideal, which, it may be, is no more than that every member of the community should have enough to eat, and that the community, as a whole, should be strong enough to defend itself against foreign enemies; while in choice of means they may differ as widely as Mr. Spencer does from Mr. Froude, or either of them from Auguste Comte. Mr. Mackenzie criticises socialism from the economic point of view in a manner that leaves nothing to be desired; but he does it far too much honour in admitting that it is "particularly strong with respect to social machinery, and not incompatible with the culture of the individual nature" (p. 291). Its machinery would be thrown out of gear in a month; and, if it lasted, would be the destruction of culture far more than of material prosperity. An aristocracy of talent has never been tried; but there seems no reason for assuming that it would be a worse guarantee for order than the aristocracies of birth, which, in Rome, Venice, and England, maintained themselves so long and with such success. Of individualism we may also say that it has never been really tried; but from the advances so far made in that direction it seems certain that

such a *régime* would exhibit the industrial efficiency with which it is credited by Mr. Mackenzie. Whether it would continue to justify, or even now justifies, his adverse criticisms is another question. Liberty does not exclude voluntary efforts on the part of individuals or of associations on the largest scale and carried on with the utmost zeal to ameliorate the condition of all classes, as indeed is abundantly proved by the experience of our age. With regard to the right sphere of government, Mr. Mackenzie does not seem to appreciate the position taken up by the chief systematic advocate of its restriction. He repeats the taunt of "administrative nihilism" (p. 345), in ignorance or disregard of the fact that it has been repudiated twice over and with the utmost emphasis by Mr. Herbert Spencer, whose contention is that government could do far better work than at present in the way of enforcing rights if it did less in the way of imposing gratuitous obligations.

When the author comes to sketch a plan of social reorganisation on his own account, the result is a little disappointing. His elaborate and cumbersome apparatus of philosophical principles serves neither for discovery nor for proof. It does not even supply a complete enumeration of the topics that should be reviewed. The future organisation, direction, and application of scientific research is a problem passed over in silence, although it might profitably have been discussed under the subjugation of nature. As little can be found about another very pressing question—What are the aesthetic duties of the State? What, if anything, should be done to foster the fine arts as a means for elevating public taste? Is it absolutely necessary that life should be made continually more hideous by the spread of industrial enterprise? Mr. Mackenzie is deeply read in the literature of his subject; he has been trained to seize with sureness and rapidity on the characteristic points of his author; what suggestions he has to offer are generally sound; but they are not numerous, and he would be the first to acknowledge that they are not new. There are great hopes from co-operation and profit-sharing; a good technical education is needed for English working men; the poor should be helped to help themselves. We seem to have heard all that several hundred times already. His clear, bright, epigrammatic style sometimes recalls what Carlyle said about John Sterling—beautifullest sheet lightning playing about the barriers, not concentrated into the bolts that rend them. To use a more homely similitude, one might liken this author to someone who should provide himself with a very heavy basket divided into numerous compartments to bring home a few purchases that might easily have been stowed away in his pockets—and, after all, there are some holes in the bottom of the basket.

If Mr. Mackenzie is, as I suppose him to be, a young man, his opinions are important as an element of prophecy. His general attitude may be described as that of an advanced Liberal, who stops short of Socialism in the State and Secularism in the Church, while he altogether shirks the question of

marriage and divorce. He looks on democracy as the government of the future, being the only form suited to industrial societies, and, contrary to Maine's opinion, eminently favourable to legislation. The State will not be debarred from interfering with the processes of industry by any principles of *laissez-faire*. In default of a good system of labour-insurance, it may be found necessary "to check to a considerable extent the rapidity with which new inventions are introduced" (p. 310). How the protected artisans are to be maintained when thrown out of work by the competition of goods manufactured in other countries by this new machinery is not specified. Nationalisation of the land, and a restriction on the amount of property allowed to be held by private persons, are suggested as not improbable eventualities (p. 349), without a hint that the latter measure, at least, would ruin any country adopting it by causing a wholesale migration of capital to foreign parts. On international relations—*la grande politique*—Mr. Mackenzie is decidedly weak. "A universal empire," he tells us, "seems impossible; and a continually impending war makes order impossible" (p. 350). The latter rather paradoxical assertion is supported by quoting Talleyrand's *bon mot*, that "one can do anything with bayonets except sit on them." Of course, what the witty statesman meant was that a ruler could not be maintained by armed force against the will of the people. To the unsophisticated mind a powerful army like that of Germany, kept up with the full consent of the people for their protection against foreign enemies, seems rather an additional guarantee for domestic tranquillity. Auguste Comte regarded the standing armies of his time as chiefly justified in their existence by performing the function of a vast *gendarmérie*; and it may be doubted whether the scenes of anarchic oppression sometimes witnessed in England would be possible if our country possessed an armed force of continental magnitude and mobility.

Religion our philosopher declares to be "the great moral motor or inspiring force" (p. 324). But to deserve the name it must in his opinion be metaphysical. Positivism is "an attempt to secure the benefits of religion without religion itself" (p. 81). It must, however, emerge from "the dark prison-house of the creeds" (p. 121). "Scientific conceptions have destroyed the pedantries of dogma and the fairy-tales of tradition" (p. 123). "If the world could not exist without God, neither could God exist without the world" (p. 134). We may look forward to an eventual reunion of the churches on the basis of those fundamental convictions in which all agree, a consummation by which their social utility will be greatly enhanced. Whether the very attenuated residuum of belief which Mr. Mackenzie regards as alone fundamental will act as a great moral motor may well be doubted; still more doubtful is it that a single comprehensive church would exhibit that zeal which has hitherto been only evolved under the stress of rivalry and competition. As regards the present attitude of religious instructors, they must, it seems,

make up their minds to teach for a time what they do not believe (p. 326). Let it be mentioned to the author's credit that he has to gulp down some scruples in the course of enunciating what he admits to be a "rather dangerous" doctrine.

Mr. Mackenzie has a genius for epigrams. There are almost enough in his volume to furnish out a birthday-book. Let me conclude with a few of the best:

"We are learning to understand how large a part of the ills that we suffer are such as human contrivances can 'cause or cure'" (p. 123).

"In the battle of life more execution is often done with the elbows than with the fists" (p. 248).

"The cushion goes to the idle as naturally as the battle to the strong" (p. 257).

"If we are not to quarrel with others we must first quarrel with ourselves" (p. 295).

"*Fiat justitia ruat cælum* is a foolish maxim: we may bring down the skies, but we shall never get abstract justice, because there is no such thing" (p. 312).

"Reverence is simply the prophetic projection of sympathetic insight" (p. 362).

ALFRED W. BENN.

*Suvóroff.* By Lieut. Col. Spalding. (Chapman & Hall.)

COL. SPALDING is a learned explorer of an important tract in the history of war, little known to ordinary students of the art. He is thoroughly versed in the military affairs of Russia; and, not to speak of many other pieces, his sketch of the campaign in Hungary in 1849, when the power of Russia seems to have reached its acme, before the catastrophe of 1854-5, is a very useful and able narrative. The volume before us is a short biography of perhaps the greatest of Russian commanders—a warrior chiefly known to the western world through vague traditions of little value, which have exaggerated certain parts of his character; but a real chief, spite of strange defects and eccentricities which have injured his fame. The work is one of no common merit; it is well expressed and full of critical thought; and though we do not altogether agree with the author's estimate of Suvóroff—we think he rates him much too highly as a director of large operations of war—it is the best account we have ever read of the life and exploits of that renowned general.

Alexander Suvóroff was born in 1729, a scion of a noble Swedish family, established in Russia, which had long known misfortune. The boy showed, in his teens, a turn for war; enlisted as a private in the Russian Guards; and soon attracted attention for his odd ways and habits, but also for his love of a stern profession. Having risen rather slowly, he was at the head of a regiment in the Seven Years' War, and he distinguished himself in the bloody day of Künersdorf, when the skill of Frederick and the valour of Seidlitz failed before the stubborn Muscovite footmen. During the years that followed, he made his mark as an indefatigable and brilliant partisan leader; and, on these occasions, he first gave proof of the extraordinary activity and vigour in the field, and also of the mastery over the hearts of men, which were distinctive gifts of the future com-

mander. He had attained the rank of general in the war which led to the first partition of Poland in 1772, and in the war with the Turks in 1773-4; and though he was but a subordinate only, he displayed qualities of a very high order. In these, as in his subsequent campaigns, Suvóroff showed astonishing skill in detecting on the ground the weak points of the enemy, and in pressing bold and rapid attacks home; his marches, too, were for those days wonderful; and though he never, we think, was a true strategist, Col. Spalding has very clearly proved that he was an admirable and a consummate soldier. He conducted operations in the field with an energy and a brilliancy which disconcerted his foes; he won battle after battle by his fine tactics, bold, yet well devised, and always successful; and at Koludji he decided the contest which extorted from the Porte the peace of Kainardji, one of the chief landmarks of Muscovite conquest. These great achievements, however, were somewhat marred by the insubordination and the scorn of colleagues, which were defects in his strong nature. Suvóroff, though always prized by Catherine, and already the idol of a devoted soldiery, had many enemies in the court and the camp, and had begun to be talked of in high places as an arrogant and ill-conditioned savage.

Owing to these shortcomings, and especially, perhaps, to the jealousy of the notorious Potemkin, Suvóroff did not obtain an independent command until he had approached his sixtieth year. His capacity in the field then became apparent; and strange and flawed as his character was, he has not been equalled, perhaps, by other Russian generals. In his case, as in that of William III. and Luxemburg, a great spirit was enclosed in a weakly frame; and a quaint presence, uncouth gestures, a sarcastic and somewhat boastful temper, and vanity exhibited in many ways, did not lessen the powers of a true warrior. In the fierce contest of 1787-91, remarkable as the first occasion of the modern development of the Eastern Question, and in that of the second Polish partition, Suvóroff's career was a succession of triumphs; Fokshani and Rhymnik were most striking events; and whether he was opposed to Turks or to Poles, he was uniformly victorious, with great results. Such exploits, Colonel Spalding justly remarks, prove that he was a chief of no ordinary parts; and the secret of his success may clearly be traced to his possession of what he has called the true soldier's gifts—*coup d'œil*, rapidity, and daring in action. As a tactician in the field he displayed the highest qualities; he encountered the shock of the Osmanli horse with formations admirable for defence and attack; but what was most remarkable in him was the correct eye with which he scanned the ground and seized the occasion, and the astonishing celerity and vigour of his blows. Intrepidity and boldness of the rarest kind were shown by him, too, in the great siege of Ismail, one of the most wonderful sieges of history; and it should here be observed that nine-tenths of the charges of cruelty and barbarism urged

against him are proved by Col. Spalding to be wholly baseless. In the second Polish war he transformed the situation by a series of rapid and brilliant marches, and his attack on Praga exhibits real skill; but his enemies were mere irregular levies, and this easy success, though fairly earned, does not entitle him to rank among true strategists. It is singular that, in the Turkish war, we find him a fast friend of the Prince of Coburg—a dull soldier of the merest routine—but it is evident that the commonplace chief was completely mastered by the strange man of genius.

In 1799, when in his seventieth year, Suvoroff conducted war for the first time in the West. He overran Italy in a few months; but we cannot agree with Col. Spalding, that he exhibited real strategic genius; and it is profanation to compare his movements with those of the chief of Arcola and Rivoli. The campaign of 1796, on the French side, was a masterpiece of military art; that of 1799 was a series of blunders; and all that can fairly be said is that Suvoroff partly turned to account the mistakes of his foes, but not with skill of the highest order. When he assumed the command of the allied armies, Scherer, after a succession of miserable defeats, due to his singular want of a general's gifts, had been driven far behind the Mincio; and Macdonald was far away in the Neapolitan Provinces. Suvoroff took no advantage of this dislocation of force, often seen to have been fatal in Italy; and he wasted a large part of his troops in useless sieges, instead of striking his enemy to the heart, neglecting primary for quite secondary ends. Again, his advance on Turin was an error; and he lost a grand opportunity to crush Moreau, when that general fell back towards the Genoese seaboard in the hope of joining hands with his approaching colleague. To compare false and feeble operations like these with the lightning strokes that brought Würmsers to his fate, or that broke Austria down upon the Adige, seems to us entirely out of place; as a strategist Suvoroff must rank low by reason of this very campaign. Nevertheless, his peculiar gifts were admirably displayed; he routed the French with great power at Cassano; and his march to the Trebbia shows his sterling qualities, celerity, daring, and heroic courage. Yet here again he comparatively failed; after the defeat of Macdonald he should have done much more; the French army might have been destroyed; but he seems not to have once thought of the movement. War on a grand scale—the science of war in which Turenne and Napoleon excelled—appears to have been an unknown art to this most able soldier. Suvoroff was not himself at Novi; he ought to have overwhelmed his enemy; and Napoleon has said that, but for the death of Joubert, the French might perhaps have won the battle.

The operations of the last part of 1799 strikingly illustrate the defects and the merits of the veteran commander of the Russian army. The project of an advance through Switzerland was, in all respects, a strategic mistake; and Suvoroff set off on his fatal march without knowledge of the

theatre, and with hostile allies. He was all but caught in a trap and destroyed amid the glaciers and torrents of the Alps; and, in fact, he never had a good chance of success, considering Masséna's position at Zürich. But his genius and daring shone out splendidly in his extraordinary retreat through a mass of obstacles such as have seldom risen before an imperilled army; the feat was equal to that of Napoleon, when he escaped from his foes on the Beresina, and stamps Suvoroff as a real chief.

It is unnecessary to notice the last few months of his life; he had quarrelled with most of the Austrian generals, who could not endure his rudeness and uncouth habits; and he was disgraced by the half-mad Czar, Paul, who ought to have lavished honours on him. The old man died, perhaps of a broken heart; but he was long mourned by the Russian army which he had repeatedly led to victory, and which loved him with devoted affection—one of the true signs of a great leader; and his deeds remain one of its proudest memories.

The place of Suvoroff among great soldiers is not doubtful, and is easily ascertained. He was the incarnation of the "homme de guerre," prized by Napoleon as an ideal lieutenant; that is, not capable of the grand moves of strategy, but in all other respects a consummate warrior. He has been compared to Nelson for his perfect *coup d'œil*, his tactical skill, and his wonderful daring; and he had some of the faults and failings of Nelson; but he was inferior, we think, to that matchless seaman. Napoleon, a harsh but a just critic in the case of generals not opposed to him, has admirably described Suvoroff's qualities: "Il avait l'âme d'un grand général, mais il n'en avait pas la tête. Il était doué d'une forte volonté, d'une grande activité, et d'une intrépidité à toute épreuve; mais il n'avait ni le génie ni les connaissances de l'art de la guerre."

This book ought to reach a second edition. We have noticed several errors of the press, which Col. Spalding will no doubt then correct.

WILLIAM O'CONNOR MORRIS.

*An Old Coachman's Chatter.* By Col. E. Corbett. (Bentley.)

THE coaching system in England may be roughly stated to have lasted for half a century. The first mail-coach was put on the road in 1784, and the first railway opened in the autumn of 1825. When the success of steam was once assured, the coaches were driven one after another, like the ancient Britons before the Romans, into the West—to Wales and Cornwall. Many were taken off the road altogether, others were slowly but surely ruined, owing to the preference which travellers gave to the more speedy and comfortable railway carriages. Perhaps the fame of the coaching era rose to its zenith in 1834. The men who can remember those days are rapidly passing away, and a halo of sentiment now surrounds that half-century in the eyes of all who love horses and driving. Few modes of travelling are more exhilarating than to be swept

through a fine country, on a sunny day, upon a four-horse coach, when its good steeds are now and then taken along at a hand gallop; and this amusement may yet be experienced in out of the way districts of Scotland and on Exmoor. Perhaps the miseries of the old coaching days are forgotten in the amateur coaches which run during the season from Hatchett's out of London, but they were very real to those who were compelled to travel day and night in all weathers. Floods and snow, fogs and rain, darkness and frost—these were terrible foes to our fathers when journeying over the bleak Wiltshire downs or the hills of the Borders. Not many of those ripe travellers, who on a cold night at present doze in the corner of a first-class carriage in the express, sigh for the top of the old "Hirondelle" or "Quicksilver." Still it is pleasant to read reminiscences of the long-buried coaching days, if only on the *suave mari magno* principle; and several books in the last year or two have attempted to satisfy this craving. Col. Corbett possesses many qualifications for the task of adding another to their numbers. In the old days he drove a coach ninety-three miles a day during one summer, and "worked another about fifteen thousand miles a-year for three years, besides others for myself or for other coachmen." The book is dedicated to his former passengers, "thanking them for their former support, and hoping for their kind patronage."

Much that is extremely interesting to admirers of the old four-in-hand coaches will be found in these pages. The royal mails—their management and privileges—the roads and their dangers, the horses and the best modes of driving them, the inns, the coachmen, and the guards are all well described. After these subjects the rest is somewhat of a medley. Tandem driving, the convict ship, and Australian scenes find a place; while multitudes of anecdotes, more or less new, are scattered through the book. Independently of the text, many will like to possess the eight excellent engravings by Sturges of scenes in the coaching time. These are full of spirit, and vividly recall the old system. The engraving of the "Independent Tally Ho!" galloping a five-mile stage in eighteen minutes is admirable. It is well to remember, though, that the journey from London to Exeter used to take twenty-five hours, if anyone is inclined to regret the chance of obtaining such a gallop.

Two of the chief points of interest in connexion with days which have fled for ever are the horses used and the length of the stages travelled. One horse proprietor, the celebrated Chaplin, possessed nearly thirteen hundred animals for the use of the coaches. Many of these were queer characters, often confirmed kickers or jibbers which had kicked to pieces some parson or squire's carriage, and been afterwards sold for a mere song. No experienced coachman ever made the least difficulty about driving such animals. With a jibber it was only necessary not to keep him waiting a moment when harnessed, and the start of the other three generally compelled him to trot off also. A kicker was mercilessly punished

with the twisted thong, and allowed to kick if it could when taken along at full speed. If incorrigible under this discipline, it was forced to run two stages instead of being relieved like the others. This generally brought it to its senses. It is indeed one of the advantages of driving four horses that three good ones, or even two, will carry off the imperfections or bad behaviour of the rest, so that many a horse that no one would think of driving in single harness can be turned into a safe and useful animal in a coach. Col. Corbett supplies many anecdotes of such horses. As for feats of driving, he tells us of a friend who drove the "Nimrod" about a hundred and seventy miles without a rest. This is marvellous, when the weight of the reins and the exertion necessary to rule them is taken into account.

"Mr. Kenyon," he adds, "has been known to drive the 'Wonder' the whole journey from London to Shrewsbury, which is nearly equal; but I fancy it has seldom, if ever, been exceeded, except by the memorable drive of Captain Barclay, who undertook for a bet to drive two hundred, and won it."

What would the amateur coachmen of the present day think of such feats?

Much of Col. Corbett's book is so interesting that occasional defects of style, long involved sentences, slips of grammar, and the like, may be passed by. It was never customary to look into a horse's mouth with the old coaches if it would do its work and gallop well. The Appendix, containing the routes of "His Majesty's Mails," is interesting, and two or three other lists of coaches are carefully drawn up. When the author concludes, "I fear that in some places the road may have been heavy and the pace slow," we hasten to reassure him; but when he adds, "perhaps it may be thought that the style is incoherent, to which I can only say that such is usually the character of chatter," it is impossible to contradict.

M. G. WATKINS.

#### NEW NOVELS.

*The World's Desire.* By H. Rider-Haggard and Andrew Lang. (Longmans.)

*Wormwood.* By Marie Corelli. In 3 vols. (Bentley.)

*Lady Hazleton's Confession.* By Mrs. J. K. Spender. In 3 vols. (Sonnenschein.)

*The Secret of the River.* By Dora Russell. In 2 vols. (Hurst & Blackett.)

*Ruffino, &c.* By Ouida. (Chatto & Windus.)

*Zeno.* By a Lady. (Oxford: Parker.)

*Idolaters.* By R. Haigh. (Chapman & Hall.)

*The Decline and Fall of the British Empire.* (Trischler.)

IN *The World's Desire* we have a novel which is sure to attract attention, if only on account of the curious partnership to which it owes its existence. Mr. Lang's reputation as a writer is founded upon qualities so different in kind from those possessed by Mr. Haggard that, although his approval—might we not go so far as to call it patronage?—of the latter's writings is fairly well known, few were prepared to suspect him of im-

perilling his literary fame by collaboration with an author whose faults of style are as glaring as the sale of his books is large. However, Mr. Lang perhaps knows his own business best, and in the book under notice it is not very difficult to divine where his hand—as a repressive and corrective even more than as a creative agent—appears. As for the desperate predicaments and escapes, the harrowing scenes of cruelty, the gory combats—gorier, perhaps, in this book than ever—the sublime absurdities inseparable from the introduction of magic and necromancy as a serious element in fiction, and all that sort of thing, no one doubts for a moment who is responsible for them. For some very charming lyrics, for correctness on points of Homeric allusion and detail, and for a general absence of rant and strained attempts at burlesque humour, we probably have to thank the other author. But which of the two is primarily to blame for the monstrous conception of the story as a whole? Which of the two was so lost to sense of artistic propriety, so grossly careless of outraging pious feeling, as first to conceive the idea of seizing upon Ulysses—the man with character most immutably defined and stereotyped of all the world's heroes of romance, the embodiment for all time of shrewd wisdom, high-minded patriotism, and marital constancy, sometimes the victim, unwillingly, of feminine arts, but never of sensual yearnings—and of turning the poor old man in the last years of his declining age into a votary of Aphrodite? Yet this is what has been done in *The World's Desire*; and after this desecration it will scarcely shock the reader to find that Helen of Troy, the divine among women, the immortal type of fair but frail humanity, is in these pages converted into a myth, an impalpable presentation of the ideal beauty which is the object of every individual man's desire. The main details of the story are these:—Ulysses, returning to Ithaca from his second wandering, finds wife and citizens destroyed by a pestilence, and his home desolated. Entering the temple of Aphrodite, he is claimed by the goddess and devoted to a mission in quest of the real and true sensation of love, the genuine article, to which he has hitherto been a stranger, and of which mere conjugal affection is but the shadow. Having drunk of a rejuvenating potion, and fallen asleep, he is carried away captive by the crew of a Sidonian ship, all of whom he slays in the course of the voyage, and subsequently arrives in Egypt, where he is favourably received by Pharaoh. This is the Pharaoh "whose heart was hardened, so that he would not let the children of Israel go," and much of the tale has reference to the departure of the Israelites from Egypt, Moses and Aaron themselves being more than once introduced upon the scene. Here was an opportunity for describing exhibitions of magic art which could not but be accepted as true, or at least possible. But the authors have not taken advantage of it; they have preferred to introduce, as their chief miraculous element, the Goddess Hathor, to whose shrine all men madly flock and are slain by the deity's invisible defenders. Hathor is the World's Desire;

to Ulysses she is the Helen whose love he had secretly won many a year before at the ford of Eurotas, ere yet she was the bride of Menelaus, and to her he is now prepared to plight his eternal troth. But the evil arts of Meriamun, wife of Pharaoh, who has conceived an evil passion for the hero, defeat his plans and dash the cup of happiness from his lips. His death, with which the narrative concludes, follows upon a glorious victory at the head of the Egyptian hosts over a Greek invader. One cannot praise the book as a whole. The gross impropriety of the leading conception more than outweighs its vividness of description and the delightful sweetness of its lyric odes. As to the general style, there may be two opinions. Its studied simplicity of diction, imitative of primeval epic narrative, becomes monotonous after a time; and the *verbatim* reproductions of Homeric phrase illustrative of an ignoble subject are apt to remind one uncomfortably of Porson's remark to a schoolmaster who had exhibited the Latin verses of a pupil supposed to be peculiarly proficient in imitation of the Augustan poets. "I see here," said the great professor, "a great deal of Virgil and Horace, but nothing either Horatian or Virgilian." We are invited in the prefatory verses to

"Come read the things whereof ye know  
They were not and could not be so!"

and truly, if Faith really be—as artlessly defined by a Hindu convert—"believing in that which one knows cannot possibly be true," it may be invoked in behalf of the literary and artistic elegance of Messrs. Haggard and Lang's production, but not otherwise. And one cannot refrain from imploring Mr. Lang not to enter again into a partnership where the tail so decidedly wags the dog as it does in the present instance.

Miss Marie Corelli's latest work is not so much a novel as a psychological study, and might have been entitled "Confessions of an Absintheur." However, *Wormwood* will do well enough; and Gaston Beauvais, the victim of absinthe, who relates with a fiendish sort of pride the stages of ever-increasing brutalisation that mark his downward career, ought to be sufficiently terrible a warning to banish all inclination for indulgence in the vice. Of course the author is by no means the first who has dealt with the subject in a work of fiction; but no one has treated it in more powerful style and with greater wealth of burning language. Like many others, Miss Corelli attributes much that is flippant, heartless, and immoral in French character to "the reckless absinthe-mania which pervades all classes"; and, like many others, she makes the mistake of attributing to the whole French nation the vices that are mainly characteristic of Paris. But, so far as she is condemning this particular vice of the Parisians, her language is worthy of all encouragement; and especially is she to be congratulated upon having refrained from meddling with the secrets of the unseen world, and upon having taken grave realities for her subject. As she most truly observes, "There is no necessity to invent fables



nowadays; the fictionist need never torture his brain for stories of adventure or spectral horror." Life, as it is lived, presents plenty to write about; and, so long as Miss Corelli wields her trenchant pen and employs her undoubtedly great talents upon matter of this kind, she has our heartiest wishes for her success.

Although very few of the characters in *Lady Hazleton's Confession* are likely to arouse enthusiastic admiration, while some, for the purposes of the story, are made supremely disagreeable, there can be no doubt about the brilliancy of the execution displayed in the work. Lord Hazleton and his heir, Robert Everingham, are an unpleasant pair. Avarice, callousness of feeling, and a tyrannically domineering spirit, are their chief characteristics; and when the latter marries a penniless society beauty and adventuress, whose affections are engaged elsewhere, and who is a complete match for her husband in most of the unlovable traits of his disposition, the way is paved for some smart conjugal scenes. These end in a separation; and the wife takes revenge upon her husband, now Lord Hazleton, for suspicions he has entertained of her infidelity by concealing from him the birth of the heir he had so greatly desired. The dialogues in the book are always entertaining, and to the point. Mrs. Spender is already the author of several works, and writes like a practised hand. She is careful to exclude all irrelevant matter, and her novel is consequently above the average.

Little ingenuity is needed to divine at an early period the mystery of *The Secret of the River*, but this circumstance does not diminish the attractiveness of the novel. It is one of those straightforward, easy flowing narratives which deal with the story alone and fulfil an important function of light literature in furnishing entertainment without calling for much exercise of thought. Captain Hugh Dundas, the handsome, shallow-natured, impulsive man of the world, who has run away with his friend's wife, and, while still living with her, besieges and wins the heart of the heiress, Kathleen Wynford, by force of his sympathetic temperament and artistic skill as a painter—the "wrong man" in novels of this sort nearly always is a painter—is a character drawn with considerable skill; while Kathleen, who resigns her whole fortune on discovering that her father had come by his money dishonourably, and Ralph Temple, who has not the courage to propose to her until she has reduced herself to poverty, are capital as heroine and hero.

There is no doubt about the popularity of Ouida's novels; and it must be admitted that her earlier works exhibited an amount of originality approaching genius which, if it could not excuse, partially compensated for a good deal of grotesque extravagance in description. In her later writings the originality is not so conspicuous, and in *Ruffino* is entirely absent, while the exuberant fancy which used to be displayed in her portraiture of human heroes is now expended upon idealising a Pomeranian dog. And even this is not quite new. We have met with it before in Ouida's books, just as we have

met with the dog's master, the Duke of Castiglione, scores of times. There are three or four other short stories at the end; they are pretty, but that is all that can be said of them.

Made externally attractive by its vellum and blue cloth binding, *Zeno* contains within a popular outline of the Eleatic philosophy, sandwiched between the progressive incidents of a romance. Plentiful details of Greek domestic life abound, and one is tempted at first to look upon the work as a sort of popular handbook like Bekker's *Charicles*, and afterwards as a philosophical romance in imitation of *Hypatia*. However, it is a work *sui generis*; the domestic details are merely accessory, and the philosophy, though professedly emanating from the mouths of Parmenides and Zeno, is of an eclectic character, and is largely indebted to Plato, Aristotle, and the older Greek poets. In fact, the author has wisely not scrupled to borrow from every available source, including even university prize essays, such matter as might assist her in conveying a very charming picture of Greek life, thought, and manners. Of course, with Zeno for a centre piece, we are naturally treated to our old friends, Achilles and the Tortoise, the flying arrow, and other familiar paradoxes. The book, if no real guide for the student, will serve the purpose of whetting the appetite of those who desire an acquaintance with philosophical speculations. There is an ample appendix of explanatory notes, and the author gives evidence by her work of a wide and appreciative study of Hellenic literature.

*Idolaters* is a failure. Mr. Haigh is undoubtedly a clever man; but he lacks the sympathetic touch with his own characters which, when deftly conveyed in words, brings the reader into sympathetic touch with them also. The whole collection of characters and incidents is little more than a series of pegs on which the writer may hang his caustic or cynical or humorous or sentimental observations, of which he has a plentiful store always on hand. In themselves, the reflections are often of a most acute and subtle kind; but they frequently require one or two intermediate links of thought to be supplied before they can be intelligibly connected with the incidents they are intended to illustrate, and this is more than can reasonably be required of novel-readers.

In the year 2900 A.D., which the author of *The Decline and Fall of the British Empire* places in "the thirtieth century" (see p. 90), England will have been reduced to something like its condition in the year 900 A.D., through the influence of two causes—viz., (1) political errors, commencing with Home Rule and Disestablishment; (2) the diversion of the Gulf Stream through the Panama Canal, causing an average depression of 15 degrees in our temperature! This is the view embodied in the work above mentioned, in which an Australian citizen of the year 2900 visits the Old Country, and falling under magic influence is carried back 1000 years and lives through a life among present-day surroundings.

The book is made the vehicle for a good deal of discussion on social and economical subjects, which is not particularly lively.

J. BARROW ALLEN.

#### SOME FOREIGN BOOKS.

*Le Roman au Dix-septième Siècle.* Par André le Breton. (Paris: Hachette.) Under this title M. André le Breton has collected together essays on a considerable number of books, none of them exactly forgotten, but some of them much more talked of than read. They are *Astrée*, the *Histoire de Francion*, the *Berger Extravagant*, the *Roman Bourgeois* and the *Roman Comique*, the *Grand Cyrus* and *Clélie*, the *Mémoires de Grammont* (which we hardly expect to find in this gallery), *Télémaque*, *Zayde* and the *Princesse de Clèves*. His account of these books and of their authors may be praised without reserve; his criticism perhaps with a little. For instance, he is (as indeed most Frenchmen have been) entirely mystified by Hamilton's dry humour, and confounds the ironic consistency of the man with a natural want of nobility of feeling and fineness of sentiment. We certainly should never have thought that anyone would have accused poor Anthony of impropriety for his portrait of his sister; and nobody but a Frenchman, with those wonderful ideas of *candeur* which go with some other wonderful ideas of a different kind, could have done so. The estimate of Sorel appears to us altogether too high; nor are we quite certain of the reality of the bond of union which M. le Breton discovers in his preface as existing between his different subjects. But he is really strong at running analysis of the books—a task humble in appearance, but by no means easy to perform; and valuable, or rather indispensable, in the case of work so little of which is likely to be really known at first hand to the reader.

*Le Mouvement Littéraire au Dix-Neuvième Siècle.* Par Georges Pellissier. (Paris: Hachette.) M. Pellissier describes the course which French literature has taken during the present century, and sketches the leading talents in each branch. These sketches are full of life and interest. To an English student the most valuable chapter in the book is perhaps the one entitled "Rénovation de la Langue et de la Métrique," in which is shown in detail how the French language and the metre of French poetry were renewed by the writers of the romantic period. The author distinguishes two epochs—the romantic and the realistic—in the French literature of the nineteenth century, and he traces them back to the influence of two literary progenitors in the eighteenth century. Rousseau inspired Chateaubriand, Madame de Staël, Lamartine, and the other romantic spirits. Diderot was the precursor of Stendhal, Balzac, and those who taught contemporary literature to "observe exactly and to note with sincerity" the realities of everyday life. M. Pellissier gives his decision in favour of realism.

"Un viril et loyal effort vers le vrai, voilà ce qu'est en somme le réalisme. . . . Nous trouvons en lui une conception de l'art saine, vaillante, directe, la seule en accord avec l'esprit de critique et de science qui est celui de notre temps, et dont il semble que rien ne puisse interrompre la tâche."

This is an interesting question too hastily decided by M. Pellissier and other French critics of the day. Is truth or beauty the object of literature? It seems difficult to read the chapter on the De Goncourts and to resist the conclusion that literature must ultimately end in mere analysis, if it will turn away from beauty and strain itself to produce a caricature of scientific truth.

G. A. Bürger et les Origines Anglaises de la Ballade Littéraire en Allemagne. Par G. B. Maury. (Paris: Hachette.) We do not know whether Dr. Maury's book on Bürger and his English origins is a "doctoral thesis" or not; but it has all the air of one and is an interesting specimen of the kind. The earlier part is not the best; the sketch of early "ballads" in general, and the English ballad in particular, being based, we think, on second if not on third hand information, while the following section on early German *Lieder* does not strike us as much better. But from the time when Dr. Maury comes into his proper subject—the influence of Percy's *Reliques* on Germans, and more especially on Bürger—he is much better. There is no doubt that the poet of "Lenore" paid for the immense vogue which one or two of his pieces had for a time with unjust neglect. Dr. Maury has championed him vigorously enough, but he has not escaped the danger of comparative criticism. Not to be able to praise Bürger without undervaluing the "Braut von Corinth" is as grave a critical error as to undervalue Bürger because he never wrote anything that can match the "König in Thule" or "Freudvoll und leidvoll." But things of this kind are almost unavoidable, and Bürger did really need championing.

"Bibliotheca Normannica." No. V. *La Clef d'Amors*. Par A. Doutrepont. (Halle: Niemeyer; London: Nutt.) The adaptation of Ovid's *Art of Love*, which dates from somewhere about 1300, and may have been written by some Norman not long before Dante was writing a very different matter, is an interesting book. It was edited some years ago by M. Edwin Tross, in a manner which has made severe Old-French scholars complain of want of satisfaction to those who "like to understand as they read." There is a wisdom which passeth understanding as well as a foolishness which comes short of it; and some smatterers have no difficulty in reading very currently texts of which the rigorous scholar can make neither head nor tail. However, the book doubtless deserved re-editing, and M. Doutrepont, under the general editorship of Herr Suchier, has done it excellently. It is, as we have said, really interesting. The spirit of Ovid was almost as alien from that of the middle ages as the reverence of the middle ages for him and his likes was great; and it is very curious to see the expansions and the curtailments, the glosses and the amplifications, by which the two are brought or dragged into something like harmony. There is certainly now no difficulty in reading it, for anyone who can read Old-French; and there should be a good deal of pleasure. We at least have found it so.

THE new series of "Lateinische Litteraturdenkmäler des XV. und XVI. Jahrhunderts" (Berlin: Speyer and Peters) begins promisingly with the *Acolastus* of "Gulielmus Gnapheus" (Willem de Volder, of the Hague), edited by Dr. Johannes Bolte. The piece, which was first published in 1529, is an imitation of the Terentian drama, dealing with the story of the Prodigal Son. The elder brother does not appear; but in other respects the outline of the parable is closely followed. The author adheres, as well as his knowledge enabled him to do, to his classical model in metre and construction, except that the hero sings a sapphic ode. The work went through many editions in the sixteenth century, and is interesting as being the earliest of the long succession of academic plays on biblical and moral subjects, which contributed in no small degree to the development of the modern drama. It is also not without literary value of its own. We do not quite see why in this reprint the orthography has been corrected in accordance with the rules recognised by modern scholarship; but

it seems that this procedure has been prescribed by the general editors of the series. Apart from this debatable point, we have really no fault to find with the edition. The volume is handsomely and correctly printed; and Dr. Bolte has prefixed a short account of the author's life, and of the literary history of his work, together with references to the classical passages imitated or alluded to.

DR. ROSSI-CASÉ has published an exhaustive monograph on *Maestro Benvenuto da Imola* (Pergola), the most important, though the last to be edited, of the early commentators on Dante. He has diligently gathered together all that can be found out from documentary evidence as to his family, education, and general history, and also as to his other and less-known literary works. The traces of his familiarity and intercourse with Boccaccio are very interesting; and it is shown how the conversations and opinions of the latter, which are embedded in the commentary of Benvenuto, may often be taken as evidence of the views that probably would have been maintained by Boccaccio, had he lived to complete his own commentary. The character of Benvenuto is traced by copious references to sentiments expressed in various parts of his commentary, and there is a full account of the MSS. of this, as well as of the other works of the author. Finally, the commentary itself is discussed in its relation to the earlier works of the same kind, and more particularly to those of Jacopo della Lana and Boccaccio. The whole forms a very careful and valuable study of an author too long and undeservedly neglected.

#### NOTES AND NEWS.

WE hear that an instalment of Sir Robert Peel's Political Correspondence, covering the period between 1820 and 1830, may be expected some time early in next year.

WE understand that Prof. F. Y. Edgeworth has been appointed editor of the *Journal* of the newly founded Economic Association. Prof. Edgeworth, who succeeded Thorold Rogers as Tooke professor of political economy at King's College, London, is also a candidate for his vacant chair at Oxford.

MESSRS. LONGMANS will be the publishers of Sir Edwin Arnold's new poem "The Light of the World; or, The Great Consummation."

MESSRS. MACMILLAN & Co. have nearly ready for publication a one-volume edition of Shelley's Poetical Works, edited with a preface by Prof. Edward Dowden, and uniform with the similar editions of Tennyson, Wordsworth, and Matthew Arnold; a pocket edition, bound in morocco, of Lord Tennyson's Poetical Works, without the dramas; and a large-type edition of Mr. Palgrave's *Golden Treasury of English Songs and Lyrics*. Of the last-named book a limited edition will be published on hand-made paper, each copy being numbered and signed by the editor.

THE same publishers announce for early issue a volume of Essays, chiefly on literary subjects, by the present Bishop of Durham, and a volume of Sermons by the Bishop of Meath.

THE next volume in the series of "Rulers of India" will be *The Earl of Mayo*, written by Sir William W. Hunter, the editor of the series. It will be by no means a mere summary of the formal biography by the same author, published in two volumes in 1875; but it will represent the career of Lord Mayo as the consolidator of the Queen's rule in India, in the light of official documents.

MR. A. H. CHURCH's book of *Bible Stories*, retold in much the same style as his well-known *Stories from Homer*, will be issued by Messrs. Macmillan & Co. early in December.

The illustrations are reproduced from the well-known "Bible Pictures" of Julius Schnorr.

MESSRS. BLACKWOOD will publish in a few days the fourth and last volume of Father Hunter-Blairs's translation of the *History of the Catholic Church of Scotland* by Dr. Bellesheim. The Appendix contains a series of reports sent to the Propaganda by the Scottish Vicars-Apostolic, translated into English from the Latin and Italian originals, which throw much light on the religious history of Scotland during the seventeenth and eighteenth centuries.

A NEW biblical romance, dealing with the story of Esther, will be published next week by Mr. T. Fisher Unwin. The book will be called *Hadasseh*, after the Hebrew name of the heroine. The author, E. Leuty Collins, claims to have not departed from tradition in the telling of her story.

MR. ELKIN MATHEWS is publishing a new poem by the Hon. Roden Noel, entitled *Poor People's Christmas*, in a pretty form and at a low price.

A VOLUME of *Poems, Ballads, and Bucolics*, by the Rev. H. D. Rawnsley, Vicar of Crosthwaite, will be published immediately by Messrs. Macmillan & Co.

THE next volume to appear in the series of "English Men of Action" will be Mr. Julian Corbett's *Drake*. This will be followed by Mr. C. W. C. Oman's *Warwick the King Maker*.

THE next volume of the Camelot series will consist of Alfred de Musset's Comedies, translated by S. L. Gwynn, who has also written an introductory notice.

MR. T. FISHER UNWIN is about to publish *Chess for Beginners, and the Beginnings of Chess*, by Mr. R. B. Swinton. The book treats of its subject both technically and historically, and will have many curious illustrations.

*Moses and the Prophets, and the Higher Criticism* is the title of a work by Mr. Gavin Carlyle, announced for immediate publication by Mr. Elliot Stock.

MESSRS. GRIFFITH FARRAN & Co. have in the press for early publication *The Shield of Faith*, intended to present in a concise form the answers to modern doubts and difficulties about Christianity in general and the Church of England in particular.

MESSRS. DAVID BRYCE & SON, of Glasgow, will publish shortly a volume of papers by Mr. William C. Gannett, entitled *Blessed be Drudgery*, to which the Countess of Aberdeen contributes a preface.

THE volume, entitled *George Meredith: Some Characteristics*, which was published by Mr. Elkin Mathews last week, is already out of print, but a second edition is in the press.

THE Fratelli Treves, of Milan, have just issued a second edition of *Patriotti Italiani*, translated by the Countess Evelyn Martinengo Cesaresco from her own English book, *Italian Characters in the Epoch of Unification*, which was published a few months ago by Mr. Fisher Unwin.

THE first meeting of the Victoria Institute will be held at 8, Adelphi-terrace, on Monday, December 1, at 8 p.m., when Prof. Hull will read a paper on "The Geological History of Egypt."

MR. LESLIE STEPHEN will deliver an address to the Ethical Society at Essex Hall, Strand, on Sunday next, at 7.30 p.m., upon "Moral Aspects of Socialism."

MESSRS. SOTHEY will sell during next week three collections of books, each of which is remarkable for choiceness rather than for number. On Monday, "a portion of the library of a French gentleman deceased," con-

sisting mainly of the illustrated works of the last century, in fine bindings. We may specially mention what is called the "fermiers-généraux" edition of La Fontaine, with the suppressed plates; and the original French of Beckford's *Vathek*. On Tuesday and Wednesday, "the choicer portion" of the library of Mr. Walter King, of Paisley, whose specialty seems to have been large-paper copies of modern books. He also collected first editions of poets, having had twenty of Byron all bound in morocco to match. Here, too, may be found many of Dickens's serial novels, with the parts not bound but "cased"; and other rare volumes "unopened." On Thursday, an anonymous collection of still greater rarities, including a dozen first editions of Molière, the tallest copy known of Milton's *Poems* (1645), several rare Shaksperiana, the suppressed edition of Shelley's *Queen Mab* (1813), and Rossetti's *Sir Hugh the Heron*, which was printed by Polidori at his private press in 1843.

SHAKSPERE students may be glad to have their attention called to a scholarly edition of *Macbeth*, which has been published by Max Niemeyer, of Halle (London: David Nutt), at the price of only one mark twenty pfennigs. It consists of the text of the first folio, with all the variants of the three later folios, down to the minutest differences of spelling, appended in foot notes. The editor is Albrecht Wagner, of Halle, who assures us that the whole has been carefully collated with the originals in the British Museum. In one respect only has he departed from his authorities, and that is by incorporating in his text some of the generally admitted emendations of the early editors, such as the "Tarquin's ravishing strides" of Pope and the "scotched the snake" of Theobald. It may fairly be a matter of opinion whether these corrections, however plausible, had not better have been relegated to the margin. But apart from this minor matter, we have nothing but praise to give both to the design and to the execution of the work.

HERR JULIUS SCHWAKE, of Weimar, has written an interesting book entitled, *Harmlose Geschichten* (Frankfurt: Diesterweg), which contains a great deal of gossip about Schiller and Goethe, whom the author's father knew personally.

#### FORTHCOMING MAGAZINES.

THE new series of the *Asiatic Quarterly Review* will contain the first of a series of articles by Mr. Robert Sewell, of the Madras Civil Service, taken from the miscellaneous note-books of the late Sir Walter Elliot, of Wolfelee. Mr. Sewell has also written a short life of Sir Walter, to precede the publication of the notes and extracts, which will deal with a large number of subjects connected with Indian life, ancient and modern, and ought to be of singular interest.

THE new volume of the *Newbery House Magazine*, beginning with the January number, will contain several new features. Mr. Sayce will give a popular account of the light thrown by the Tel-el-Amarna tablets upon the condition of Palestine in the days of Abraham; Mr. W. J. Hardy will describe the Reformation as it appeared to an ambassador from Mantua at the court of Elizabeth; Canon Benham will write upon the Wesley Centenary; the Bishop of Derry upon the Irish Church; Mr. Charles Welsh will conclude his bibliographical articles upon children's books, stopping at the end of the first half of the present century; while fiction will be contributed by Mr. G. Manville Fenn, Mr. G. A. Henty, &c.

Two new magazines are announced to appear early in December, both at the popular price of sixpence. Of one of these, it will be enough to

quote the title—the *Religious Review of Reviews*; of the other, to be called *Groombridge's Magazine*, it will be enough to mention the editor—Mr. Edmund Smedley Yates.

INSTEAD of the usual Almanac so-called, the proprietors of *Punch* will issue this year a Christmas number, entitled "Mr. Punch among the Planets," with numerous illustrations by Tenniel, Harry Furniss, Du Maurier, Sambourne, and Reed. The name of Charles Keene is unfortunately absent.

THE serial tale for the *Ladies' Treasury* next year is written by the author of "Behind the Kafes," and is entitled "A Mystification."

#### UNIVERSITY JOTTINGS.

ON Tuesday next, December 2, Convocation at Oxford will proceed to the election of a professor of poetry. We understand that there is no opposition to the re-appointment of Mr. F. T. Palgrave for a second term of five years.

MR. H. S. JONES, of Trinity, has been elected to the Craven fellowship at Oxford, which, under the new scheme, is equivalent to a travelling studentship in classics; and Mr. J. G. Milne, of Corpus, has been appointed to the studentship at the British School at Athens, founded in honour of Sir Charles Newton.

THE Rev. T. G. Browne, Disney professor of archaeology at Cambridge, announces for next term a course of six lectures on "The Sculptured Stones of Mann, Wales, and Cornwall," including those bearing Runic, Ogam, and Latin inscriptions. As on previous occasions, a syllabus will be issued, containing sheets of illustrations; and casts, squeezes, and rubbings will be shown.

THE general board of studies at Cambridge has issued a report recommending, on the proposal of Prof. Thomson, that an additional demonstrator be appointed in experimental physics, whose salary shall be paid out of fees received at the Cavendish Laboratory.

THE delegates for non-collegiate students at Oxford are desirous to have it known that they will admit, without examination, students in any special branch of study who do not desire to pass through the Arts course and can show evidence of fitness for their special subject. During the past year fourteen such students have been admitted.

ACCORDING to a correspondent of the *Oxford Magazine*, the total number of undergraduates not exceeding four years in standing is 2676. The leading colleges are thus represented:—Christ Church, 235; New, 212; Keble, 173; Balliol, 168; Trinity, 157; Magdalen, 148; Exeter, 134; Merton, 113; Brasenose, 112; Queen's, 104. Non-collegiate students number 219.

THE address delivered by Principal Ward at the opening of Owens College, Manchester, will be published in the forthcoming number of *Macmillan's Magazine*. The subject is "The Universities and the Counter Reformation."

CANDIDATES for the degree of M.A. at Durham, who have not previously taken honours, are required to submit a thesis on a specified subject. For the current term the selected subject is "Socialism."

UNDER this heading, we may give a welcome to the first number of the *Australasian Critic*: a monthly review of literature, science, and art. It is published by Messrs. Melville, Mullen, & Slade, booksellers to the University of Melbourne; its two editors are Prof. T. G. Tucker, editor of the *Supplies*, and Prof. W. Baldwin Spencer, not less known in this country for his researches in comparative anatomy; among the editors of departments we notice the name

of Prof. E. E. Morris, for literature; and even the manager and assistant manager are graduates.

WE learn from the *Australasian Critic* that Mr. Marshall Hall has been appointed to the Ormond chair of music in Melbourne University, at a salary of £1000 per annum; and that this is intended to be the first step towards the establishment of a regular school of music, or conservatoire, in connexion with the university.

#### ORIGINAL VERSE.

##### WINTER.

A KINDLY host is Winter hoar,  
With icy fingers, warm of heart!  
Who numbs us, till at every pore  
We tingle with a grateful smart!  
And welcome are the winter nights,  
With cat beside the hearth close curled!  
And all the fireside's dear delights,  
Oblivious of the outer world,  
Where snow upon the meadow lies,  
And leafless branches shiver bare,  
And stars oft blink their aching eyes,  
That look so long through frozen air!  
Then, haply, while the shrill winds wail,  
If lonesome on Life's ills we brood,  
We seek some spirit-kindling tale  
To rouse us from this heavy mood;  
Or from the chest belike we take  
Some faded letters, long unread;  
And once more for the cherished sake  
Of eager-winged hours fled,  
We read them, seeming now to hear  
Mute voices ring in happy chime—  
Like leaves of Autumn stained and sear  
They fill our hearts with summer-time!  
And if our eyes will fondly blur,  
We pile of logs a merry pyre,  
And list the cat's contented purr,  
And homely gossip of the fire.  
And still a pleasure without end  
It is, upon a winter's night,  
To sit in converse with a friend,  
Cheered by the flickering firelight.  
Then welcome is the harsh discord  
Of hailstones on the window-pane,  
That sweeter music doth afford  
Than scented drops of summer rain!

G. E. T.

#### OBITUARY.

##### JOHN ROBERT TUDOR.

JOHN ROBERT TUDOR, author of *The Orkneys and Shetland*, died at St. Leonards-on-Sea on November 11. He was the fourth son of the late Captain John Tudor, R.N., and was born at Birkenhead on October 13, 1839. He was educated first at Greenock, and afterwards at Shrewsbury under the late Dr. Kennedy. The boy's later holidays were spent at Wick, where he imbibed a great interest in all things nautical and particularly in Scandinavian shores. The navy, one instinctively felt, would have suited him better than law, his actual profession.

In 1875 Tudor visited Shetland for his health, and paid it sundry visits during the six following years. His letters to the *Field* on Shetland sport, under the signature of "Old Wick," were the first-fruits of these visits. Gradually, it would seem, the idea of some more solid work on Shetland grew in his mind. He devoted himself to amassing information about the Northern Archipelago, getting hold of all possible books on the subject and strictly catechising the natives. The writer went round Foula with him in July, 1880, in a little row-boat, and well remembers the eager and systematic way in which, on that evening, he picked up and noted facts. Inspired by the keen northern air, he was often reckless in con-

versation, and he seemed to feel an almost morbid delight in "chaff." But when he took pen in hand, he was quite a different man, and no one could be more conscientious than he in collecting, confirming, collating accounts. It is true that in his book the Berserk nature of the man would break out occasionally in phraseology that can hardly be called pure English undefiled. But these lapses—or rather, I should say, deliberately mischievous out-breakings—affect but a small part of *The Orklands and Shetland*, and do not at all affect its accuracy. The book was on too large a scale for remunerative popularity; and he had some idea of issuing a smaller volume, to be bought by the many visitors whom Shetland receives every summer.

But by this time (1882) Tudor was grievously shattered in health. A damp bed (as he maintained) had seriously affected his health at a critical time. Locomotor-ataxy declared itself; and, in spite of medical treatment and loving care, year after year only found him more powerless. Severe pains racked his body, accompanied by great nervous irritability. But his brain kept clear to the last. His conversation was intelligent, interesting, lucid, though of course his friends had to be careful not to allow him to talk too long. When pain did not actually rack him—ay, and sometimes when it did—he was distinguished by a stately old-world courtesy of demeanour, varied by quaint outbursts of playfulness. Before the peace of death a little peace in life was accorded him; the irritability departed. The gratitude, gentleness, essential goodness of the man impressed all. Early in the morning he passed away, in the presence of his sister who had given him faithful attention for years, and of his personal attendant who had had to carry him like a child.

Tudor was a true-born Englishman—attached without bigotry to England's Church, without obscurantism to England's constitution, without priggishness to England's language.

R. J. M.

#### MAGAZINES AND REVIEWS.

In the *Livre Moderne* for November, M. Gausseron deals good-naturedly, but, perhaps, a little too seriously, with some half-jocular remarks of ours on some remarks of his in reference to Mr. Gladstone's library. Although we cannot undertake to speak for the bad men in question, we think they would indulge Mr. Gladstone with bags of gunpowder, and we are nearly sure that they would consent to exchange the books for authentic billets of wood. This, we trust, is handsome. As for the *Livre Moderne* itself, it follows up very interestingly a former article on Alfred Delvau, that not unkindly Bohemian who was meant for better places than Bohemia. M. Asse follows with a noteworthy summary, *à propos* of the much-talked-of memoirs of Talleyrand, of some other memoirs which may or might be published. There is a notice of M. Henri Havard's *Dictionnaire de l'Ameublement* and other matter. The illustration of the number, engraved from an unique and unpublished photograph of Delvau, is very well worth having. There is perhaps a very little *pose* in it, but not more than in the well-known contemporary portraits of Baudelaire, or in that famous one of himself with the cigarette that Gavarni did; and the melancholy of the eyes is evidently not affected and is characteristic enough of a certain literary type.

THE November *Theologisch Tijdschrift* contains the conclusion of Dr. van Bell's review of Paulsen's important *System der Ethik*. Dr. Matthes discusses the account (1 Kings xii. 26-33) of the religious forms established by Jeroboam I., and takes the opportunity of pay-

ing a deserved compliment to Klostermann for his recent work on Samuel and Kings, which the critics have hardly yet had time, as it seems, to digest. Dr. Loman writes at length on Alfred Resch's latest edition of the *Agrapha* (or, as the author paraphrases the term, extracanonical Gospel - fragments). Among the frank and yet courteous notices of books, always a special feature of this journal, we notice Dr. Bruining's of Max Müller's *Natural Religion*, and Dr. Kuenen's of Margoliouth's *Lecture on the Place of Ecclesiasticus*. The latter concludes with the wish that the learned author's Hebrew edition of Sirach may prove the fear of a strong theological bias to be unfounded.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- HALATSCHKA, R. Versuch e. sprachlichen Commentares zu Goethes Iphigenie auf historischer Grundlage. Halle: Niemeyer. 1 M. 80 Pf.  
HEINEMANN, O. V. Die Handschriften der herzogl. Bibliothek zu Wolfenbüttel. 2. Abth. Die Augusteischen Handschriften. I. Wolfenbüttel: Zwiassier. 15 M.  
KLEIN, F. Le Cardinal Lavignerie et ses œuvres d'Afrique. Paris: Fousstielgue. 3 fr. 50 c.  
MARMIER, X. Prose et vers, 1836-1886. Paris: Firmin-Didot. 5 fr.  
MÉNARD, L. Le livre d'or de Millet. Paris: Ferroud. 35 fr.  
MONSELET, C. Curiosités littéraires et bibliographiques. Paris: Lib. des Bibliophiles. 6 fr.  
PRESSENSÉ, E. de. Alexandre Vinet, d'après sa correspondance avec H. Lutteroth. Paris: Fischbacher. 3 fr. 50 c.  
REICHENAU, E. Erinnerungen aus dem Leben e. Westpreussen. Gotha: Perthes. 5 M.  
RIEGL, A. Altorientalische Teppiche. Leipzig: Weigel. 6 M.  
ROCHTESSEN. Mémoire sur le bimétallisme international et le moyen juste de l'établir. The Hague: Belinfante. 4 fr.  
VOLKSSCHAFTLICHE, deutsche. In Steiermark gesammelt. Hrg. v. A. Schlosser. Halle: Niemeyer. 10 M.  
WAGNER, B. Shakespeares Einfluss auf Goethe in Leben u. Dichtung. 1. Th. Halle: Niemeyer. 1 M.  
WOLFF, Ph. Die Entstehung u. erste Entwicklung des deutschen evangelischen Kirchenliedes. Leipzig: Breitkopf & Härtel. 5 M.

##### THEOLOGY, ETC.

- TEXTE u. Untersuchungen zur Geschichte der ältesten christlichen Literatur. 6. Bd. 4. Hft. Die ältesten Quellen d. oriental. Kirchenrechts. 1. Buch. Die Canones Hippolyti v. H. Achelis. Leipzig: Hinrichs. 9 M. 50 Pf.

##### HISTORY, ETC.

- BERNAYS, J. Petrus Martyr Anglerius u. sein Opus epistolarum. Strassburg: Trübner. 6 M.  
BERNIE, Eug. Quelques pages de l'histoire des Huguenots. Paris: Fischbacher. 3 fr. 50 c.  
DELABORDE, le Comte Jules. Louise de Coligny, Princesse d'Orange. Paris: Fischbacher. 30 fr.  
DU MOULIN-ECKART, Graf. Leudegar, Bischof v. Autun. Ein Beitrag zur fränk. Geschichte d. 7. Jahrh. Breslau: Koebner. 2 M. 80 Pf.  
KINDT, B. Die Katastrophe Ludovico Moros in Novara im April 1600. Halle: Niemeyer. 2 M.  
PUBLICATIONEN aus den k. preussischen Staatsarchiven. 44. Bd. Urkundenbuch zur Reformationsgeschichte d. Herzogth. Preussen. Hrg. v. P. Tschackert. 2. Bd. 1. Thl., 1529-1541. Leipzig: Hirzel. 10 M.  
URKUNDEN, lombardische, d. XI. Jahrh. aus der Sammlung Moglia auf der k. Universitätsbibliothek zu Halle, hrg. v. A. Hortschansky u. M. Perlbaeh. Halle: Niemeyer. 2 M. 80 Pf.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

- BLEIBTREU, K. Zur Psychologie der Zukunft. Leipzig: Friedrich. 4 M.  
BUDDE, E. Allgemeine Mechanik der Punkte u. starren Systeme. 1. Bd. Berlin: Reimer. 10 M.  
LANGENBECK, R. Die Theorien üb. die Entstehung der Koralleninseln u. Korallenriffe u. ihre Bedeutung f. geophysische Fragen. Leipzig: Engelmann. 5 M.  
NUSSBAUM, M. Anatomische Studien an californischen Cirripeden. Bonn: Cohen. 23 M.  
PUTZSCH, C. Das Totalreflectometer u. das Refractometer f. Chemiker. Leipzig: Engelmann. 5 M.  
SCHAUFFUS, L. W. Preussens Bernstein-Käfer. Psylliden. Berlin: Friedländer. 7 M.  
SCHNEIDER, J. Die Spectralanalyse der Gestirne. Leipzig: Engelmann. 16 M.  
SOUCON, A. Traité d'astronomie théorique. Paris: Carré. 16 fr.  
STEIN, L. Leibniz u. Spinoza. Mit 19 Ineditis aus dem Nachlass v. Leibniz. Berlin: Reimer. 8 M.

##### PHILOLOGY, ETC.

- BEITRÄGE, Münchener, zur romanischen u. englischen Philologie. Hrg. v. H. Breyman. 1. u. 2. Hft. Leipzig: Deichert. 6 M.  
BRÄUNE, W. Abriss der althochdeutschen Grammatik. Halle: Niemeyer. 1 M. 20 Pf.  
COHN, G. Die Suffixwandlungen im Vulgärlatein. u. im vorlitterar. Französisch nach ihren Spuren im Neufrauzösischen. Halle: Niemeyer. 8 M.  
DE HARLEZ, C. I-Li. Cérémonial de la Chine antique, traduit pour la première fois. Paris: Maisonneuve. 15 fr.

- HÄSCH, G. A. The Monsee Fragments. Strassburg: Trübner. 5 M.  
JOACHIM, H. Papyrus Ebers. Das älteste Buch üb. Heilkunde. Aus dem Aegypt. zum erstenmal vollständig übers. Berlin: Reimer. 4 M.  
LUCAS, A. De S. Gelenii codice Liviano Spirensi commentatio. Erlangen: Blasing. 80 Pf.  
WIRDMANN, O. Das litauische Präteritum. Strassburg: Trübner. 6 M.

#### CORRESPONDENCE.

##### "CATHEDRAL."

Oxford: Nov. 25, 1890.

My friend Mr. Earle, in his new book on *English Prose*, has once or twice discussed my manner of writing—I know my place better than to suppose that I have a "style"—sometimes for approval, sometimes for friendly rebuke. On one passage I wish to say a word or two, because it touches on a matter which is somewhat more than a manner of writing.

In page 52 Mr. Earle is speaking of a tendency to use adjectives as substantives. He then adds:

"Mr. Freeman has shown a disposition to resist this tendency; he does not like 'cardinal' or 'cathedral' as substantives; he prefers to write 'cardinal priest' and 'cathedral church.' But this resistance of his takes practical effect only upon a very small proportion of the instances, just those which happen to press closest upon his observation in his special studies. A great number of substantives of the same class pass under his pen unchallenged."

May I venture to say that I never had any purpose to resist any such tendency, because I had never thought of any such tendency at all? Yes; perhaps I have, in a few slang phrases. Here in Oxford it does seem to me odd to hear the building which I have been always used to call "the Theatre" spoken of as "the Sheldonian." Perhaps the change has come because, if one now spoke of "the Theatre," one might be thought to be speaking of the new play-house. But the "great number of substantives" which Mr. Earle says "passed under my pen unchallenged" so passed, I do not doubt, because I never thought about them at all.

I do not quite understand what Mr. Earle means about "cardinal." I am wholly unconscious of any theory as to the way of speaking of Eminences. I am certainly not in the habit of saying "cardinal priest" as equivalent to "cardinal" in general, for so to speak would be inaccurate in the case of a cardinal bishop or a cardinal deacon. I may very likely have spoken of some one as a "cardinal priest," if I wished to point out that he belonged to that rank in the cardinalate and not to either of the others.

It is about "cathedral" that I wish to say a word or two. It is certainly true that I have a great dislike to some common ways of using that word as a substantive. But it is not because of any theory about substantives and adjectives, but because I find that the popular use of the word leads to many confusions and inaccuracies. "Cathedral" is strictly an adjective, describing a particular class of church, namely, that which has a *cathedra* or "bishopstool" placed in it. The adjective may well become a substantive, if only the substantive is used accurately. In French one says, "la cathédrale"; but one also says, "la collégiale" and "l'abbatiale"—"église" being of course understood in all three cases. I have no doubt that careless French writers, just like careless English writers, often use the word "cathédrale" wrongly. They are specially fond of applying it to the "collégiale" at Bern and its fellows at Zürich and Luzern. But this is mere carelessness and blundering. The received form of the language is perfectly accurate, and it suggests no temptation to blunder. If I were writing French I should, in



this case, feel no call to resist any tendency to use an adjective as a substantive.

It is otherwise in English. If we are talking of the two great churches of London, we often say "Saint Paul's cathedral." We never say "Saint Peter's collegiate." It is not likely that we should, when the history of the church so naturally suggests the use of the word "abbey." But I do not believe that anybody at any time at Manchester or Ripon or Southwell ever spoke of "the collegiate." Now that those churches have become cathedral, they are constantly spoken of as "the cathedral." But there seems no reason to insist now on the cathedral rank of Southwell minster every time the church is mentioned, any more than there was formerly to insist on its collegiate rank every time it was mentioned. "Collegiate church," "cathedral church," is the proper formal style, to be used when a formal description is needed; at other times the traditional "minster" is the best name. Mr. Earle cannot mean that I always say "cathedral church," whereas a popular writer would say "cathedral" only. I should most likely formally introduce the building as the "cathedral church," and then go on to speak of "the minster," "the abbey," or whatever was the genuine local way of speaking. That, I strongly suspect, would never be found to be "the cathedral." I lately saw a curious instance in the *Quarterly Review*. A local Norwich writer of the sixteenth or seventeenth century was quoted as mentioning something that was done in "the great church" of that city. The *Quarterly* reviewer thought it needful to explain: "Great church (*Anglice* cathedral)." How clever he must have thought himself when he wrote that "*Anglice*" in scorn of such a good piece of East-Anglian!

As the substantive "cathedral" is now used, it leads to countless mistakes. It is thought to mean, not necessarily a "cathedral church," but perhaps a big church, perhaps a cross church, perhaps a church with many clergy attached to it, perhaps a church where the service is chanted. Sometimes it means a church where the nave stands empty. I was once proudly told at Grosmont in Monmouthshire, where the church is or was in that unlucky state: "our church is like a cathedral." The point of likeness was the emptiness of the nave. Sometimes, it would seem, a "cathedral" is something which is not a church at all. I was once told: "a cathedral is not a church; it has a church inside it." The climax is to be found in the Public Worship Act, the framers of which seem to have thought that "cathedral" and "church" were words which meant two distinct things, each of which shut out the other. "In a cathedral" something is to be done; "in a church" something else. I ask Mr. Earle whether "English Prose" can fall lower than this.

These things being so, it is not wonderful if, whenever one chances to use the old legal form "cathedral and collegiate churches," the printer always improves by sticking in an *s* at the end of the word "cathedral."

Then one often hears of "cathedral architecture," as if there were some special kind of building fitted for a bishop's church, different from that of an abbot or provost. Then there used to be "cathedral service," though that has ceased of late years to be at all distinctively "cathedral." I once read of Westminster Abbey that, "at the Reformation it was made into a cathedral, where divine service is performed every Sunday." This, I take it, did not refer to the one episcopate of Thomas Thirlby; it meant only that St. Peter's was a large church, and that "cathedral service" was said in it, though the frequency of its saying was a little underrated. But when Shakspeare said: "In the cathedral church of Westminster,"

he doubtless did refer to its momentary rank. The "collégiale" of Westminster has the same right to be called "cathédrale" as it has to be called "abbatiale." It has been both in past times.

Surely the remedy for all this confusion is, wherever one can help it—one cannot always help it—to avoid talking of a "cathedral," "the cathedral," &c. I should introduce "the cathedral church of Lincoln," and then go on talking, as everybody did till the other day, of "Lincoln minster." There seems no reason to insist on the cathedral rank of a building every time one speaks of it. If "the cathedral" can be shown to be the true, natural, unlearned way of speaking in any particular place, that would be a good reason for using it in that place. But I doubt there being such a case.

EDWARD A. FREEMAN.

[At Winchester the college boys at least always spoke of "the cathedral," or rather—according to their custom of omitting the definite article—of "cathedral" simply. The word "minster" was certainly never heard; "abbey" would have suggested Hyde Abbey.—ED. ACADEMY.]

#### THE ORDER OF THE LETTERS IN THE RUNIC FUTHORK.

Settrington Rectory, York: Nov. 22, 1890.

Prof. Skeat is fully justified in claiming entire novelty for his ingenious attempt to explain the order of the runes in the Futhork. But as he expressly invites free criticism, he will, I am sure, allow me to state certain objections to his scheme which he has not noticed, and which will have to be met before his theory can be accepted.

The chronological conditions of the problem have first to be considered. It is an essential element in his theory that the order of the Futhork was invented by an Englishman and a Christian, who was also acquainted with the Latin Paternoster. Hence we obtain a limit for the possible date. Augustine landed in 597, and Paulinus in 625; but neither of these monks succeeded in converting the English, a work which was not actually commenced before the arrival of St. Aidan in 635. Hence, on Prof. Skeat's theory, the arrangement of the runes in the Futhork cannot have taken place earlier than the middle of the seventh century. But this Futhork, according to the theory, was not the actual Futhork as we know it, but a hypothetical Futhork from which the actual arrangement was evolved by a lengthened process. Prof. Skeat finds it necessary to suppose that the arrangement invented by his early English Christian had been partly forgotten, and that then certain traditional dislocations must have been effected. Without this hypothesis his explanation fails, as he himself admits. Hence, apart from any conjectures as to the original arrangement by the early Christian, the date of the only arrangements of which we have documentary cognisance must be considerably later, and must be brought down to the eighth or even to the ninth century.

But it hardly admits of dispute that the very arrangement of the runes, which on Prof. Skeat's theory cannot be older than the eighth century, was in existence as early as the middle of the fifth century, and in all probability was older than the middle of the fourth. The reasons for this conclusion may be briefly stated. In 1857 a silver-gilt brooch was found on the site of the battle-field of Charnay, near the confluence of the Saône and the Doubs, where, in the year 500, the Burgundians, under Gundobald, were defeated by the Franks under Clovis. On this brooch we have the first 19 runes of the Futhork in their usual order. This brooch must have belonged to one of the Burgundian chieftains, as we have no reason for

believing that the Franks were acquainted with the runic writing. Though the Burgundians were then Christians, England had not been converted, a fact fatal to the theory that the arrangement was the work of a Christian Englishman.

But even then there is another difficulty. On a golden bracteate, found in 1774 at Vadstena in Sweden, we have a Futhork, containing all but one of the twenty-four primitive runes, which are arranged in the three heathen families—Frea's family, Hagal's family, and Syr's family. This, however, is not absolutely conclusive, as the names of the three families may have been invented at a later period. The important fact is, that on this bracteate both the Futhork and the inscription are written in the older retrograde direction, from right to left, as in the very earliest inscriptions, while some of the runes have more archaic forms than those on the Charnay brooch, resembling those on the Buzco torque, which dates from the third century, when the Goths first broke into Moesia. The date of the Vadstena bracteate, with this authentic early Futhork, can therefore be hardly later than 350 A.D., a date too early to permit of the supposition of any Christian influences, much less of an English origin, or any acquaintance with the Latin Paternoster. Any influence would be Byzantine, not Roman. We have also a Futhork, ascribed to the sixth or seventh century, engraved on a sword found in the Thames. The forms of the runes on this sword are considerably later than the Charnay or the Vadstena runes, showing a long development, probably of several centuries. If, then, the order of the Futhork was invented by one of the earliest of the Burgundian converts (which is the supposition most favourable to Prof. Skeat's theory), he will have to explain how this Burgundian inventor managed to transmit his discovery to the still heathen North, and to get it adopted by the owners of the Thames sword and of the Vadstena bracteate. The difficulty is increased by the fact that the Burgundians, on their conversion, abandoned the runes and adopted the Roman alphabet, while the converted Goths adopted the Graeco-Runic alphabet of Ulfilas. Hence, in all probability, the Burgundian brooch was an heirloom from the heathen period.

In face of these chronological difficulties, it seems more easy and natural to suppose that the order of the runes was brought about by the same processes of natural evolution, dislocation, and re-arrangement which can be shown to have operated in producing the arrangement of the Arabic, Persian, Ethiopic, Greek, and Latin alphabets. These were all ultimately derived from the primitive Semitic order; but, as new letters were evolved and others were discarded, the new letters either took the places of those rejected or were put in juxtaposition with other letters, similar either in form or value. On this principle there is no insuperable difficulty in explaining the order of the Futhork. As I have shown in my book on the runes, more than half of them retain the places which correspond to those which their prototypes occupied in the primitive Greek alphabet from which they were obtained. More especially convincing is the fact that the last rune, *othil*, corresponds in form and value to *omega*, the last letter of the Greek alphabet. Again, the first four runes follow the order of the Greek letters from which they were evolved, and in the middle of the Futhork there is another similar sequence.

There can be hardly any doubt that when the nations on the Baltic first obtained the Greek letters they must have arranged them in some fixed order. The difficulty is to explain how, after the final separation of the Gothic and Scandinavian tribes had taken place, a new artificial arrangement should have been made

in some Christian land and then transmitted to the still heathen North, and how the ingenious inventor should have been able to persuade all his distant congeners to adopt the new discovery, whose advantages were based on the magical virtues of the Paternoster. Since the order of the Futhork may be traced wherever the runes penetrated—in Burgundy, as well as in England and in Sweden—it seems easier to suppose that the arrangement was substantially in existence before the Northern nations broke up from their old homes, and that it was based on the arrangement of the alphabet from which the runes were themselves evolved.

ISAAC TAYLOR.

#### THE TREASURY OF KING RHAPSINITUS.

Glasgow: Nov. 22, 1890.

I observe, in the ACADEMY of November 15 (p. 449), that Mr. Levi H. Elwell, of Amherst College, Mass., U.S., has had printed for private circulation his paper on the legend of Rhampsinitus, as told by Herodotus, which he read at the last meeting of the American Philological Association; and that he cites "three variants from the most distant quarters." These are: (1) a Tibetan version from Ralston's translation of Schiefner's German collection; (2) the tale of the Shifty Lad, from Campbell's *West Highland Tales*; and (3) a story from Col. Jones's *Negro Myths*.

Give me leave to say that this widespread tale was pretty well "thrashed out" by me nearly four years ago in the second volume of my *Popular Tales and Fictions: Their Migrations and Transformations* (Blackwood, 1887); and that, with the exception of the analogue in Col. Jones's *Negro Myths*, which had not then been published, nothing new has been discovered in the shape of versions that might throw some light on the question of the origin and diffusion of this legend. Indeed, the negro analogue need not be excepted, as it leaves the question very much as it was before.

In the work above mentioned (vol. ii., pp. 115-165), after giving the substance of the legend of the treasury of Rhampsinitus, King of Egypt, as narrated by Herodotus (Euterpe, 121), I proceed to cite the oldest-known European form, which is found in the Latin *Dolopathos* of the twelfth century, and variations of the same, as related in the later Latin and old English versions of the *Seven Wise Masters*; then follow Italian, old Sicilian, modern Greek, Albanian, French (from the old romance of the *Chevalier Berinus*), Breton, Gaelic, Dutch, Tyrolean, Danish, Russian, Tunisian, Kabal, Mongolian, Tibetan, Bengali, Indo-Persian, Sanskrit, and Singhalese versions and variants; while in the Appendix is given a modern Egyptian analogue, in which, however, it is not the king's treasury that is broken into, but a camel-train loaded with revenue from the provinces, in the time of the Khalif Biamrillah. It is true that the legend has not yet been found in Pali, but the fact that it is known to the Singhalese (not to speak of the Tibetans) would seem to indicate that it was derived from a Buddhist source. Very possibly, if not very probably, the story is of genuine Egyptian origin, and travelled to the Far East at an early period; but it has not hitherto been discovered in any of the ancient Egyptian papyri that have been examined. In former times thieving seems to have been one of the "fine arts," and Egypt still produces the most expert thieves and sharpers in the world, as may be seen from the Notes to Lane's *Arabian Nights*. In some Indian story-books we find enumerated among the accomplishments of even young princes that they were "expert jugglers and thieves."

The share which those ubiquitous and interesting people, the Gipsies, have had in the diffusion of Asiatic stories throughout Europe has been entirely overlooked by students of popular fictions in this country, with the solitary exception of my friend Mr. F. Hindes Groome, who may be considered as one of the foremost of English gipsylogues, and whose able article on "Gypsies" enriches the new edition of *Chambers's Encyclopædia*. In Germany and elsewhere, however, the subject has for many years past received the serious attention of several eminent scholars; and it will probably interest some readers of the ACADEMY to see a Gipsy version of the Robbery of the King's Treasury, which I extract from a manuscript collection by Mr. Groome, on which I hope some day to collaborate, with a view to its publication. It is No. VI. of Dr. Barbu Constantinescu's *Probe de Limba si Literatura Tiganilor din Romania* (Bucharest, 1878), and has not hitherto appeared in English:

#### The Two Thieves.

There were two thieves. One was a country (thief) and one a town (thief). So the time came that the two met, and they asked one another whence they were and what they were. Then the country (thief) said to him of the town: "Well, if you are such a clever thief as to be able to steal the eggs from under a crow, then I shall know that you are a thief." He said: "See me now, how I shall steal them." And he climbed lightly up the tree, and put his hand under the crow and stole the eggs from her, and the crow never felt (it). Whilst he was stealing the crow's eggs the country thief stole his breeches, and the town thief never felt him. And when he came down and saw that he was naked, he said: "Brother, I never felt you stealing my breeches. Let us become brothers." So they became brothers.

Then what are they to do? They went into the city and took one wife [between them]. And the town thief said, "Brother, it is a sin for two brothers to have one wife. It were better for her to be yours." He said, "Mine be she. But come now—where shall I take you, that we may get money?" "Come on, brother, since you know." So they took and departed. Then they came to the emperor's, and considered how to get into his palace. And what did they devise? Said the town thief, "Come, brother, and let us break into the palace and let ourselves down, one after the other." "Come on." So they got on the palace, and broke through the roof; and the country thief lowered himself and took 200 purses of money and came out. And they went home.

The king arose in the morning and looked at his money, [and saw] that 200 purses of money were missing. Straightway he went to the prison where was an old thief. And when he came to him he said, "Old thief, I know not who has come into my palace and stolen from me 200 purses of money; and I know not where they went out by, for there is no hole anywhere in the palace." The old thief said, "There must be one, O king, only you don't see it. But go and make a fire in the palace, and come out and watch the palace, and where you see smoke issuing, that was where the thieves entered. And do you put a cask of molasses just there, at that hole, for the thief who took the money will come again." Then the king went and made a fire, and saw the hole whence the smoke issued, in the roof of the palace. And he went and got a cask of molasses and put it there at the hole. The thieves came again to that hole at night. And the thief from the country let himself down again, and as he did so he fell into the cask of molasses. And he said to his brother, "Brother, it is all over with me, but do not do the king's pleasure. Come and cut off my head, for I am as good as dead." So his comrade lowered himself down and cut off his head, and went and buried it in a wood.

When the king went where the thief had fallen, and saw the thief in the molasses without a head, he went to the old thief and told him, "Look you, old thief, I caught the thief, and he has no head." Then the old thief said, "O king, this is a cunning thief. But what are we to do? Why, take the corpse and hang it up outside the city gate, and he

who stole his head will come to steal him too. And do you set soldiers to watch him." So the king went and took the corpse and hung it up, and set soldiers to watch it. Then the thief took and bought a white mare and a cart, and took a jar of 20 eimers of wine, and he put it in the cart, and drove straight to the place where his comrade was hanging. He made himself old, and pretended the cart had broken down, and the jar had fallen out. And he began to weep and tear his hair, and he made himself to cry aloud, that he was a poor man, and his master would kill him. The soldiers guarding the corpse said one to another, "Let us help and put this old fellow's jar in the cart, mates, for it is a pity to hear him." So they went to help him, and said to him, "Hallo! old chap, we'll put your jar in the cart; will you give us a drop to drink?" "That I will, deary." So they went and put the jar in the cart, and the old fellow took and said to them, "Take a drink, deary, for I have nothing else to give you." Then the soldiers took and drank till they could drink no more. And the old fellow made himself to ask, "And what is this?" The soldiers said, "That is a thief." Then the old man said, "Hallo! deary, I shan't spend the night here, else that thief will steal my mare." The soldiers said, "What a silly you are, old fellow! How will he come and steal your mare?" "He will though, deary. Isn't he a thief?" "Shut up, old fellow! He won't steal your mare, and if he does we'll pay you for her." "He will steal her, deary, for he's a thief." "Why, old boy, he's dead. We'll give you our written word that if he steals your mare we will give you 300 groschen for her." Then the old man said, "All right, deary, if that is the case." So he stayed there, and placed himself near the fire, and a drowsy fit took him and he pretended to sleep. The soldiers kept going to the jar of wine, and drank every drop of the wine and got drunk. And where they fell there they slept and took no thought. Then the old fellow, the thief, who pretended to sleep, arose and took the corpse from the gallows and put it on his mare, and carried it into the forest and buried it. And he left his mare there, and went back to the fire and pretended to sleep. So when the soldiers awoke and saw that neither the corpse was there nor the old man's mare, they marvelled and said, "There, comrades! the old man said rightly, that the thief would steal his mare. Let us make it up to him." So by the time the old man arose they gave him 300 groschen and told him to say no more about it.

When the king saw that there was no thief on the gallows he went to the old thief in the prison and said to him, "There! they have stolen the thief from the gallows, old thief. What am I to do?" "Did I not tell you, O king, that this is a cunning thief? But do you buy up all the joints of meat in the city and charge a ducat the pound, so that no one will care to buy any unless he has come into a lot of money. But that thief won't be able to hold out three days." Then the king went and bought up all the joints and left one joint, and that one he priced at a ducat the pound. So nobody came to buy that day. Next day the thief would stay no longer. He took a cart and put a horse in it, and drove to the butcher's. And he pretended he had damaged his cart, and lamented he had not an axe to repair it with. Then the butcher said, "Here, take my axe and mend your cart." The axe was close to the meat. As he passed to take the axe he picked up the joint of meat and stuck it under his coat. And he handed the axe back to the butcher and departed home.

The same day comes the emperor, and he asks the butcher, "Have you sold any meat to-day to anyone?" He said, "I have not sold to any one." Then the emperor weighed the meat and found it 40 lbs. short. And he went to the old thief in prison and said to him, "He has stolen 40 lbs. of meat, and no one saw him." "Didn't I tell you, O king, that this is a cunning thief?" "Well, what am I to do, old thief?" "What are you to do? Why, make a proclamation, and offer on it all you possess, and say, he shall become king in your stead, merely to say who he is." Then the king went and wrote the proclamation, just as the old thief had told him. And he posted it outside by the gate. So the thief comes and reads it, and thought how he should act. And he took his heart in his teeth, and went to the king and said, "O

king, I am the thief." "You are?" "I am." Then the king said, "If you it be, that I may believe you are really the man, do you see this peasant coming? Well, you must steal one of the oxen from under the yoke, without his seeing you." The thief said, "I will steal it, O king—watch me."

And he went before the peasant and began to cry aloud, "Comedy of comedies!" Then the peasant said, "See there, now! I have been in the city many a time, and have often heard 'Comedy of comedies,' and have never gone to see what it's like." And he left his cart and went off to the other end of the city, and the thief kept on crying till he had got the peasant some distance from the oxen. Then the thief returns, and takes one of the oxen and cuts off its tail, and sticks it in the mouth of the other ox, and comes away with the first ox to the king. And the king laughed fit to kill himself. When the peasant came back he began to weep. And the king called him and asked, "What are you crying for, my man?" "Why, O king, while I was away to see the play one of the oxen has gone and eaten up the other." When the king heard that he laughed fit to kill himself, and he told his servants to give him two good oxen, and he gave him also his own ox, and asked him, "Do you recognise your ox, my man?" "I do." "Well, away you go home."

Then he said to the thief, "Well, my fine fellow, I will give you my daughter, and you shall become king in my stead, if you will steal the priest for me out of the church." The thief went into the town, and got three hundred crabs and three hundred candles, and went to the church, and stood upon the pavement. And as the priest chanted the thief let out the crabs one by one, each with a candle fastened to its claw; he let it out. And the priest said, "So righteous am I in the sight of God that he sends his saints for me." The thief let out all the crabs, each with a candle fastened to its claw, and he said, "Come, O priest, for God calls thee by his messengers to himself, for thou art righteous." The priest said, "And how am I to go?" "Get into this sack." And he took him on his back and carried him to the king, and tumbled him down. And the king burst out laughing, and straightway he gave his daughter to the thief, and made him king in his stead.

The opening incident in this tale finds a parallel in the Kaba'il version, in which two sons of an expert thief lately deceased go to their father's old comrade in thieving, who, though he had retired from business, consents to accompany them in their adventures. They come upon a hawk's nest, and the old man shows his dexterity in taking away the sleeping bird without waking it and puts it into his sack. The elder youth contrives to steal the still sleeping bird from the old man without his knowledge, and the younger in his turn performs the same exploit with his brother.\* Another parallel occurs in Grimm's tale of the Four Clever Brothers. The incident of the two thieves in the Gipsy tale, at first taking one wife in common, and then one of them surrendering her to the other, is evidently imperfectly told; and had Dr. Constantinescu questioned his story-teller he would probably have recalled to his memory a more consistent version, such as is found in one of the tales of the Turkish story-book, the *History of the Forty Veirs* (Mr. Gibb's translation, p. 257 ff.), where two thieves are, unknown to each other, married to the same woman, and when at length they happen to meet at her house, it is agreed that he who shall perform the most expert thieving trick shall be her true husband. As in the Gipsy tale, an old thief in prison, or a wise old man, is consulted by the king in *Dolopathos*, the modern Greek, the Gaelic, Dutch, Tyrolese, and

Kaba'il versions. The stealing of the peasant's ox, leaving its tail in the mouth of the other, is peculiar to the Gipsy version, though it has parallels in several other stories of thievery, where the rascal cuts off the oxen's tails and "plants" them in the earth, before he decamps with his booty, and the owner on his return concludes that the earth has swallowed them.\* But for an analysis of the several versions, I beg leave to refer readers to my *Popular Tales and Fictions*, vol. ii., p. 158 ff. The last exploit, of getting the priest to enter a sack in order to be taken bodily to heaven, is also peculiar to the Gipsy version; but Mr. Groome appends to it in his MS. a similar tale from Dr. Rudolf von Sowa's *Die Mundart der Slavischen Zigeuner* (Gottingen, 1887), and it strongly resembles an incident in the Irish tale of Little Fairly and its very numerous European and Asiatic versions, which form a special chapter of my book, vol. ii., pp. 229-288, and pp. 489-491.

W. A. CLOUSTON.

#### THE SOURCE OF A CHAUCER SIMILE.

Yale University: Oct. 31, 1890.

Morris and Skeat, in their edition of Chaucer's Prologue, quote from Gratian in illustration of vv. 179-81:

"Ne that a monk, when he is cloisterlees,  
Is likned til a fish that is waterlees;  
This is to seyn, a monk out of his cloistre."

This comparison is, however, some eight hundred years older than Gratian. It will be found in Sozomen's *Ecclesiastical History*, bk. i., ch. xiii. (Migne, *Patrologia Graeca*, 67. 898-9):

Τοὺς μὲν γὰρ ἰχθύας ἔλεγε τὴν ὑγρὰν οὐσίαν τρέφειν· μοναχοὺς δὲ κόσμον φέρειν τὴν ἔρημον· ἐπίσης τε τοὺς μὲν ἑρπῆς ἀποτομῆς οὐδὲ σὺν ἀπολιμνάνειν, τοὺς δὲ τὴν μοναστικὴν σιμνότητα ἀπολλύειν τοῖς ἁσέσι προσιώντας.

The saying, as here given, is attributed by Sozomen to Antony, the father of anchoritism.

ALBERT S. COOK.

#### NORFOLK MANOR COURT ROLLS.

Putney: Nov. 22, 1890.

The entries in the Stanhoe rolls printed by Mr. Toynbee do not seem to be of any special interest. There are thousands of rolls of this date containing similar entries; and they are chiefly valuable to the genealogist, and then only when printed in *extenso*. Earlier rolls, like those of Cressingham, recently printed for private circulation, are much more interesting.

The only point of note is the reading "mercia" for "fine." If it is really so spelt at length on the roll, and is not the reader's extension of the usual three letter "mia," the form is very unusual, though it occurs in Ducange. The contraction in question is, of course, usually read "misericordia."

\* Mr. Groome refers to De Gubernatis's *Zoological Mythology* (2 vols., London, 1872) i. p. 186; also to Afanisieff's Russian collection, v. 6, where the thief Ivan is required to steal from his master a black ox tied to a plough; if he succeed he is to have a hundred roubles for his reward, but if he fail, he is to receive instead a hundred bastinadoes. In order to steal it, Ivan adopts the following device: he takes a cock and puts it alive under a clod of earth. The ploughmen come with the oxen; while they are ploughing the cock starts up; they leave the plough to run after it, upon which Ivan, who was hidden behind a bush, comes out. He cuts off one ox's tail and puts it in another one's mouth, and then leads away the black ox. The ploughmen, not having been able to overtake the cock, come back, and when they see only two animals instead of three, conclude that one ox has eaten the black ox and is now eating the tail of the variegated ox.—See also the exploits of the Master Thief in Dasent's Norse Tales.

The extracts are said to be given "in the original Latin with the contractions expanded"; but surely "infra hoc dominio" and "infra solo et terra" are somewhat strange. The Latin certainly is original.

"Juclum" and "Jucli" are clearly misreadings for *inclusum* and *inclusi*, "tenuta" for *tenta*, and "ancis" for *aucis*, while "preest" was intended by the scribe to mean "preceptum est."

"Unusque" is probably a misreading, and may be *cujusque* or *cujuscunque*, as *unusque* would make the sentence nonsense.

WALTER RYE.

Stanhoe Grange, Norfolk: Nov. 26, 1890.

I am much obliged to Mr. Walter Rye for his observations. It was naturally not with the expectation of interesting specialists like himself that the above extracts were made. There are many people, especially since the publication of Dr. Jessop's books, who are curious to know more about the old manor court rolls; and as these are practically inaccessible, save to the very few, it seemed worth while to print some specimen extracts. It is a poor consolation to those who are not specialists to be told that thousands of similar rolls exist, or even that certain of these have been printed for "private circulation."

With regard to Mr. Rye's other remarks, I may observe that I have expanded *mia* or *m* into *mercia*, because I came across this word so written in full in one of the entries. I am fully aware that the term *misericordia* is also employed. So with *preest*, which occurs several times written as one word, without any mark of contraction.

*Unusque* and *ancis* are obvious misprints for *utrinusque* and *aucis*, and, I suppose, were overlooked by me in reading the proof.

*Infra* in these rolls is used indifferently with abl. or acc. (with full termination in both cases), so that I must, with due modesty, disclaim the "originality" imputed to me by Mr. Rye. If the Latin is "original" in the sense implied by my critic, it is the scribe who must have the credit, not I.

With regard to the words *juclum* and *tenuta*, I must plead guilty to carelessness. In the former case I overlooked the bar across the *l* in MS., thus reading *juclum*. This word I thought I found in Ducange, with the meaning of a "measure of land." On looking again, I see the word in Ducange is not *Juclus*, but *Juctus*, *modus agri*. Mea culpa! Of this correction I have gratefully availed myself.

As concerns *tenuta*, I was misled presumably by the familiar Italian form. Besides, is it wholly inadmissible here? *Tenutus* is certainly a possible form in Low Latin, witness Italian *tenuto* and French *tenu* derived from it.

I have no doubt my inexperience has led me into further errors in other extracts which I have sent to the editor of the ACADEMY. I shall be grateful if Mr. Walter Rye thinks it worth while to set me right.

PAGET TOYNEBEE.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, NOV. 30, 4 p.m. South Place Institute: "National Costumes," by Mr. H. Blackburn.

7.30 p.m. Ethical: "Moral Aspects of Socialism," by Mr. Leslie Stephen.

MONDAY, DEC. 1, 5 p.m. Royal Institution: General Monthly Meeting.

5 p.m. London Institution: "The House we live in," by Prof. W. H. Corfield.

8 p.m. Society of Arts: Cantor Lecture, "Gaseous Illuminants," II., by Prof. Vivian B. Lewes.

8 p.m. Victoria Institute: "The Geological History of Egypt," by Prof. Hull.

8 p.m. Aristotelian: "The Main Outlines of Hellenic Theory concerning the Beautiful," by Mr. B. Bosanquet.

8 p.m. Microscopical: *Conversazione*.

\* *Recueil de Contes populaires de la Kabylie du Djurdjura*, recueillis et traduits par J. Rivière. Paris, 1882. Part I. No. III. The Kaba'il are the wandering tribes of Algeria, as distinguished from the native town-dwellers.

TUESDAY, Dec. 2, 3 p.m. British Museum: "History of the Literature of Babylonia, I., Semitic Period," by Mr. G. Bertin.

8 p.m. Biblical Archaeology: "The Akkadian and Chinese Characters," by the Rev. C. J. Ball; "Prayers of the Falasha Jews in Abyssinia," by the Rev. Dr. A. Löwy.

8 p.m. Civil Engineers: "The Vibratory Movements of Locomotives," by Prof. John Milne and Mr. John McDonald.

8.30 p.m. Zoological: "The Antelopes of Nyassa-Land," by Mr. Richard Crawshaw; "The Suspension of the Viscera in the Batoid *Hypnos subnigrum*," and "The Pectoral Fin-skeleton of the Batoidea and of the Extinct Genus *Chlamydoselache*," by Prof. G. B. Howes; "The Presence of the Pterygoid Teeth in a Tailless Batrachian (*Telobates cultripes*), with Remarks on the Localization of Teeth on the Palate in Batrachians and Reptiles," by Mr. G. A. Boulenger.

WEDNESDAY, Dec. 3, 8 p.m. Society of Arts: "The Chicago Exhibition, 1893," by Mr. James Dredge.

8 p.m. Elizabethan: "The Stage Arrangement of 'Romeo and Juliet,'" by Mr. William Poel.

THURSDAY, Dec. 4, 7 p.m. London Institution: "Hector Berlioz," with Musical Illustrations, by Mr. Carl Armbruster.

4 p.m. Archaeological Institute: "Parochial Accounts of St. Neot's, Cornwall, Seventeenth Century," by the late General Sir J. H. Lefroy; "Ancient Chair in Lincoln Minster," and "St. Catherine's, Lincoln," by Precentor Venables.

8 p.m. Linnean: "The Genus of Orchid *Brown-hendia*," by Mr. H. N. Ridley; "The Botany of Kandahar," by Mr. J. H. Iace; "A Botanical Visit to the Auckland Isles," by Mr. Thos. Kirk.

8 p.m. Chemical: "The Volumetric Estimation of Tellurium," by Dr. Branner.

FRIDAY, Dec. 5, 8 p.m. Philological: "The Scansion of Heroic Verse," by Mr. G. L. Larkyns.

8 p.m. Geologists' Association: "The Microscopical Examination of some Samples of London Clay from the Excavations for the Widening of Cannon-street Railway Bridge, 1887," by Messrs. C. Davies Sherborn and H. W. Burrows; "A Visit to Ingleton and to Fley Brigg (showing how a Dangerous Reef was converted into a Perfect Breakwater by an Ancient Race)," by Mr. Edwin Litchfield.

## SCIENCE.

### THE NEW OXFORD TEXT OF THE ETHICS.

*Aristotelis Ethica Nicomachea.* Recognovit brevique adnotatione critica instruxit I. Bywater. (Oxford: Clarendon Press.)

MR. BYWATER'S promised text of the *Ethics* is at last in the hands of the university. The editor has, we hope, prepared himself to suffer the fate with which Socrates is threatened in the *Republic*. Anyone who ventures to publish a new text of the *Nicomachean Ethics* must expect all men to throw off their gowns and rush furiously upon him. Yet, if critics will take our advice, they will after all put their gowns on again. They will find, when they come to close quarters, that Mr. Bywater's new edition is a very conservative one. "Lex hujus editionis erat ut liber ipse qualis fere jam antiquitus in codicibus extat vel exstitisse videtur, quoad fieri posset, integer intactusque servaretur."

The text contains changes, and good changes; but they are mostly small and they are not very numerous. (E.g., in ix. 2, 3, where Bekker read καὶ ὁσπερ δάειον, which does not go quite easily or smoothly, Mr. Bywater has ὁσπερ καὶ. This is better, but, as it does not rest on very cogent authority, might we not read καὶ γὰρ ὁσπερ δάειον?) Much is done by recognising those changes of δ for θ, or the converse, which scholars have long seen to be necessary. (See for instances iii. 10, 9, ix. 7, 9, x. 6, 5. There is, however, no change made in iii. ii., 5, nor in iv., 8, 9, where a change seems to be particularly wanted. The sentence here which begins with οὐ δὲ is really a promise, not a conclusion.) More still is done by adopting a reasonable punctuation (as at x. 7, 2), in presence of which many difficulties disappear of themselves. "Interpunctionem liberius immutavi, partim meo Marte partim auctore Susemihlio."

The text of the *Ethics* is really not in a state which requires heroic remedies, unless it be the remedy of transposition; and few of us like to contemplate the lengths to which we may have to go if we once begin transposing. No

doubt we all advocate a few pet transpositions, on a small scale (iii. 5, 21-22 would be distinctly improved in coherence by reading §22 first and then §21. In vi. 5, 4, one cannot help wishing to see the suggestion of Muretus, followed by Rassow, adopted, and the two sentences changed about which begin respectively with *Δεινὰ* and *τὴν μὲν γὰρ*.) But Mr. Bywater wisely keeps clear of such things, both the small readjustments of a Muretus and the more Medea-like operations of Mr. Jackson.

The new text will no doubt be prescribed for Oxford examinations, and we should have liked to see in it even greater help given to the student than its improvements of reading afford. There are various ways, without altering the text, in which the eye and the mind might have been helped. We could have wished for more marks of parenthesis. To separate by such marks a digression, a side-remark, or anything in the nature of a note, makes it far easier to follow Aristotle's drift; and it is taking no liberty with the text. Mr. Bywater has restored sense from nonsense by an improved stopping of iii. 4, 4, but a parenthesis would make the meaning of the passage clearer still. So with iv. 8, 7, x., 8, 5, and many other places. We could wish, too, to see the great blocks of Greek broken up into more convenient paragraphs—paragraphs answering more nearly to divisions of subject; and there would be no harm in even starting each of a series of arguments upon a line of its own.

We must not, however, be ungrateful for what Mr. Bywater has actually done. He has not of course worked unaided. He returns special thanks for help to Prof. Cook Wilson ("virum dico si quis alius Ἀριστοτελικώτατον"). The result is a text in the use of which we feel perfectly safe, and which is in numberless points more intelligent and more intelligible than those which it will, we hope, soon supplant.

A word of praise is due to the Clarendon Press for the excellent get-up of the book.

F. T. R.

## CORRESPONDENCE.

### A NEW BABYLONIAN VERSION OF THE CREATION STORY.

British Museum: Nov. 18, 1890.

When we consider the results of the excavations in the Tigris and Euphrates Valley, and at Tell-el-Amarna in Egypt, there are probably few who will not acknowledge that Assyriology is full of surprises; and the rapid advance of the science must naturally strike every student of the subject, be he thorough-going or only dilettante. During the last few years our ideas of Assyrian and Babylonian matters have been quite revolutionised by the documents discovered by Mr. Rassam, by M. de Sarzec, &c., and by the tablets found at Tell-el-Amarna. From the collections obtained for the British Museum by the first-named explorer at Kouyunjik, I now give a translation of a document which I have lately had an opportunity of copying, and which will undoubtedly prove to be of more than ordinary interest.

This inscription, which I name "the Akkadian version of the story of the Creation," is written on a not very large tablet of baked clay. The text is imperfect, the lower part of the tablet (looking on the obverse) being broken away, so that the beginning and the end are alone preserved. The portion that remains, however, is considerable. At a first glance, the text seems to be arranged in three rough columns; but such is not really the case, this appearance being caused merely by the dividing of the lines of the Akkadian version to place the Assyrian translation between. The middle column is therefore much broader than the first and third, notwithstanding that it is written much

smaller, especially on the obverse. The reverse shows that the text is an ordinary incantation tablet, but that it is of the first importance the following translation (necessarily to a certain extent provisional) will clearly show:

#### TRANSLATION.

1. Incantation: The glorious house, the house of the gods, in a glorious place had not been made.
2. A plant had not been brought forth, a tree had not been created.
3. A brick had not been made, a beam had not been formed.
4. A house had not been built, a city had not been constructed.
5. A city had not been made, earthly things had not been made glorious.
6. Niffer had not been built, E-kura had not been constructed.
7. Erech had not been built, E-ana had not been constructed.
8. The abyss had not been made, Eridu had not been constructed.
9. (As for) the glorious house, the house of the gods, its seat had not been made.
10. The whole of the lands, the sea also.
11. When within the sea the current was,
12. In that day Eridu was made, E-sagila was constructed.
13. E-sagila which the god Lugal-du-azaga founded within the abyss.
14. Babylon was built, E-sagila was completed.
15. He made the gods (and) the Anunnaki altogether.
16. The glorious city, the seat of the joy of their hearts, supremely they proclaimed.
17. Merodach bound together *amam* before the water.
18. Dust he made, and he poured it out with the flood.
19. The gods were made to dwell in a seat of joy of heart.
20. He made mankind.
21. The god Aruru, the seed of mankind, they made with him.
22. He made the beasts of the field (and) the living creatures of the desert.
23. He made the Tigris and Euphrates and set (them) in (their) place.
24. Well proclaimed he their name.
25. The *issu*-plant, the *dittu*-plant of the marsh-land, the reed, and the forest he made.
26. He made the verdure of the plain.
27. The lands, the marshes, and the greensward also.
28. Oxen, the young of the horse, the stallion, the mare, the sheep, the locust.
29. Meadows and forests also.
30. The he-goat and the gazelle brought forth (?) to him.
31. Lord Merodach on the sea-shore filled in a mound.
32. . . . . at first he placed not.
33. . . . . he caused to be.
34. [He caused plants to be brought forth], he made trees<sup>1</sup>.
35. . . . . he made in (its) place.
36. [He formed the bricks], he made the beams<sup>2</sup>.
37. [He constructed the houses], he built the city<sup>3</sup>.
38. [He built the city], he made the edifices [glorious]<sup>4</sup>.
39. He built [the city Niffer] of E-kura<sup>5</sup>.
40. [He built the city Erech of E-ana]<sup>6</sup>.
41. . . . .

<sup>1</sup>Lit. "a tree," or "the tree." This line is restored by comparison with line 2. <sup>2</sup>Restored by comparison with line 3. <sup>3</sup>Restored by comparison with line 4. <sup>4</sup>Restored by comparison with line 5. <sup>5</sup>Restored by comparison with line 6. <sup>6</sup>Traces of characters only are to be seen in this line—the restoration is made by comparison with lines seven and thirty-nine.

Here the obverse breaks off. Of the reverse, which is mutilated, it is only needful to say that it ends like an ordinary incantation\* for

\* Several incantations have similar descriptive introductions.



purification, and gives the first line of the next tablet as follows:—

"Incantation: The star . . . the long chariot of the heavens."

For the sake of comparison I reproduce here the opening lines of the account of the Creation, found and published by George Smith:—

"When on high the heavens proclaimed not,  
Beneath the earth recorded not a name,  
The primeval abyss brought them forth  
Mummu Tiamat (the ocean) was she who begat  
the whole of them;  
Their waters at once burst forth, and  
Cloud was not compacted, the plain was un-  
sought.  
Then none of the gods shone forth,  
A name was not recorded, a sign was not  
[made?];  
The great gods were made,  
Lahmu and Lahamu shone forth [alone?]  
Until [the gods?] grew up. Ansar and Kisar  
were made.  
The days grew long . . . . .  
Anu, the father (?). . . . .  
To Anu . . . . .  
. . . Anu . . . . ."

Then, after a gap, follows the fight between the gods and Bisbis-tiamtu and Kingu, her husband (chaos and darkness), &c., &c.

The difference between these two accounts is so striking that it is quite clear that they are the productions of two different peoples, the mystery and incantation-loving Akkadians and the poetic legend-loving Semitic Babylonians. The account given by the former is a picture of peace—that of the latter a picture of war and strife. Both are exceedingly instructive, and both, when complete, will have great value in determining many questions concerning the people with whom they originated.

After describing the time when nothing was, even the most familiar things, the glorious cities so dear to the Babylonian heart, and when all the countries and the sea (*naphar mātūtu tāntumma*) existed not, the record states that when within the sea there was a stream (*inu-sa kirib tāntim ratumma*), then Eridu, "the good city," a type of paradise, and E-sagila, "the house of the high head," were built, and E-sagila within the abyss was founded. Then was built Babylon (here written Ka-dingira), the earthly counterpart of Eridu, with its own E-sagila, mentioned as having been, even then, completed (*suklūt*), and the gods and their dwelling-places were made, after which Mero-dach engages in various acts of creation, making the earth out of dust (*ēpiri*) and water (here *ami* or *agi*, apparently equivalent to the *a* of the Akkadian version). Then comes the creation of mankind, and Aruru, "the seed of mankind" (*Aruru, zēr āmeluti*), the animals, the formation of the rivers Tigris and Euphrates, the various kinds of lands, trees, and plants, and, lastly, the cities Niffer and Erech (*Nip-puru* and *Uruk*)—if my restoration be correct—and their respective temples, E-kura and E-ana ("the house of the earth" and "the house of heaven"). It is probable that, even if we possessed the remainder of the text, we should find it of but comparatively minor interest.

In the phrase *nammassu la-sassu*, "earthly things had not been made glorious," I have followed Dr. Zimmern\* for the meaning of the word *nam-massu*. This word is also given as a synonym of *durussu*, "foundation,"† and *ālu*, "city," and the former may be the meaning here. *Nam-massu*, however, means not only "foundation" or "city," but also "animals" and "mankind"; and in this connexion it is noteworthy that one of its Akkadian equivalents (used also in the present text) is *adam*.‡ The word *sassu*, trans-

lating the Akkadian *numunia*, "had not been made glorious" (root *ia*), shows that *sassu*, in the inscriptions of Nebuchadnezzar, probably has nothing to do with the word *samsu*, "sun," with which it has been connected.

I hope to publish shortly the cuneiform text, with transcription, translation, and notes.

THEO. G. PINCHES.

# SCIENCE NOTES.

THE anniversary meeting of the Royal Society will this year be held on Monday, December 1, St. Andrew's Day falling on a Sunday. The medals are to be given as follows:—The Copley Medal to Prof. Simon Newcomb, for his contributions to gravitational astronomy; the Rumford Medal to Prof. Heinrich Hertz, for his work in electro-magnetic radiation; a Royal Medal to Prof. David Ferrier, for his researches on the localisation of cerebral functions; and a Royal Medal to Dr. John Hopkinson, for his researches in magnetism and electricity; the Davy Medal to Prof. Emil Fischer, for his discoveries in organic chemistry; and the first Darwin Medal to Mr. A. R. Wallace, for his independent origination of the theory of the origin of species by natural selection. The anniversary dinner will take place at the Hôtel Métropole.

MESSRS. MACMILLAN & Co. have nearly ready for publication an important treatise on the Principles of Psychology by Prof. William James, of Harvard University, a brother of the novelist. The book occupies two large volumes, and is the result of long experience in teaching the subject. A few detached chapters have already been published in *Mind*.

IN an article on "The Aryan Question," in the last *Nineteenth Century*, Prof. Huxley urges, in support of Latham's Sarmatian hypothesis, the novel argument that when the Aryan race came into existence the Bosphorus had not been formed, Europe being sundered from Asia by what he calls the Pontic Mediterranean—a vast inland sea, including the Aral, the Caspian, the Euxine, together with the plains of the Danube and the Volga, and discharging itself into the Arctic Ocean by the valley of the Obi. Prof. Huxley considers that there are four European types, one of which must be that of the primitive Aryan, and the others Aryans only by speech. These, he thinks, are (1) the tall, blond, long-headed Scandinavian type; (2) The short, dark, broad-headed Auvergnat type; (3) the short, dark, broad-headed "Mongoloid" type; (4) the short, dark, long-headed Iberian or Silurian type. The objection to this classification is that his second and third types, both of them short, dark, and broad-headed, are not discriminated; while he takes no account of the tall, broad-headed type whose remains are found in the round barrows of Britain, and who, if we identify them, as is usually done, with the Britons of the Roman period, must have been blond or rufous. Nor is there any place in his scheme for the tall, fair, broadheads of Poland and Western Russia, who agree with the Kurds and the Galtchas in stature, complexion, and skull-shape. His scheme would be more consistent and complete if he had described his third class as the tall, rufous, broad-headed, Ugic type, the type to which Dr. Thurnam referred the round barrow Celts of Britain. The primitive Aryan race would, therefore, be either the Scandinavian or the Celto-Slavo-Lettic type; and it would be a question for philologists to determine whether both Celto-Latin and Celto-Slavic speech could more easily be derived from Teutonic, or, on the other hand, Teutonic from Celto-Latin or Slavo-Lettic.

WE have received from the Director of the United States Geological Survey four recent *Bulletins* (Nos. 54 to 57), representing work in the department of geological chemistry and physics rather than in that of pure geology. Dr. Barus deals in an exhaustive manner with the thermo-electric measurement of high temperatures—a subject which at first sight may seem to have but little connexion with geology. It should be remembered, however, that the accurate measurement of high temperatures is a matter of first importance in any experimental enquiry into the fusion of rocks, and it is probable that Dr. Barus's investigation of the subject will lead to the introduction of a new system of pyrometry. Prof. F. W. Clarke, the chemist to the Survey, publishes a record of chemical work in his laboratory, including a large number of mineral analyses by himself and his colleagues. Prof. Knowlton, of the department of palaeo-botany, contributes a valuable paper on the fossil wood and lignite of the Potomac formation—a group of rocks characteristically developed in Virginia, and regarded by some authors as Cretaceous and by others as Jurassic. The paper deals with the structural characters of the tissues, and is preceded by an historical review of the progress of this method of study. The last *Bulletin* gives the result of a geological reconnaissance in south-western Kansas, undertaken gratuitously by Mr. Robert Hay.

# MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOSOPHICAL SOCIETY.

(Monday, Nov. 10.)

PROF. DARWIN in the chair.—A paper was read by Dr. Arthur Gamgee on "The Principle upon which Fahrenheit constructed his Thermometrical Scale." The author commenced by drawing attention to the fact that, although the Fahrenheit thermometer has been so generally used in England, no accurate information was to be found in our text-books concerning the principles upon which its scale had originally been constructed. He referred, however, to a view advanced by Prof. P. G. Tait in his elementary treatise on *Heat*, according to which Fahrenheit divided his scale between 32° and 212° into 180 degrees, in imitation of the division of a semi-circle into 180 degrees of arc. This theory rested on the incorrect supposition that, before Fahrenheit's time, Newton had suggested, as a basis for a thermometric scale, the fixing of the freezing and boiling points of water, the space between these being divided into a number of equal degrees. The author pointed out that in his "Scale Graduum Caloris," Newton made no such suggestion as that attributed to him by Prof. Tait, and prior to him by Prof. Clerk Maxwell; and, indeed, that Fahrenheit had settled the basis of his scale, and had constructed a large number of thermometers which were used by scientific men throughout Europe, many years before the discovery by Amanton (which Fahrenheit confirmed and gave precision to) of the fact that under a constant pressure the boiling point of water is constant. The author stated that the thermometers which were first constructed by Fahrenheit were sealed alcoholic thermometers, provided with a scale in which two points had been fixed. The zero of the scale, representing the lowest attainable temperature, was found by plunging the bulb of the thermometer in a mixture of ice and salt, while the higher of the two points was fixed by placing the thermometers under the arm-pit or inside the mouth of a healthy man. The interval between these two points was, in the first instance, divided into 24 divisions, each of which corresponded to supposed well characterized differences in temperature, and each being subdivided into four. In his later alcoholic and mercurial thermometers, the 24 principal divisions were suppressed in favour of a scale in which 96 degrees intervened between zero and the temperature of man; in these later thermometers the 32nd degree was fixed by plunging the bulb of the thermometer in melting ice. The author then pointed out that Fahrenheit was led to construct mercurial thermometers in order to be

\* *Babylonische Busspsalmen* (p. 103).

† Zimmern.

‡ Written with the characters *id-dam*.

able to ascertain the boiling point of water; with this object the scale constructed, as has been stated, was continued upwards, in some cases so as to include 600 degrees. It was as the result by experiment alone, that the number 212 was obtained as the temperature at which water boils, at the mean atmospheric pressure. The author, in conclusion, argued that Fahrenheit took as the basis of his thermometric scale the duodecimal scale which he was constantly in the habit of employing.

#### NEW SHAKESPEARE.—(Friday, Nov. 14.)

DR. F. J. FURNIVALL in the chair.—Mr. P. Z. Round read a paper on "King John," in which he pointed out the difficulty which existed in reconciling the various parts of the play, owing to the uncertain manner in which incidents and characters are treated. Thus, Elinor's powerful influence over her son is barely hinted at; John's hatred of the clergy, like his doubts of the legality of his position, is brought before us only to be dropped again. Further, though John has disputed the French king's authority, yet he unaccountably gives up all the disputed territories in France; Hubert is told to kill Arthur, but presently has only to put out his eyes; while the purpose of the second coronation is unexplained. Salisbury's mission to fetch Constance is stultified by the arrival of the very persons who sent him. Much of the part of the Bastard Faulconbridge is useless to the plot; during half the play he is by turns jester, bombastic braggart, or bully, with a hatred for Lymoges which is hardly accounted for. His high-sounding language was perhaps meant as a burlesque of other writers; but until he rescues the queen, there is no indication of his actual bravery, though afterwards it is recognised by Salisbury and others. The cause of these discrepancies, Mr. Round thought, was to be found in the theory that Shakspeare had not fixed what the plot of his play was to be, but had worked up his scenes singly, in adapting the old plays. By their help many uncertainties were cleared up, and the by-play of the actors would make plain to the audience much which at first perplexes the reader.—The chairman, in the discussion which followed, pointed out that Shakspeare must have had here the double task of re-writing the old play and of writing his own part of it. It was natural that he should forget the old play at times, and in the process of re-writing he would have to harmonise. If the later scenes were better written than the earlier ones, they certainly did not act so well. As for the Bastard, with all his bombast exaggeration, he was undoubtedly the hero of the play, and was a type of the English character most likely to please an audience of the time. He defended the play as popular and patriotic.—Mr. W. Poel said that there was an undoubted difference between the last three acts of the play and the first two. The Bastard was essential to the comedy of the piece; but we found nothing in him to indicate that he was going to develop suddenly into a hero, as in the case of Henry V., where a similar development was always rendered probable from the first. Shakspeare was so evidently hampered in this play that it suggested the interesting point as to how much a dramatist was bound by his authorities.

#### RUSKIN SOCIETY.—(Friday, Nov. 14.)

J. ELLIOTT VINEY, Esq., in the chair.—Mr. Sydney Robjohns read a paper on "Mr. Ruskin and the first two volumes of *Modern Painters*." He first defined Mr. Ruskin's place in the history of the century as a thinker, writer, and art critic; then sketched his early biography up to the issue of these two volumes, and indicated the influences which led to their being written; and finally outlined the contents of the two volumes, pointing to their teaching, and especially to their effect in raising the tone, not only of English art, but also of English thought and life generally. As a practical suggestion, Mr. Robjohns said that, rather than Buckingham Palace should stand almost useless, a wing of it might be appropriated for a Turner-Ruskin Gallery, in which the lovely water-colours by Turner, now hidden in the National Gallery basement, might be on show within convenient reach of all London.—The

chairman having given a short address, a vote of thanks to the lecturer was proposed by Mr. Hewitt, and seconded by Mr. H. E. West.

#### EDINBURGH MATHEMATICAL SOCIETY.—(Friday, Nov. 14.)

R. E. ALLARDICE, Esq., vice-president, in the chair.—Dr. J. S. Mackay communicated some new properties of the triangle, and Dr. William Peddie gave proofs of several optical theorems. The following were elected office-bearers for the session: President, Mr. R. E. Allardice; vice-president, Mr. T. B. Sprague; secretary, Mr. John Alison; treasurer, the Rev. John Wilson; committee, Prof. Steggall, Messrs. Butters, Clark, Morgan, Morrison, Wallace.

#### ARISTOTELIAN SOCIETY.—(Monday, Nov. 17.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Mr. R. B. Haldane read a paper on "The Categories of Scientific Method." The paper dealt with the necessity for a critical examination of the use of categories, or general conceptions, by men of science. It was pointed out that by many physiologists, for example, there was habitually made a metaphysical assumption that the ideas applicable in describing mechanical processes were properly applicable in observing and experimenting on organisms. The process of observation and experiment implied more than a merely receptive attitude. It consisted largely in the verifications of hypotheses, as Whewell and Jevons had pointed out; and it was consequently most important that a start should be made with the right and not the wrong kind of hypotheses. What was true of the physiologists was true in other departments. Much, for example, of the controversy about necessity and freewill was due to an uncritical assumption that the category of cause and effect was properly applicable in describing the relation of motive to volition. The reason of the general refusal to ascribe reality to such conceptions as that of a whole which determined its parts, an end which controlled the life of an organism, or that of beauty in a landscape, was partly the idea that to allow objective validity to such categories would be to question the universal truth of such laws as that of the conservation of energy, and partly the circumstance that Kant had ascribed to these categories only subjective validity. But Kant was better than the men of science in that he had accepted as a fact, subjective or objective, these phases of nature, and had not tried to explain them away. The time had come for a careful critical examination of the categories used in the various departments of knowledge.

#### HISTORICAL SOCIETY.—(Thursday, Nov. 20.)

PROF. RHYS DAVIDS in the chair.—Mr. J. S. Stuart Glennie read a paper on "Aryan Relations to Egyptians and Chaldeans," in which he pointed out, first, the various classes of evidence—ancient portraits and mummies, probably still more ancient traditions, and contemporary ethnographic observations—proving that the ruling classes of the Egyptians and Chaldeans were a white race belonging to the great stock of non-Semitic and non-Aryan white races now found distributed all over the world. From the recognition of this fact it would follow that the problem of the origin of the white species should be connected with Archaian rather than with either Semitic or Aryan origins, which should be treated simply as problems of the origin of Semitic and Aryan languages among certain white tribes. And it was then shown that the Egyptians and Chaldeans had each three traditions of racial origin, and that one of these, in each case, pointed to the north, and was, at the same time, perfectly in harmony with the two other traditions of later localities of origin. The question then arose whether there was any tradition through which we might make some approximation to the locality of the original centre of dispersion and to the date of the first emigration of white races from the north. And it was suggested that such an approximation might possibly be made through the Chaldean Deluge tradition, if compared with certain geological facts. These facts were, first, the former existence of a great Central Asian Mediterranean separating Asia from Europe; and, secondly, the

geological facts rendering it probable that the Bosphorus and Dardanelles were primarily formed by volcanic convulsion, rather than by gradual erosion alone. If so, the sudden bursting through of the Central Asian Mediterranean would certainly have given rise to a deluge in the Aegean lands and adjacent countries. And if this was the deluge of which the Chaldeans had preserved a tradition, then they must have migrated from the north while the Central Asian Mediterranean still existed, and have come from Northern Asia, not from Northern Europe. Returning, then, to the problem of Aryan origins, and treating it as subsidiary to the problem of Archaian origins, and hence, as the problem of the origin of a language rather than of a race, it was pointed out that it was certainly a mere scientific procedure to start from where we have our first historical knowledge of Aryans, and trace them upward to their camp of origin, rather than, as is usually done, start from some purely hypothetical centre of origin, and trace them downward to where history first knows of them. Hence, as it is in Thrace about 1500 B.C. that we first certainly know of men with Aryan features and Aryan speech, it was shown that they would then have come in contact with a mainly Oriental or "Pelagic" civilisation; that, in the region northeastwards, between the Carpathians and the Dniester, conditions existed which would both have compelled and invited nomad shepherds to become partially agriculturists; and that, in the steppes beyond the Dniester eastwards, a favourable environment existed for the previous social condition indicated by comparative philology. And it was further pointed out that, in the region between the Carpathians and the Ural, such conditions probably existed, in the way of tribal intercourse and otherwise, as would naturally have given rise to a new linguistic development.—A discussion followed, in which J. Coate, S. H. Hodgson, G. Hurst, the Rev. G. W. Keesey, R. Lloyd, T. Pagliardini, and J. Forbes Robertson took part.

#### FINE ART.

##### HISTORICAL SKETCHES OF ANCIENT EGYPT AND ASSYRIA.

*Lectures Historiques: Egypte, Assyrie.* Par G. Maspero. (Paris: Hachette.)

It now and then happens that a book is written which not only fills a real gap in the edifice of popular literature, but which, by so filling it, makes us for the first time aware that such a gap had long existed. Now that M. Maspero has given us the picturesque series of historic sketches of ancient Egyptian and Assyrian life contained in the charming little volume just issued by Hachette, we suddenly recognise how much it was needed. One only marvels that it was not written long ago. Yet it is fortunate that this new way of treating the materials supplied by the papyri, the cuneiform tablets, and the monumental remains of Egypt and Assyria, was not earlier attempted by another hand; for who could have treated that material with the ease, the mastery, and the vivacity of M. Maspero? Only the magician himself can wield the magician's wand; and there is probably no other living writer who would have been so thoroughly at home in both these subjects, or have succeeded in casting them into a form so animated and so entertaining.

While disclaiming any attempt at consecutive history, M. Maspero says in his preface that he merely seeks to depict the daily life of the two most highly civilised nations of the ancient East. To this end he has strung his facts upon a thread of narrative, which adds the necessary elements of coherence and human interest without in

any sense trespassing upon the domain of fiction. His scheme thus compels him to deal in each instance with but a single period; so he takes us to Egypt in the magnificent time of *Rameses II.*, and to Assyria during the reign of the haughty and luxurious *Assurbanipal*. With him, we assist at the council of war held the night before the battle of *Kadesh*, and are present on the field when *Pharaoh*, with only his body-guard at his back, charges six times in succession through the serried ranks of the enemy's chariots. With him, also, we are shut up within the battlemented walls of *Shapibel*, and share the horrors of a siege conducted by the Assyrian general with the aid of battering rams, towers upon wheels, movable ramparts, and all such military devices as were then known to the fierce and cruel armies of *Mesopotamia*. We surprise *Assurbanipal* at his devotions in the temple of *Ishtar*, and witness the secret ceremonies performed by *Rameses* in the sanctuary of *Amen* at *Karnak*. The lives of kings, however, are recorded in documents of state, and chronicled on gypsum slabs and pylon walls, which all who run may read; but *M. Maspero* is no less familiar with the market-place and the home of the private citizen than he is with the camp and court of the monarch. He is as friendly with the officials, merchants, and country gentlemen of two or three thousand years ago as he was with the native Egyptians during the first half of the present decade.

"I have walked to and fro," he says, "in the streets of their cities. I have peeped through their half-opened doors; I have lingered idly about their shops; I have overheard the gossip of the people. If a body of half-starved masons went on strike, it was I who followed them to the palace of the Governor of *Thebes*, that I might know how the affair was settled. If a funeral went by to the sound of clamorous wailings, I accompanied the dead man to the door of his tomb, and learned what I could of the life which it was hoped he might lead in the world to come. A wedding takes place, and, thanks to that Eastern hospitality which opens all doors at any season for rejoicing, I assist in the background at the reading of the contract. When *Pharaoh*, or the King of *Nineveh*, goes by in state, I run with the crowd, following him to the temple, the palace, or the hunting field. Where custom or etiquette forbids my entrance, I find my way in imagination, through details gathered in conversation, or by means of written documents. A clay cylinder gives me the prayer offered up to *Ishtar* by *Assurbanipal* in time of peril; a talkative scribe has told me of the dangers and hardships encountered by an Egyptian officer in his journey through *Syria*; and in a score of bas-relief sculptures I have taken part, unscathed, in the wars of the ancient world; witnessed the conscription and levying of its armies, assisted at their drill, and shared the fatigues of their marches."

Only one who is perfectly familiar with the incidents of daily life as depicted in the painted tombs of ancient Egypt, and with what has come down to us of the literature of the Egyptians, can possibly appreciate the ingenuity with which *M. Maspero* has made use of the materials which his life and studies have placed at his command. Not only the leading incidents of his two narratives, but even the links by which he connects these incidents, the conversations

which he puts in the mouths of his personages, and all the petty details of their dress, their manners, their amusements, and their customs, are derived from original sources. *Psarou*, *Nomarch* of *Thebes*, and *Nakhtminou*, hereditary Prince of the *Panopolite Nome*, may be imaginary personages; but the description of the palace of *Nakhtminou* is the description of the palace of *Aï*, as depicted on the walls of his tomb at *Tell-el-Amarna*. *Psarou* visits *Nakhtminou* on the military business of the State, war being imminent, and recruits being needed for the army. *Nakhtminou* raises the ban and the *arrière-ban*, and levies a conscription upon all the villages in his province. His young son, witnessing the distribution of arms, and seeing the new recruits marched off to the sound of drums and trumpets, neglects his studies, and dreams of nothing but fighting and adventure. *Psarou*, amused at the boy's enthusiasm, calls for his private secretary, and bids him tell the lad something of the disadvantages and privations of a soldier's life. The name of the private secretary is *Ennana*.

"He is a scribe of the Double White House, and he accompanies *Psarou* in all his journeys. He has not his equal as an accountant, and no one is so quick to discover an error of one sack of corn in twenty columns of figures. He is also a poet in his hours of ease, and he amuses his leisure moments by writing in verse or in prose on all kinds of subjects, sacred or profane" (p. 94).

When, therefore, he is called upon to dissuade the son of *Nakhtminou* from his warlike fancies, he replies in rhythmic and high-sounding phrases, borrowed evidently from some literary composition.

"What would you have? Do you suppose that the officer of infantry has a better chance in life than the scribe? Come, I will tell you what manner of life he leads, and the height and depth of his sufferings. He is dragged away while yet a child, wearing the side-lock—he is imprisoned in the barracks—he is beaten, and his back is scored with wounds—he is beaten, and his brow is cut open—he is beaten, and his head is broken—he is thrown flat on the ground, and battered like a sheet of papyrus" (p. 95).

*Ennana* then goes on to describe the hardships of the march, and all the privations which befall, not only the foot-soldier under arms, but the chariot-fighter, whose position in the Egyptian army ranked above that of the infantry.

Now, in this little incident, which reads so easily and so much like fiction, the general reader will never suspect that every detail is based upon the tableaux found in *Theban tombs*, and in the texts of ancient papyri. *Ennana* is an historical personage, and was a royal librarian under *Rameses II.*, and author of the fourth *Anastasi Papyrus*. He reasons with the son of *Nakhtminou* in the language of a famous XIIth Dynasty Papyrus ("The Story of *Saneha*"); and even the description of his declamatory style tallies with that of *Amenemap*, a contemporary scribe of the Treasury, who begins a letter contained in one of the *Anastasi Papyri* by saying: "Behold, I bring thee this writing of cadenced words."

There is not a page in *M. Maspero's*

*Egyptian narrative* which will not bear this kind of sifting. If he describes a hunting-party, he takes us through valleys and ravines which he has himself explored, and which are unknown to the ordinary traveller; and, when he depicts *Thebes* as it was in the days of its splendour, he does so, not only from a patient study of all that is yet traceable of the ancient quarters of the town on both sides of the river, but from his accurate knowledge of that immense mass of legal papyri scattered through the museums of Europe, in which the streets, the blocks of houses, the roads and boundaries of the hundred-gated city are minutely laid down.

The Assyrian narrative is no less accurate and no less interesting; and, although the book professes to be written for sixth form scholars, it is undoubtedly destined to give pleasure and instruction to readers of all ages. Those who are familiar with the original texts will here meet with them in a new and picturesque light; while to those who know little, and care less, about Egyptology, the subject will be presented so attractively that, like the sick child in *Tasso*, they will taste only the honey while swallowing the medicine.

AMELIA B. EDWARDS.

#### COLONEL JACOB'S PORTFOLIOS OF INDIAN ARCHITECTURE.

We have already noticed two of the *Sejppore Portfolios of Architectural Details* prepared by Colonel S. S. Jacob. The work is now completed and issued in six divisions by *W. Griggs and Sons*, the well-known photo and chromolithographers.

As previously stated, each of the six parts or portfolios is devoted to one class of architectural details, collected from native buildings in *Rajputana* and about *Delhi* and *Agra*, and carefully drawn to scale for practical use, on plates measuring 22 inches by 15, arranged in strong serviceable cases. Part I. contains 52 plates, comprising 112 examples of Copings and 20 Plinths; Part II. has 79 plates, containing 117 drawings of Pillars and 31 of Bases; Part III. consists of 66 plates of Carved and Inlaid Doors, chiefly from *Amber Palace*, 11 of them, representing inlaid ivory work, being printed in colours—these latter two parts were previously noticed in the *ACADEMY* in some detail; Part IV. contains 69 plates comprising 76 examples of Brackets; Part V. is devoted to Arches, illustrating on 58 plates (of which ten are coloured) the rich patterns introduced into the spandrels; and Part VI. contains 50 plates of Balustrades, many of the panels in which are filled with tracery. Each part is accompanied by explanatory remarks, indicating the monuments from which the various details are taken, their age and character, &c.

In No. 32 of the *Journal of Indian Art*, just issued, a detailed account is given of the whole of this fine collection of drawings, illustrated by fourteen of the plates from the work itself, with suggestions as to the usefulness of these drawings in various technical arts, as well as in architecture, carpentry, metal-work, and the like. The work is, indeed, well deserving of attention on the part of all interested in decorative art and schools of technical design, as containing a rich store of the most varied, elaborate, and suggestive patterns.

The publication is, in a way, almost unique. It has not cost the British Government a

farthing, but is produced under the patronage and almost entirely at the expense of a public-spirited Hindu prince—the present Maharaja Madhu Singh of Jaypur—and is probably the first instance of an oriental prince offering a work on architectural and artistic details to Europe. It has been carried out, too, with such laudable economy by Messrs. Griggs & Sons, under Colonel Jacob's direction, that the whole six parts, containing 374 large plates, is offered to subscribers for a sum which, allowing a trifle for the portfolios themselves, amounts only to fourpence per plate. It is not issued with a view to pecuniary profit, but with the aim of preserving many of the beautiful designs from being totally lost, and to encourage an interest in the details of Eastern architecture by placing them within reach of those who otherwise might be unable to see them. They have been collected by an engineer officer in addition to his ordinary duties, and doubtless under many interruptions and disadvantages, but who has manifestly been animated by a love for the work and an enthusiasm in its pursuit.

The complaint is often brought against Europeans of spoiling native Indian art. Here we have a good example, on the other side, of a European officer appreciating and carefully collecting, and that by means of native art-students, what is good in Indian architecture, that he may place it on record for the use of others. The excellence of the drawings themselves, too, is worthy of attention. They have all been done by young men, natives of the Jaypur state, who had received their first lessons in drawing in the Jaypur School of Art founded by the late Maharaja Sawai Ram Singh. Their work, reproduced by photography in the plates of this publication, is excellent; and the collection of these details, together with the preparation of the finished drawings of them is, in itself, an art training of a valuable kind.

One cannot but entertain the hope that the munificence of the Jaypur Maharaja in this case will not be overlooked, but may receive such hearty appreciation as to encourage both him and others in further attempts to utilise some portion of their wealth in works of a similar character.

J. B.

#### NOTES ON ART AND ARCHAEOLOGY.

THE twenty-sixth winter exhibition of sketches and studies by members of the Royal Society of Painters in Water Colours will open on Monday in Pall Mall East. The private view is fixed for to-day.

THE other exhibitions to open next week are—a series of water-colour drawings, by Mr. W. W. May, entitled "Summer Scenes on the Coast of Norway," at Messrs. Buck and Reid's gallery in New Bond-street; and a collection of thirty-five paintings in oil of "Constable's Country," by Mr. Alfred Hartley, at Mr. Dunthorne's, in Vigo-street.

MR. FRANCIS E. JAMES will hold an exhibition of his water-colour drawings at the Dudley Gallery, Piccadilly—the exhibition being open to the public from Saturday, December 6.

MR. WALTER OSBORN, Mr. James Clark, and Mr. W. F. Calderon have been elected members of the Institute of Painters in Oil Colours.

MESSRS. GILBERT & RIVINGTON are preparing for immediate publication an English translation of Mariette's *Outlines of Ancient Egyptian History*, edited by M. Brodrick.

MR. WILLIAM MORRIS, in his lecture at the Arts and Crafts Exhibition on Monday next, will exhibit thirty-eight books printed in type before 1500. The series will be introduced by two subjects taken from block-books circa 1430. The great schools of Germany, Flanders,

France, and Italy will be fully illustrated—the first with special reference to the towns of Ulm and Augsburg.

A CATALOGUE of the magnificent collection of old crown Derby china, numbering more than 350 pieces, which was recently presented by Mr. Felix Joseph to the Art Gallery at Derby, is being prepared by Mr. William Beumrose.

#### THE STAGE.

##### STAGE NOTES.

HENRIK IBSEN's prose-drama "Rosmersholm" is shortly to be produced for the first time in England at a West-end theatre. The cast, which will include several well-known names, is now being arranged; and a young actress, whose performance in a poetic play last spring attracted much attention, will appear as the heroine.

#### MUSIC.

##### RECENT CONCERTS.

THE fifth season of the London Symphony Concerts commenced at St. James's Hall last Thursday week. A Symphony, or Overture in F, by C. Ph. E. Bach, proved of historic interest, inasmuch as a harpsichord part worked out from the composer's figured bass was played on an old instrument (made in 1771 by Burkat Shudi, Mr. Broadwood's partner) by Dr. C. H. H. Parry. Harpsichords, like pianos, do not improve with age, and the tone of this one was well-worn. Moreover, Mr. Henschel did not in any way reduce the strength of his orchestra, which, apart from the fact that it overpowered the keyed instrument, was far too large to represent the eighteenth-century orchestra to which Bach was accustomed. With revivals of this sort one should try to get as near to the original effect as possible. The programme included Mozart's "Prague" and Brahms's second Symphony, both of which were well given under Mr. Henschel's direction; also two movements from Beethoven's "Egmont" music, and the "Flying Dutchman" Overture. The hall was fairly filled, but Mr. Henschel's scheme deserves still better support.

Señor Albeniz gave his second orchestral concert at St. James's Hall on the following evening. The programme opened with a Dramatic Overture by Mr. Arthur Herve, given under the composer's direction. The work is intended to depict the struggle between love and adverse fate. There are some good thoughts in the music, and some of the writing is effective; but the general effect is patchy, and the influence of Wagner is far too strong. Señor Albeniz played the pianoforte part in a Concerto Fantastique of his own composition. The music is light and, at times, graceful, while the solo part is extremely showy. The pianist was also heard in some solos, which showed off to advantage his delicate touch and finished technique. The Weber-Tausig "Invitation" was another brilliant performance, but this desecration of Weber ought to be banished from the concert platform. If Weber's music by itself be considered too tame for the present day, then let it be left alone. The programme included a clever Prelude from the opera "Gli Amanti" by Breton, and also a spirited Scherzo of his for orchestra; they were exceedingly well performed under the composer's direction.

Miss Fanny Davies appeared at the Saturday Popular Concert, and played Schumann's Fantasia in C (Op. 17). We do not remember to have heard her before in this difficult work. There was scarcely enough power in her reading of the opening movement, and candour compels us to say that there were some slips in the March movement. But Miss Davies can easily

console herself if she remembers that even the greatest players have not always conquered its difficulties. With the two exceptions named, Miss Davies's rendering of the work was admirable, and she thoroughly deserved the reception given to her. The programme included Mozart's Quartet in D for strings, and Brahms's pianoforte Quartet in G minor.

Last Monday evening M. Paderewski performed Beethoven's Sonata in C minor (Op. 111), the last, and in some respects the greatest, of the thirty-two. Having recently noticed a performance of this work by the same pianist, it will suffice to say that the first movement was given with more dignity, but he still failed to take the repeat. There was unusual applause; and the encore was Liszt's "Campanella" Etude—a painful contrast to the Sonata. It was, however, finely executed. Mr. Normau Salmond sang in place of Miss Liza Lehmann; his reading of Schubert's "Wanderer" was not altogether satisfactory.

Mr. and Mrs. Henschel gave the first of two vocal recitals at Prince's Hall on Monday afternoon. They were both in excellent voice, and were received with great cordiality. Mr. Henschel gave a dramatic rendering of the Aria "Tu di pietà" from Handel's "Siroe," and also sang successfully some Lieder by Brahms. Mrs. Henschel sang some delightful Irish and Scotch songs, with Beethoven's accompaniments for piano, violin (Miss E. Shinner), and cello (Miss F. Hemmings). She was also heard to great advantage in three of Schubert's finest Lieder. Mr. Henschel's delicate and expressive pianoforte accompaniments, of course, added greatly to the effect. His finest playing was, however, in Schumann's "Die Löwenbraut," which he sang with great feeling. The programme included two of his own pleasing duets and some excellent new songs.

Mr. Barnby gave Berlioz's "Faust" at the Albert Hall on Wednesday evening. The choruses were indeed admirably sung. A special feature of the choir is that they succeed equally well in passages which require strength as in those which call for delicacy. Mme. Albani sang the Margaret music with much charm and feeling, and Mr. Henschel gave an excellent, if not an ideal, rendering of the part of Mephistopheles. Mr. Ben Davies was a fair Faust, except that his voice is not sufficiently powerful for the Albert Hall. Mr. Ben Grove's rendering of Brander's song was tame. The orchestra played well, though the March was given in a somewhat perfunctory manner. There was a large attendance.

J. S. SHEDLOCK.

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## LITERATURE.

*The Journal of Sir Walter Scott.* From the Original Manuscript at Abbotsford. (Edinburgh: David Douglas.)

No one who has read Lockhart's admirable *Memoirs of the Life of Scott* can forget how the interest narrows and deepens itself from the day on which Scott heard tidings of the great financial disaster in which he was involved. The story, it will be remembered, from that point to the close is told partly in Scott's own words, and these are derived from the *Journal* begun on November 20, 1825, and carried on—though not without some breaks—until April, 1832. It is the heroic period of Scott's life, when all his strength was gathered up in the one stupendous effort to render full justice to his creditors and to regain freedom for his last days, or at least, if death should overtake him, to secure a defeat with honour. Lockhart's extracts from the *Journal* give about half of the whole; he made his selections with excellent judgment, and if he sometimes needlessly altered a word or a turn of expression, he exercised only an editorial freedom which was held legitimate at a time when mint and anise and cummin were esteemed less weighty matters of the law than mercy and faith. On the whole, Lockhart presents an admirably true portrait; it needs no varnishing; it admits of no retouching. But it is a portrait; and here in the *Journal*, printed in full from the MS., we are in presence of the original; we see Scott in his hours of strength and in his hours of weakness; we feel the touch of his hand; we become acquainted with the very beatings of his heart.

The confessions entrusted to a journal are not always made in simple good faith. It is quite possible to play a rôle before that least disinterested of spectators, one's self. The heart is deceitful above all things, and ingeniously histrionic. But Scott was always a man and not a mime; and in his last great wrestle with fate he was in deadly earnest, and he had not a moment, even if he were to desire it, to spend in attitudinising before a private mirror. How he received the blow we all remember. Pride, which was one of the deepest things in his nature, came to his aid—he would not sink into an object of pity. Stoicism, which underlay all his geniality of temper, gave him support. And his will put forth its vast resources to retrieve the disaster. From that day onwards he felt that there was a mortgage on his brains and on his life. With dizzy head and fluttering heart, with aching limbs, with a haunting fear that the battle was going against him, with a sense

of waning power, with doubts as to the continuance of public favour, with apprehension of the failure of his own inventive genius, he still held his ground; he still maintained a face of cheer before his children and his friends; he still was the kind master and companion of his dependents; he still proudly fronted the world. If now and again a groan escaped him, and once or twice a sob, it was only in solitude; and the *Journal* proves how quickly he pulled himself together; how he felt that such a momentary lapse from the attitude of stoical self-mastery was a treason against his manlier nature. In reading the story again, and now with all the fulness of detail, our feeling is not one of pity for Scott; he would hardly rest quiet in his grave if he were pitied even now. We rather feel a pride in his loyalty to that stern mistress, whom he so often addresses in the pages of his diary, a task-mistress, and yet a consoler—Duty.

He had inherited from his freebooting Border ancestors a certain physical rudeness of nerve. He could enjoy a ploughman's or a cattle-lifter's meal; he had no ear for the subtler harmonies of music; it was hard to offend his nostrils. Yet entries in the *Journal* prove that Scott was more finely constituted than many of those who prove their delicacy of nerve by insensibility to pleasures which are merely natural, common, sane, and simple. With the burden which he had to bear steadily day after day he feared any softening of muscle and fibre, and rather resisted than indulged his own sensitiveness:

"My nerves have for these last two or three days (July 18, 1827) been susceptible of an acute excitement from the slightest causes; the beauty of the evening, the sighing of the summer breeze, brings the tears into my eyes not unpleasingly. But I must take exercise, and caseharden myself. There is no use in encouraging these moods of the mind. It is not the law we live on."

There are men who, if stricken by such a calamity as that which overtook Scott, would have sought refuge in some transcendental citadel, or some mystic palace of cloudland. No one ever was less touched by mystical feeling or transcendental ideas than Scott. With the early nineteenth-century love of the romantic, he united the eighteenth century attachment to reality. He was deeply moved by the mystery of old associations; but these were always connected with the past humanities of his own life or that of former generations. When his trouble came upon him he did not for a moment soar out of sight of it. He faced misfortune, and studied what it meant—a debt of £130,000 to be cleared off, economy, self-denial in small things, incessant labour, perhaps the loss of Abbotsford:

"Abbotsford has been my Delilah, and so I have often termed it; and now the recollection of the extensive woods I planted, and the walks I have formed, from which strangers must derive both the pleasure and profit, will excite feelings likely to sober my gayest moments."

He speaks of his life, though not without its fits of waking and strong exertion, as a sort of a dream, spent in

"Chewing the cud of sweet and bitter fancy."

"I have worn a wishing cap, the power of which has been to divert present griefs by a touch of the wand of imagination, and gild over the future prospect by future prospects more fair than can ever be realised. Sometimes 'tis said this castle-building—this wielding of the aerial trowel—is fatal to exertions in actual life. I cannot tell; I have not found it so."

He did not find it so, because the castles which he built were only prouder structures of the same kind as those which he actually based upon the earth. The dreams of his imagination were inspired by his energies and his ambition.

But in these closing years there were sadder dreams inspired by his consciousness of declining powers of body and of mind. The illness of the winter of 1826-27 did much to bring a premature sense of old age upon him; yet still he rejoices in the best thing left to him by an eventful year—"the courage to endure what Fortune sends without being a pipe for her fingers." On January 14, in a passage which Lockhart omitted, Scott sums up the gains and losses of this season of pain and depression:

"Well—my holidays are out—and I may count my gains and losses as honest Robinson Crusoe used to balance his accounts of good and evil.

"I have not been able during three weeks to stir above once or twice from the house; but then I have executed a great deal of work which would be otherwise unfinished.

"Again, I have sustained long and sleepless nights and much pain. True; but no one is the worse of the thoughts which arise in the watches of the night; and for pain, the complaint which brought on this rheumatism was not so painful, perhaps, but was infinitely more disagreeable and depressing.

"Something there has been of dulness in our little reunions of society which did not use to cloud them. But I have seen all my old and kind friends with my dear children (Charles alone excepted); and, if we did not rejoice with perfect joy, it was overshadowed from the same sense of regret [for Lady Scott's death].

"Again, this new disorder seems a presage of the advance of age with its infirmities; but age is but the cypress avenue which terminates in the tomb, where the weary are at rest."

Twelve months later, when 1827 came to a close, Scott's health seemed excellent, his circumstances were somewhat easier, the loss of his wife was less recent.

"Though I am still on troubled waters," he writes, "yet I am rowing with the tide; and less than the continuation of my exertions of 1827 may, with God's blessing, carry me successfully through 1828, when we may gain a more open sea, if not exactly a safe port."

In transforming himself into the most illustrious of booksellers' hacks, Scott suffered less than he would have done had he been possessed by a deeper feeling for what is styled the prophetic office of literature. Wordsworth desired before all else to be a teacher, an inspirer and quickener of the souls of men. Scott was not a prophet, and did not pose as such; he was a story-teller, and if those whom he contrived to entertain learnt at the same time to value manliness and common sense, he had taught them all that he cared to teach. Accordingly, though he was now and again impatient of the drudgery of writing for the booksellers, and longed for the joy of freedom, he did not feel acutely that he was making any sacrifice

of his nobler self, or was leaving some high mission unfulfilled. Scott, at least in his elder years, did not greatly value literary fame, except as an evidence of power, and as a proof that he could surely win the heap of gold which was to pass to his creditors and restore him to liberty.

"Reconsidered the probable downfall of my literary reputation"—so he writes on December 12, 1827. "I am so constitutionally indifferent to the censure or praise of the world that, never having abandoned myself to the feelings of self-conceit, which my great success was calculated to inspire, I can look with the most unshaken firmness upon the event as far as my own feelings are concerned. If there be any great advantage in literary reputation, I have had it, and I certainly do not care for losing it. They cannot say but what I *had the crown*. It is unhappily inconvenient for my affairs to lay by my work just now, and that is the only reason why I do not give up literary labour."

James Ballantyne, whose opinion Scott regarded as a signpost to indicate the feeling of the public, was far from satisfied with the earlier chapters of *The Fair Maid of Perth*; and Scott, who had achieved such triumphs in chivalric romance in both verse and prose, criticises with remarkable disinterestedness the *genre* to which the work now occupying him belonged.

"Sooth to say, this species of romance of chivalry is an exhaustible subject. It affords materials for splendid description for once or twice; but they are too unnatural and formal to bear repetition. We must go on with our present work, however, *valet quantum*."

What is this but an admission that, as Carlyle put it in his criticism of the Waverley Novels, all manner of jerkins and costumes are transitory—"man alone is perennial?" We can hardly believe that Scott himself would have resented this part of Carlyle's criticism.

In *Anne of Geierstein*, written with a failing brain and hand, Scott felt that he was not giving of his best—or rather that his best now was not like what his best had been in earlier and brighter days. But perhaps it was good enough for the public:

"April 29, 1829.—This morning I finished and sent off three pages more, and still there is something to write; but I will take the broad axe to it, and have it ended before noon."

"This has proved impossible, and the task lasted me till nine, when it was finished, *tant bien que mal*. Now, will people say this expresses very little respect for the public? In fact I have very little respect for that dear *publicum* whom I am doomed to amuse, like Goody Trash in *Bartholomew Fair*, with rattles and gingerbread; and I should deal very uncandidly with those who may read my confessions were I to say I knew a public worth caring for or capable of distinguishing the nicer beauties of composition. They weigh good and evil qualities by the pound. Get a good name and you may write trash. Get a bad one, and you may write like Homer without pleasing a single reader. I am, perhaps, *l'enfant gâté de succès*, but I am brought to the stake, and must perforce stand the course."

Scott might have remembered that the public for a writer of genius is not the mere motley herd of to-day, but the *élite* of many generations. Unhappily, though he might have been content with posthumous praise, he could not, as Southey said of himself, be content with posthumous pudding. At this

time no applause from the most accomplished lovers of literature could count for anything with Scott in comparison with the coins of the multitude which he gathered eagerly as the means of regaining an honourable independence.

There is a dramatic propriety in the fifth act of the tragedy of Scott's life. He was hard to kill. He had struck his roots deep in the soil and spread his branches wide. He was not to be uprooted without many repeated strokes of the axe. The sinister woodman paused in his task, and then set to work again. It was a long and difficult agony. What a contrast we find in the instant vanishing of Shelley, who never wholly belonged to the earth on which he moved. A whirl of sea-mist, a sudden wash of Italian waves, and all was over. But Scott was slowly and painfully uprooted from his basis, and came slowly and heavily to the ground. Then, for the one, there were quivering flames of the seaside pyre, rising to the blue southern sky; for the other, there was the resting-place of his forefathers amid the hoary ruins of Dryburgh Abbey. And to each life there was a fitting close.

Thanks are due to the Hon. Mrs. Maxwell-Scott for permitting the Journal to be printed. Mr. Douglas, the editor as well as publisher of these volumes, has done his work with judgment, skill, and loving care.

EDWARD DOWDEN.

*Pastor Pastorum.* By the Rev. Henry Latham. (Cambridge: Deighton, Bell & Co.)

A REVIEWER of theological literature is so grateful for originality that he is tempted to praise any volume marked by this virtue in a strain which less persecuted readers cannot always appreciate. A fresh treatment, moreover, of the Life of Christ would seem by this time almost impossible, unless it be at the same time eccentric and irresponsible. We, nevertheless, must risk the pronouncement that Mr. Latham has produced a Life of Christ as original as anything that has appeared since *Eccle Homo*, and yet eminently sane and judicious. The statement of the Preface, that the book has been "growing into distinctness during the five and thirty years of my college work," explains much. It explains the admirable lucidity of the style; it explains its carefulness of statement and completeness of plan, and generally accounts for the impression produced upon the reader that the author has soaked himself in his subject, and can set down nothing unadvisedly or on the spur of the moment.

We have spoken of the treatise as a Life of Christ, but it is not a Life in the strict sense of the words. It is a survey of Christ's work from the special point of view stated in the second title of the book—"or the Schooling of the Apostles by our Lord." This survey is so thorough, it deals so methodically and exhaustively with the records of the evangelists, and the point of view is found so important, that the result is scarcely less than a Life of Christ. The originality of Mr. Latham's inquiry consists in its detailed analysis of Christ's method

of teaching the twelve, and its exposition chronologically of the course of that teaching. The idea that Jesus during the three years of His ministry gradually and deliberately selected twelve men, and carefully trained them to witness of Himself, has never received such elaborate presentation as Mr. Latham gives it.

But Mr. Latham's results are as original as his method. In his introductory chapter he sums up the conclusions of his inquiry, giving us a sort of key to what is to follow. Having to lecture on the Gospels, and being interested in education, he was naturally led to concentrate his attention on Christ's method of training, and by degrees to detect certain principles which govern it. Of these, the more important may be stated in his own words:

"Christ works on them [the disciples] no magical change. Our Lord never transforms men so as to obliterate their old nature and substitute a new one; . . . they would not be the same men, or preserve their individual responsibility if it were otherwise. . . . Christ's particular care to leave His disciples their proper independence is everywhere apparent. . . . He cherishes and respects personality. . . . Men, in His eyes, were not mere clay in the hands of the potter, matter to be moulded to shape. They were organic beings, each growing from within, with a life of his own—a personal life which was exceedingly precious in His and His Father's eyes. . . . With Christ, the part that the man had to do of himself went for infinitely more than what was done for him by another."

Special design and careful thought on Christ's part are detected in the sort of men He chose as apostles, and in the particular form of teaching He adopted:

"They were to preach a gospel to the poor—the movement was to spread upward from below. . . . The apostles, therefore, were chosen from a class which, though not the poorest, had sympathies with the poor. Again, the apostles were to be witnesses of the Resurrection to after times; it was important, therefore, that they should possess qualities which would make men trust them. . . . The apostles were singularly literal-minded men. . . . We see no exaggeration in them, no wild fervour, nothing that belongs to the religious fanatic. Our Lord never employs the force that such fanaticism affords."

As to Christ's teaching, it is noted that it contains no social system or ecclesiastical polity.

"He gave no system of philosophy, for such systems are only the ways of looking at some of the enigmas of life, which suit the cast of mind of the nation or the generation which shapes the system"; again, "Christ speaks to the fact of a future existence, but says nothing of the mode"; further, "Christ leaves no ritual."

Christ wrote nothing, because

"when matter has come down by oral tradition men can hardly worship the letter of it. . . . Men may, without irreverence, raise the question whether the narrator had rightly understood Christ's sayings, and properly connected them with the circumstances out of which they arose."

The chapter concludes with a careful statement of the principles regulating Christ's use of signs and miracles.

The short quotations we have given may serve to convey some hint of the scope and

teaching of the volume. They will suggest—what is, in fact, the case—that the book resembles in many points *Ecce Homo*. Both treatises are remarkable as efforts to discover the mind of Christ, which fearlessly assume that He had a mind to discover. The orthodox theologian cannot bring himself to consider Christ's motives and aims, His hopes and fears, as he would those of a mere man; he shrinks from a rigorous Incarnation, and imagines Christ as constantly illuminated by a miraculous knowledge of the past, the present, and the future. Such a Christ escapes the hardest and most distinctive trials of humanity; an element of unreality pervades his whole life. Mr. Latham is as uncompromising in his assertion of the humanity of Christ as the author of *Ecce Homo*, but he differs entirely in his attitude towards the miracles. He holds that:

"Our Lord speaks of the power displayed in miracles as God's power working through Him. . . . Christ nowhere claims the power as His own. It rests in God's hands; but it is granted to His prayer because His will and God's are one. . . . The course of daily events depending on the will of others did not in general lie spread out to his view."

We find, therefore, that Mr. Latham treats of the miracles with special care and fulness, but from a comparatively novel point of view. He may also be said to fill up, for those who accept the miracles as historical, the gap they necessarily find in *Ecce Homo*.

Mr. Latham has appended to his treatise a short chronology of Christ's life, which in the main agrees with that of Dr. Edersheim, but has some important points of difference. Mr. Latham's chronology and history are strictly subordinated to his main purpose of expounding the mind of Christ; but the acuteness and patience he displays in sifting and arranging the records of the Evangelists will impress every reader of his book. His method and style in these particulars recall very pleasantly Prof. Sanday's *Authorship of the Fourth Gospel*.

We have no space adequately to criticise the two chapters entitled, "Human Freedom," and "Of Revelation"; with their characteristic opening words, "I cannot, of course, give my readers solutions of these questions; I can only tell them how I manage to do without a solution myself." They are full of felicities of phrase and thought, expressed with the author's accustomed lucidity and precision. It must be noted, indeed, that occasionally Mr. Latham is too obviously "interested in education"; he is over careful to be perfectly clear, and drives his nail home more than once. But the book abounds in good things. The use of metaphor is frequently happy: "when a man recoils from a view which unsettles him and turns him giddy, he clutches at his supports with iron grip"; "many forms of it [good] can no more exist without evil as an antagonist than a wheel can turn without the friction of the road"; "the Divine light is a lantern that throws its light only in the direction in which he who carries it has to go." We have jotted down several sheets of similar profound thoughts tersely expressed, but must leave readers to make their own selection.

In conclusion, we must note that of several matters—notably of the Temptation, the parable of the Unjust Steward, and the denial of Peter—Mr. Latham has given explanations very different from those found in most commentaries. Whether these will be generally approved may be doubtful, but they are so soberly and thoughtfully set forth that they cannot be disregarded. There is in fact nothing ill-considered or hasty in the volume; it is very obviously the fruit of many years of patient thought and study.

RONALD BAYNE.

*Aubrey De Vere's Poems: a Selection.* Edited by John Dennis. (Cassell.)

THERE is much to agree with, and something to dissent from, in Mr. Dennis's preface to this volume. He is quite right in laying down the general rule that "verse of a fine order is not necessarily popular." He might have gone further, indeed, and said that an early contemporary popularity, in the case of a poet, argues an inferior order of work rather than a fine one. A busy public has no time for things that give it trouble, and if a poet would be listened to by men of his own time he must sing what they can understand. Such a standard is not a high one; and though to reach it may ensure popularity, it does not imply greatness. The fit audience for the worthier singer is never entirely wanting, and sooner or later the judgment of these better judges is accepted by the populace. To the latter, however, while the little poets come in their season and disappear, the great poets are seldom more than an enduring name. Snatches of their song enter into the common speech, but few of those who repeat their words know whose words they are. Still, the test of popularity or non-popularity is only a partial one, and it no more follows that a man's work is good because it has not taken the town than that it is slight because it has.

It can neither be claimed for Mr. Aubrey De Vere, nor alleged against him, that he has caught the ear of the multitude. He is a modest, unobtrusive, cultivated singer, who has rather shunned than sought the beaten tracks of poesy. But it cannot be said for him, though Mr. Dennis almost suggests that it can, that his place is on those high mountain-paths of song where Milton and Wordsworth abide. It would be much nearer the truth to say that he has found some pleasant byways, shady and quiet and retired, where he is content to dwell.

Mr. De Vere's sonnets are undoubtedly his best work, and if a great reputation could be made by sonnets alone his fame might yet be considerable. Mr. Dennis says that "his sonnets may vie with the sweetest and subtlest of the century." This is bold praise; but if two or three of the best of Wordsworth's be excepted, it is perhaps not too bold. "The Sun God," which is included in this selection, is well-known as one of the most graphic and imaginative sonnets in the language, but it lacks the faultlessness of rhythm which is indispensable to the highest excellence. The following example, though intrinsically of much less value, is almost perfect in con-

struction, while in method and manner it recalls some of the most charming of Shakespeare's:

"Flowers I would bring if flowers could make thee fairer,  
And music if the Muse were dear to thee,  
For loving these would make thee love the bearer;  
But sweetest songs forget their melody,  
And loveliest flowers would but conceal the wearer:  
A rose I marked, and might have plucked, but she  
Blushed as she bent, imploring me to spare her,  
Nor spoil her beauty by such rivalry.  
Alas! and with what gifts shall I pursue thee,  
What offerings bring, what treasures lay before thee;  
When earth with all her floral train doth woo thee,  
And all old poets and old songs adore thee,  
And love to thee is naught; from passionate mood  
Secured by joy's complacent plenitude."

In legendary verse Mr. De Vere has had much success, but he might have had more if his subjects had been less remote. They lack human interest. Mr. Dennis is sensible of this, for he remarks that "it is difficult to say whether Mr. De Vere has been always happy in the choice of subjects." Perhaps a legendary saint admits of less picturesque treatment than a mythic King Arthur. It must be admitted, too, that the element of monasticism—of Catholicism—mars this part of Mr. De Vere's work. His treatment of Greek subjects suffers from a similar cause. That he has an excellent classic taste the "Lines written under Delphi" clearly show, but the poem is ruined by a theological protest against idolatry. The poet becomes merged in the churchman, if not in the bigot, when he discovers that the objects of Greek worship were idols and nothing more. It is the bigot, certainly, who condescends to such poor stuff as this:

"Yes, these were idols, for man made them such!  
By a corrupt heart all things are corrupted,  
God's works alike or products of the mind:  
The Soul, insurgent 'gainst its Maker, lacks  
The strength its vassal powers to rule. The Will  
To blind caprice grows subject; Reason, torn  
From Faith, becomes the Understanding's slave;  
And Passion's self in appetite is lost.  
Then Idols dominate—despots by Self-will  
Set up, where Law and Faith alike are dead,  
To awe the anarchy of godless souls."

After his sonnets, it is perhaps in some of his odes that Mr. De Vere is soon to great advantage. There is evident in them his clear lyrical gift, as well as that sympathetic appreciation of natural objects which entitles him to be sometimes named with Wordsworth. This last quality is strongly marked in the following passage from the "Ode to the Daffodil":

"Herald and harbinger! with thee  
Begins the year's great jubilee!  
Of her solemnities sublime  
A sacristan whose gusty taper  
Flashes through earliest morning vapour  
Thou ring'st dark nocturns and dim prime.  
Birds that have yet no heart for song  
Gain strength with thee to twitter;  
And, warm at last, where hollies throng  
The mirrored sunbeams glitter.  
With silk the osier plumes her tendrils thin:  
Sweet blasts, though keen as sweet, the blue  
lake wrinkle:  
And buds on leafless boughs begin  
Against grey skies to twinkle."

Even here, it will be noticed, Mr. De Vere does not allow his fancy to escape from the

associations of an ecclesiastical ritual. But while it is highly fantastic to compare a daffodil to a sacristan, the metaphor is made delightfully poetic by the suggestion of the "gusty taper." The intrusion of "nocturns" and "primes," again, is palliated and rendered even pleasant by the twilights of evening and morning which they recall.

The judgment which has been shown by Mr. Dennis in these selections is admirable. The reader who is not familiar with Mr. Aubrey de Vere's writings will here find well-chosen specimens of them, in all their varied forms, and he will regard the volume as one to be prized.

GEORGE COTTERELL.

*History of England in the Eighteenth Century.*

By W. E. H. Lecky. (Longmans.)

(Second Notices.)

It is usual to speak of the great Irish rebellion of the eighteenth century as the rebellion of '98; but, as Mr. Lecky points out, the letters from Ulster in the spring and summer of 1797 describe the state of things in that province as one of real though smothered rebellion. That the government, while suspending the Habeas Corpus Act and proclaiming a large portion of the country, should have taken no steps at this time to avert the impending catastrophe by arresting the leaders of the United Irish conspiracy has often been urged as corroborative of the view that it was their settled policy to force on a rebellion. And, though it must be confessed that the effect of their measures was undoubtedly in this direction, Mr. Lecky has adduced good reasons for believing that they were animated by other and very different motives. The truth, indeed, seems to be that their information regarding the conspiracy was much less full than has generally been supposed.

"Most of the schemes of the United Irishmen," says Mr. Lecky, "were communicated to them, and they had a general knowledge of the leading members of the conspiracy; but they appear to have known little about the Supreme Executive, and they were conscious that they could produce no evidence against the leaders which was the least likely to lead to a conviction."

Notwithstanding, however, the extreme danger of the situation at the beginning of 1798, the Duke of Portland positively forbade any precipitate action in the matter; and it was only in consequence of secret information, supplied by Thomas Reynolds, that the government felt strong enough on March 12 to arrest the leaders of the movement. The blow, it is true, did not prevent the rebellion. On the contrary, the proclamation of martial law and freequarters, by which it was almost immediately followed, was the principal cause of its outbreak; but it seriously crippled it, and did more than anything else to alter its whole character. The situation, Mr. Lecky thinks, was critical in the extreme, and called for measures which would inevitably transcend the limits of the ordinary law, but which would, at the same time, undoubtedly lead to horrible abuses.

It is not my intention to follow Mr. Lecky in his narrative of the terrible incidents that attended the course of the rebellion. It is

a tragic and heartrending story, and the individual acts of charity and kindness which here and there illuminate its sad pages seem rather to intensify than to relieve the general gloom and horror. The most remarkable, and to the historical student the most instructive, feature of the rebellion was the comparative tranquillity of Ulster, and the indifference of the Presbyterians of the North to the success of a movement of which they had been the prime originators. It is a point of great interest, and Mr. Lecky has devoted much careful study to its elucidation. Much, he thinks, of the alteration in sentiment was due to the growth of the Orange movement, "which had planted a new and rival enthusiasm in the heart of the disaffected province, and immensely strengthened the forces opposed to the United Irishmen"; much also was due to the success of long-continued military government and the apparent hopelessness of a successful insurrection unassisted by foreign intervention, coupled with a perception, which the course of the rebellion in Wexford rendered all the keener, of the danger which might follow to themselves from throwing the balance of power into the hands of the Catholics; but most of all was it due to the arrogant and menacing attitude of the French government towards the free republics of Europe and especially towards the United States of America.

"A wonderful change," wrote Bishop Percy to his wife at the beginning of June, "has taken place among republicans in the North, especially in and near Belfast. They now abhor the French as much as they formerly were partial to them, and are grown quite loyal. It is owing to the scurvy treatment which the French have shown to the United States of America, so beloved and admired by our northern republicans."

The battle of Ballinahinch completed the discomfiture of those faithful few who, having put their hand to the plough, refused to turn back. The rebels showed great courage, and between four and five hundred fell on the field of battle. No quarter was given by the troops, and nine or ten fugitives who were captured after the fight were at once hanged. The town of Ballinahinch was burnt to the ground, and its smoke, to use the expressive language of an eyewitness, rose to heaven like that of Sodom and Gomorrah.

But it was in and around Wexford that the most shocking scenes of the rebellion took place. Mr. Lecky endeavours to mete out justice with equal hand to both sides. He is full of sympathy for the wretched peasantry, half-maddened by tortures of the most horrible kind; but he is not blind to their crimes and the diabolical outrages they inflicted on unoffending persons. The conduct of the troops was execrable; but the fact that it was not universally so proves that it was not inevitable; and Mr. Lecky lays the blame in the right quarter when he attributes it to a shameful neglect of duty on the part of the commanding officers. But I think he allows his feelings to distort his judgment when he ascribes to the leaders of the United Irish movement a degree of guilt immeasurably greater than that which attaches to the perpetrators of the massacres

of Scullabogue and Wexford Bridge. Thomas Emmet, Wolfe Tone, Arthur O'Connor, MacNevin, and the Sheares's may have been fanatics, and in my opinion they certainly mistook the character and sentiments of their countrymen; but they were not liars and murderers. No doubt they were anxious and laboured hard to induce the Roman Catholic peasantry to throw in their lot with them, and make common cause against their oppressor; and in order to effect their object they may have countenanced the rumour (though Mr. Lecky is not sufficiently convincing on this point) that the Orangemen had sworn to exterminate the Catholics. Mr. Lecky is persuaded that the rumour was a calumny; but men who had witnessed the Armagh persecutions, who had seen unoffending Catholics driven from house and home "to hell or Connaught" by men who were avowedly Orangemen, who had beheld the government conniving at their outrages and resisting every effort made to inquire into their conduct, may well have imagined that there was more truth in the rumour than there now appears to have been. Rebellion is doubtless a very serious matter, and grave responsibility attaches to those who wilfully involve their country in all its horrors; but malignant diseases demand violent remedies, and the cause of civil freedom owes too much to successful rebellion to allow us to raise our hands in pious horror at the wickedness of those who raise the standard of revolt against authority. When Mr. Lecky can convince us that the cause of civil liberty lay on the side of the government of Lord Clare, it will be time enough to stigmatize the United Irishmen as villains as well as madmen.

But apart from this it may, I think, very reasonably be questioned whether the rebellion was indeed, as Mr. Lecky would have us believe, the cause of throwing back the civilisation of Ireland for generations, or whether, on the contrary, it was not merely a symptom, and that perhaps not the worst, of the inevitable effect of long years of misgovernment, of neglected opportunities, and of social and religious tyranny. Moreover, I would ask in what way did the rebellion throw back the civilisation of Ireland for centuries? Was it the cause, or not merely the opportunity, of the Act of Union? Was it the reason why Catholic emancipation was delayed till it became a crying grievance and the fruitful mother of fresh grievances? Was it the cause of tithe agitation, of agrarian outrage, of setting class against class and creed against creed? If civilisation means the art of living together peacefully in communities and of developing one's own resources, in what way was it hindered and thrown back by a rebellion restricted in area to less than a quarter of the whole island? Does not the prosperity of Ulster, of Belfast—the very home and hot-bed of the movement, where the rebellion was suppressed with a severity scarcely surpassed even in Wexford—does not the crime and poverty prevalent elsewhere in districts untouched by the rebellion, point to other and more potent causes than the private animosities and feuds to which the rebellion gave birth?



But to pass on to the closing episode of the century, and to what is probably to most readers the most interesting portion of Mr. Lecky's narrative—the Act of Union. It is a subject on which public opinion has always been much divided, and round which the battle of party politics still rages fiercely. The causes which led to it, and the methods by which it was carried, have been severely criticised; the motives of those who advocated it and were chiefly responsible for it have been seriously impugned, and the character of the whole transaction has been held up to public execration. Mr. Lecky's clear and impartial statement of the case is calculated to remove many of the false and exaggerated impressions that are current on the subject, and in what I have to say I shall limit myself to a brief review of what appear to me to be the salient points in his narrative. Passing over, therefore, all matter of a preliminary and purely academic character, and coming at once to the causes of the Union, Mr. Lecky attributes the growth of the idea of a legislative union to a feeling of uncertainty and apprehension on the part of English statesmen as to the efficiency of the constitution of 1782, and to a desire on their part to strengthen the bonds that united the two countries, so that differences of opinion such as had arisen on the Commercial Propositions and the Regency Question, and which might possibly involve the safety of England, might be avoided in the future. But the opposition to such a scheme in Ireland, when the subject was distantly hinted at, was so great that he thinks it would have been impossible to have carried it had it not been for the rebellion. Public opinion on this point was so conclusive as to afford some ground for the charge that the English government had from the first deliberately promoted the rebellion for the purpose of carrying the Union. Mr. Lecky dismisses the accusation as too wildly extravagant to require lengthened refutation, but at the same time he gives prominence to the following remarkable paragraph from Newnham's *State of Ireland*:

"To affirm," writes Newnham, "that the government of Ireland facilitated the growth of the rebellion for the purpose of effecting the Union would be to hold language not perhaps sufficiently warranted by facts. But to affirm that the rebellion was kept alive for that purpose seems perfectly warrantable."

Perhaps the only considerable body of men who regarded the Union with feelings other than those of hostility or indifference were the United Irishmen. "In that measure," wrote Hamilton Rowan, "I see the downfall of one of the most corrupt assemblies I believe ever existed." In the Irish House of Commons, where the influence of the government had hitherto been practically paramount, the measure was defeated, notwithstanding the extreme pressure that was brought to bear on individual members. But though it was in consequence withdrawn for a season, the government never lost sight of it, and during the recess they strained every effort to convert their minority into a majority.

Of the means employed, Mr. Lecky speaks in no compromising terms.

"It is, I believe," he says, "scarcely an exaggeration to say that everything in the gift of the Crown in Ireland, in the Church, the army, the law, the revenue, was at this period uniformly and steadily devoted to the single object of carrying the Union. From the great noblemen who were bargaining for their marquisates and their ribbonds; from the Archbishop of Cashel, who agreed to support the Union on being promised the reversion of the see of Dublin, and a permanent seat in the Imperial House of Lords; the veins of corruption extended and descended through every fibre and artery of the political system, including crowds of obscure men who had it in their power to assist or obstruct addresses on the question."

Even direct money bribes formed part of the general scheme of corruption, though hardly, in Mr. Lecky's opinion, to the extent that has been alleged; and

"it is probable," he adds, "that the greater part of the expenditure went in buying seats from members who were willing to vacate them, and in that case the transaction did not differ sensibly from the purchase of boroughs by the administration, which up to a still later period was undoubtedly practised in England."

Whether the end justified the means is a point on which Mr. Lecky's opinion seems to have undergone some modification, and on which I am compelled to dissent from him. Only on one ground, viz., that the Irish legislature was tainted with disloyalty, does he think that the policy of Pitt can be justified. That this was not the case is undoubtedly true; and from the time when Arthur O'Connor and Lord Edward Fitzgerald passed beyond its walls, the Irish Parliament probably did not contain a man who was really disaffected to the connexion. But I would venture to suggest that the loyalty of the Irish Parliament was neither so remarkable nor so important as its complete demoralisation and callous indifference to anything which did not directly concern its own privileges or those of the class from which it was chiefly drawn. Had it possessed more men of independent spirit, or had it listened to those it had, it might not, it is true, have followed so servilely the dictates of the English ministry; but there would have arisen no question of its abolition. But having surrendered its independence, and having ceased to represent the country, its existence was very properly terminated. To have restored things to their *status quo* would have been to hand Ireland over to the mercy of an arrogant and intolerant oligarchy; and it is an instructive fact that the only determined opposition to the measure should have come from the side of those who were already in the possession of power. The United Irishmen hailed it with satisfaction, the Catholics acquiesced in it, and the peasantry were perfectly indifferent to it. It was unfortunate that the Union was carried at a time when England also was passing through a similar crisis; but bad as has been the government of Ireland since the Union, it has seldom equalled in ferocity and incapacity that of Lord Clare, Speaker Foster, and Archbishop Agar.

The history of Ireland since the Union furnishes a curious commentary on the vanity of human wishes and the short-sightedness of human wisdom. In regard to

Catholic Emancipation, Mr. Lecky is of opinion that Pitt could have carried his policy had he only, as he ought to have done, persevered at all hazards. "It is impossible," he says, "by any legitimate argument to justify his conduct, and it leaves a deep stain upon his character both as a statesman and a man." The judgment is a severe one, but I think it is justified by what we know of Pitt's character and the motives that animated him.

In conclusion, I would merely add that I have regarded Mr. Lecky's work as properly terminating at page 537. Of the last fifteen pages I desire to say nothing. The opinions expressed in them may, or they may not, be capable of justification; but I cannot help thinking that Mr. Lecky would have been better advised had he omitted them entirely.

R. DUNLOP.

#### NEW NOVELS.

*A Daughter of the Pyramids.* By Leith Derwent. In 3 vols. (Bentley.)

*In the Valley.* By Harold Frederic. In 3 vols. (Heinemann.)

*Kestell of Greystone.* By Esmé Stuart. In 3 vols. (Hurst & Blackett.)

*Maitland of Laurieston.* By Annie S. Swan. (Edinburgh: Oliphant, Anderson & Co.)

*Just a Love Story.* By L. T. Meade. (Spencer Blackett.)

*Jenny, A Village Idyl.* By M. A. Curtois. (Eden Remington & Co.)

*Sisters of Phaeton.* By Florence C. Armstrong. (Ward & Downey.)

*Rufin's Legacy.* By W. Gerrare. (Hutchinson.)

MR. RIDER HAGGARD must look to his laurels. Here is Mr. Leith Derwent, in *A Daughter of the Pyramids*, not only appropriating his Egyptian thunder, but introducing us to people in the nineteenth century who began their lives thousands of years ago, in the days of Thothmes and Ramses. Mr. Raymond Guest is a young Englishman, apparently still in his first youth, but in reality five thousand years old; and we must say that he bears his age very well indeed. He began his life as a certain Maimun who dared to woo the beautiful Nitocris, the beloved of one of the Pharaohs. Terrible trouble ensued, all of which Mr. Guest is able to reproduce at will in the vaults of the Pyramids, to the bewilderment of an English doctor, a baronet, and a young lady, Miss Rose Vivian, who is really Nitocris in a later form. Guest is a magician who could give any number of points to Count Cagliostro. He can hypnotise whomsoever he chooses, and when his will is thwarted he can stretch his enemies on the ground by discharging the deadly electric fluid upon them. He seems, in fact, to be a walking battery of electricity. Some persons regard him as in league with the devil; and even Dr. Sancillon—the greatest vivisector of the age, and the most fearless of experimentalists—does not know what to make of him, and at length gives him up as a bad lot—a charlatan, an irredeemable villain, &c., &c. Guest professes to

have discovered that dream of philosophers the *elixir vitae*, and several people become firm believers in his discovery. He shows to his disciples the Pharaohs of the Eighteenth and Nineteenth Dynasties—including Seti and Ramses the Great, Kneph and Phthah, the Presiding Spirit and the Forming Intellect of Deity, and other marvels. In fact, we renew our acquaintance with all those wonderful literary properties which we were under the impression were the sole copyright of the author of *She*. Of course there are differences, because Mr. Leith Derwent has skilfully bridged over a great number of centuries, and used the old Egyptian idea of the transmigration of souls in a very striking manner. At the close of the narrative, the English baronet, who has been a pupil of Guest's, makes an end of the wicked magician in a terrible and decisive fashion. Mr. Leith Derwent has written a story evincing no small skill in the use of the imaginative faculty. His characters really seem to live before us, and that is no light tribute to pay to a novelist. What he intends to teach by his narrative is not quite so clear. Is it possible that he means to burlesque the whole school of writers who have recently endeavoured to revive the occult mysteries of the Egyptians?

Love and war form the staple elements of *In the Valley*. The time is just before and just after the American War of Independence, and the scene is laid in the Mohawk Valley. Mr. Frederic is to a considerable extent justified in his condemnation of the callousness and fatuity of British statesmen at that critical period; but he has scarcely the same reason for making the settlers patterns of all the virtues and British officers worthless scoundrels. However, we must remember that novelists have their license; and, making allowance for this, the story is admirably told, and the characters are extremely well drawn. Daisy Stewart is a delightful heroine, who was deserving of a better fate than being tied to such a reprobate as Philip Cross. It is a positive relief when he gets swept tragically off the human stage, and Douw Mauverensen, who has loved Daisy from childhood, and is in every way worthy of her, is at length able to make her his wife. It seems incredible that hate and jealousy should be carried to such lengths in the human breast as they were in the case of Philip Cross. Under the influence of these passions he is guilty of the grossest and most diabolical treachery. In some of the personages of this novel the blood of the Stuart Pretender, the Duke of Albany, flows; and the stream, which was muddy enough at first, does not become any clearer as it proceeds. Mr. Frederic graphically describes the scalping expeditions of the Indians in the Mohawk Valley, and his relation is one of thrilling interest. The historical part of the novel is generally accurate, and the story is one that must be pursued to the end when it is once begun.

The first volume of *Kestell of Greystone* consists of 340 closely printed pages; the second of 326; and the third of 325. What has the critic done to make his lot so hard? If it were not for its inordinate length, however, there would be nothing to com-

plain of with regard to this story. It is much above the average, and, indeed, in some parts is powerfully written. The leading character, Kestell, stands out in bold relief. The picture of the old family solicitor who has come into great wealth through valuable discoveries made on his lands, but who at the same time lives with the sword of Damocles suspended over his head, is very effective, while his end is really touching. Kestell has taken the inheritance which rightly belonged to two orphans, and has brought them up as dependents upon his charity. This he has done mainly for the sake of his wife and his own children, whom he passionately loves. But every day and every year only adds to the sum of his agony, and he knows that the inevitable exposure must come sooner or later. It is at length discovered that Jesse Vicary, whom Kestell is supposed to have rescued from the workhouse, is the actual owner of the valuable property which Kestell has for so long enjoyed. Kestell's daughters, Elva and Amice, are noble girls, with far higher aspirations than the world at large gives them credit for. The former, after many vicissitudes, is married to Hoel Fenner, the literary critic, who proves to be better than he seems. In early days he has reviewed an immature novel of his wife's, and told the author that no one is entitled to write who has not learnt by suffering. She resents the bitter lesson at first, but lives to learn its truth. We will condone the length of this story on the ground of its distinct ability, praying the writer to study concentration in her next novel.

*Maitland of Laurieston* is—well, we do not know that we can say anything else than that it is like Annie Swan's other books. It is readable enough, but shows no particular talent or originality. In fact, it is the kind of work that a writer might go on repeating for ever when once he or she had got into the particular groove. We would not be unjust, nevertheless; and we frankly admit that some of the characters in this family history of the Lauriestons are drawn with a keen appreciation of certain Scotch characteristics. But an author does not convey the impression that she only writes because she must when she forgets the physical or other peculiarities of her own creations. Here is a description of the chief character, Margaret Maitland, on the very first page of the work: "There was an air of ladyhood about her, though she wore a white cooking-apron, and though her well-shaped hands were *neither white nor fine*." Alas, for our authoress, it is only on p. 37 that this same Margaret raises her "*white, soft hand*," and smooths back the hair from her son's forehead. This may seem a trivial mistake, but from the critic's point of view it is not. John Maitland and Agnes Laurie are fine characters, and so is Margaret herself, and they invest the book with a distinct personal charm.

Miss Meade has never written a prettier sketch than *Just a Love Story*. This author occupies quite a niche by herself, and if it be not high or great, it is at least a true and natural one. Her latest little heroine, Patty Beaufort, wins our sympathies from

the outset. The way she watches over and idolises her father, believing his efforts in verse to rank with the sublimest creations of Shakspeare and Milton, is very pathetic; and all the time she is consumed with anxiety as to how the next quarter's rent and the gas and water bills are to be met. These sublunary matters were altogether beneath the notice of the great Mr. Beaufort himself. His relations with the publishers would be amusing but for their more serious aspect. The poet is always on the eve of producing "something vigorous, unique, magnificent." Passing by his roseate dreams, it is quite a pleasure when an ideal knight comes forward to woo and win Patty for his own. The Cinderella of the Beaufort household gains the love and the position which she deserves, and everybody is made happy.

*Jenny* is a kind of story whose production we should deprecate were it not for the pathos surrounding the life of the principal character. It is Jenny Salter and her troubles, with her patient heroism and affection, which redeem the narrative, and lift it out of the commonplace. Otherwise, from the literary point of view, there is little to be said for this transcript of Lincolnshire life.

An extraordinary book is the *Sisters of Phaeton*. Two girls, the adopted daughters of a country squire, are left at his death with no resources save his bequest to them of his stable and horses. The latter are very fine and numerous; and after much cogitation the young ladies resolve to start two private omnibuses to ply through clubland in London, the principal street in their route being Pall Mall. The young ladies drive their own teams, being protected by faithful male servants. Of course they make a prodigious sensation and a great deal of money, but they never lose their charming womanliness through it all. How the romance ends the reader must discover for himself.

*Rufin's Legacy* is a theosophical romance, over which the reader may sup full of horrors. The narrative of the girl Xenia is very singular; but as the leading incidents of it form the principal feature of the book, it would be unfair to reveal them. There is some amount of power in the story; but we have a suspicion that this kind of thing, with all the apparatus of Russian secret societies, is being overdone.

G. BARNETT SMITH.

#### GIFT BOOKS.

*A Southern Cross Fairy Tale*. By Kate McCosh Clark. Illustrated by R. Atkinson and the Author. (Sampson Low.) To "parents and guardians," and all other intending donors of Christmas books to little folk, we commend this handsome volume. Under the thin guise of a journey through fairy-land, the accomplished author gives a vivid and winsome picture of Christmas at the Antipodes, where Jack Frost is deposed, and where the children deck the table with scarlet passion-flowers and white rosebuds instead of with red-berried holly. Mrs. Clark wields both pen and pencil skilfully, telling her story in unaffected, charming English, and brightening the text with delicately reproduced drawings of bird and flowers and

general features of New Zealand landscape. We must not omit reference to a graceful poem called "The Children's Hour" with which the book is prefaced.

*The Doyle Fairy-Book.* (Dean.) Few Christmas books will be more heartily welcomed than this collection of fairy-tales, drawn from various sources, and illustrated by Doyle's charming sketches. The stories are not the mere casual, spontaneous inventions of writers of children's stories. They possess a semi-scientific significance, as forming part of the folklore of different foreign nations and races; and this aspect of them is drawn out in an interesting preface by a member of the Folklore Society, who points out their affinities and variants. To add to the value of the book, as well as to the appropriateness of its title, we have a brief but interesting memoir of "Dick" Doyle himself, illustrated by a life-like portrait. The book does credit to its publishers, and will be eagerly read by at least three different classes of persons: (1) children fond of fairy-tales for themselves; (2) folklorists engaged in collecting and classifying such stories; (3) admirers of Doyle's graceful and fantastic pencil. Formal commendation of a book possessing such high and varied credentials seems superfluous.

*Maori and Settler.* By G. A. Henty. (Blackie.) Mr. Henty tries a fresh field in this admirable book for boys, which is a story of the New Zealand War; and, as usual, with perfect success. He begins in a somewhat commonplace fashion by compelling the Renshaws, through financial ruin, to emigrate to New Zealand about the time that the difficulties with the Maoris began. But when once they actually reach the Antipodes, Mr. Henty warms to his work. Wilfrid Renshaw, the son of the family, is all that is frank and plucky; while his sister Marion is, to say the least, quite worthy of him. They would have fared rather badly, however, if they had not had at their back the gigantic strength of Mr. Atherton—an energetic, prosperous, but rather too stout, settler, who, of course, marries Marion in the long run. Mr. Henty, although he supplies his readers with an abundance of hair-breadth escapes, is always very careful in matters of historical detail. The Hau-Hau troubles, in particular, are admirably depicted.

*In the Enemy's Country.* By Anna H. Drury. (Griffith, Farran & Co.) This is a story of 1813. The time is well chosen. The nations were then beginning to shake off their faith that Napoleon was invincible. Miss Drury deals with the popular rising in Steinbrück, and describes how it owed its success to a little English boy, known as the Raven of Steinbrück. The author tells her story with remarkable skill, and nothing can be more exciting than the manner in which the Raven wiles away the French General's time, while the English and the Prussians are marching on the town. The general threatens Arthur (the Raven) with a flogging:

"Very well," said Arthur, "I'll try and brave it. I say," with a sudden flush on his thin cheek, "Ask him how long they'll be about it, will you?" The question seemed to amuse the general mightily. That so small a morsel of humanity should stand there asking questions was irresistibly droll. "Well, we wouldn't hurry you," he said, "three-quarters of an hour might do the business." "Three-quarters of an hour—that will do! Please begin." And in perfect good faith he began to pull off his jacket. In the act of so doing, his attention was suddenly arrested, and he stood as if turned into stone.

The sight that Arthur sees are two brave Germans and the English doctor led out to be shot by the French. The reader's interest in this capital story shall not, however, be marred by any premature disclosures. The young

Russian, Epinay, at the opening of the book a mere selfish dandy, who becomes at the close something very like a hero, is a figure drawn to the life. This book can be highly recommended to readers of all ages who can appreciate an historical tale well told. The woodcuts are excellent, and add a charm to a delightful story.

*Coral and Cocoa-Nut.* By F. F. Moore. (S.P.C.K.) The cruise of a yacht to Samoa enables Mr. Moore to delight boys with his sketches of sea-life and a hurricane off Apia Harbour, which recalls the escape of H.M.S. *Calliope* in the same waters. The book is none the worse for the scene with the interpreter before the King of Samoa, recalling a well-known passage in *Eothen*; but it is perhaps perilous for a story-teller to introduce a fight with a gigantic octopus after Victor Hugo's masterpiece. These adventurous pages are well-illustrated by Mr. Overend.

*Up North in a Whaler.* by E. A. Rand (Hutchinson), is another capital book for boys, with a moral tone highly to be commended. Snows, icebergs, and whales form a fitting background for episodes on the history of Greenland, Franklin's tragic voyage, and the escape of the crew of the *Polaris*. Boys had better not read it, however, before a competitive examination, as "harbor," "color," and "endeavored" will not pass muster in England.

*From Middy to Admiral of the Fleet.* by Dr. Macaulay (Hutchinson), is a carefully-written life of that typical sailor Commodore Anson. It has been written before by Sir J. Barrow, while Anson's voyage round the world is likewise well-known from the narrative of his chaplain Walters. Still, Anson's example, his perseverance, fertility of resources, and devotion to duty, render his life peculiarly useful to boys, especially those who are adopting a seafaring occupation. Dr. Macaulay has performed his task creditably. He is neither dull nor diffuse. All boys may be advised to know something of the voyage of the *Centurion*.

*Rocked in the Cradle of the Deep.* By Gordon Stables. (S.P.C.K.) Life in the merchant service is here painted. There are storms, sharks, another octopus, and a mutiny. The hero's adventures are thrilling, and the teaching of the book unexceptionable. Few will agree, however, with the author that there is no beauty or romance in London or on the Thames. J. W. M. Turner, to name only one painter, found plenty of both; and has Mr. Stables never read Wordsworth's Sonnet written on Westminster Bridge?

*Charlie to the Rescue.* By R. M. Ballantyne. (Nisbet.) To judge from the title-page of this book, Mr. Ballantyne is a prolific author of "Gift books," but estimating his accomplishments by this particular production, we have no hesitation in saying that he has the art of story-telling still to learn. The book is a strange and disjointed narrative of a series of adventures, partly at sea, partly in the Rocky Mountains and the Wild West. That the book has a good moral, or that it is designed to subserve the cause of temperance, is no excuse for bad literary form.

*Rix Raynor, Artist.* By J. K. Hocking. (Frederick Warne.) This is a very creditable and pathetic story by an old hand at such productions. The characters, though mostly commonplace, are natural and well-drawn. The main interest of the book appears to us to centre not in Rix Raynor, the hero, but in his real mother, Jane Raynor, whose irresistible temptation with its consequences is well told. The tone of the book is manly and genuinely Christian. We have no hesitation in warmly commending it.

*Rollica Reed.* By Eliza Kerr. (Griffith, Farran & Co.) This curiously named but very charming heroine is a kind of Cinderella in the house of Mr. Hamilton, where she is despised and trampled on in the usual orthodox manner by Mrs. Hamilton and her selfish daughters. How, after many trials and lapses in forbearance, for which her circumstances afford unusual scope, she finally emerges into good fortune and happiness, and marries the prince of the story, we must leave our young readers to discover. It might be cynical to express a fear that in actual life all the meek and quiet spirits like Rollica Reed do not invariably achieve wealth and happiness, at least in the usually accepted sense of these words.

*The Stronger Will.* By E. E. Green. (Edinburgh: Oliphant, Anderson & Co.) This is a charming and touching story. "The Stronger Will" is that of Florence Tenant, a most captivating heroine, which, after much quiet persistence and tenacity of purpose, ultimately overcomes the strong will of her guardian, Mr. Cadwallader, and compels him to accept and adopt the rightful heir to his property. The combination of tact and indomitable resolution by which the more masterful as well as better will accomplishes its purpose is well told. We can heartily recommend the book.

*True of Heart.* By Kay Spen. (Griffith, Farran & Co.) The plot of this story is a trifle complicated, and more personages are brought on the stage than is needful for its elucidation; but the book is undeniably interesting, and without being morbid is genuinely pathetic. The narrative of the gradual transformation of Marion Harcourt from a selfish, wayward child to a good, self-denying woman is well told. The author manifests a considerable insight into the humours and inconsistencies of human nature, and the incidents and perplexities in which he delights are the simple and natural ones which amused Jane Austen. Indeed, the book has reminded us more than once of that gifted author.

*Sunbeams on my Path.* By Ebba J. D. Wright. (Nisbet.) The authoress, a native of Stockholm, and daughter of Dr. Almqvist, director of the Swedish Royal Mint, has found her life brightened by shedding brightness on the lives of others. She served as a nurse at Scutari in the Crimean War, and, having married an English continental chaplain, saw something of the wars of 1866 and 1870-1. Perhaps the most interesting chapters in her little book are those relating to religious life in Stockholm.

*In Scorn of Consequence.* By Theodora Corrie. (S.P.C.K.) This is an interesting and, on the whole, well-told story; but it is needlessly marred by an unhappy denouement. Giles Hetherington, who is a rare and noble character, had certainly endured quite enough to satisfy the claims of the book's motto, *qui patitur vincit*, without having a promising and useful existence prematurely cut short. The author seems a pessimist, whom we should strongly recommend to leave her pen and extra black ink untouched until she can relieve her sombre pages with a little more sunshine. It may be right to have our feelings occasionally harrowed, for the reason by which Aristotle justifies and commends tragedy, viz., the purification of our feelings by the combined action of pity and terror; but writers should remember that there is danger in a too frequent recourse to drastic doses of this remedy. Feelings too often lacerated become callous. Whether the increasing number of these moody stories may be taken as symptomatic of a growth in pessimism we would not undertake to say; but that the increase is a fact we fully believe,

*Life of Joseph Sturge.* By Alexandrina Peckover. (Sonnenschein.) The example of a noble life cannot be too often held up to admiration. Mr. Richard's biography of Sturge having long been out of print, this shorter account of the Quaker philanthropist will be gratefully received by many who knew him and by the generation which has grown up since Sturge's death. What he was in his lifetime can be gathered from a remark made in Birmingham when he died, in 1859: "Birmingham has lost its best friend."

*Igdrasil: Journal of the Ruskin Reading Club.* Vol. I. January to September, 1890. (George Allen.) Although there is some mention of *Igdrasil* in the pages of both Carlyle and Ruskin, not "every schoolboy knows" that it is the ash tree of existence, at whose foot, in the kingdom of death, sit three Nornas, and whose boughs are Histories of Nations. Why the editors of this Journal should have gone back to Norse mythology to find a suitable title for their book is explained in its first pages. It expresses their idea of "the indissoluble copartnership of all generations and all individuals in the human race." The Journal is made up of lectures, essays, reviews, and notes—in which, of course, Ruskiniana predominate. It is the record of the efforts made by a circle of earnest, educated men to think out the problems which this age has to solve. The language employed seems to us to differ sometimes from the common speech of men, and there is an esoteric tone about the whole book which may irritate outsiders. When we are told that a "true definition of wealth is the possession of the valuable by the valiant," we cannot help fearing that the phrase was influenced by the alliteration employed, and our conception is not assisted thereby. The editors, perhaps, are ignorant that there are still not a few who, though they respect and admire Mr. Ruskin, do not regard him as infallible, and, while they admit his services to art and literature, protest against some of his phraseology. As an instance, take "walls of the cleanablest." Our language is not enriched by such an expression; and its employment almost justifies the perpetrator of that successful hoax—the "Chesterfield letter"—which these pages have rescued from the oblivion into which it had deservedly fallen.

*How London Lives.* By W. J. Gordon. (Religious Tract Society.) Few Londoners know anything of the multitudinous social and industrial wheels which must day by day revolve with the utmost regularity in order that the great city may be fed, cleansed, and lighted aright. Mr. Gordon here gives an admirable account of all this, together with chapters on the London police, the General Post Office, and other institutions. It will be read with avidity by all who are fond of looking into the mysteries of civilisation. The statistics are abundant and striking; but no one can tell whether they are not ten or twenty years old, for there is no date on the book's title-page or preface. This is the more deplorable as the book is both well written and well illustrated.

*The Triumphs of Modern Engineering.* By H. Frith. (Griffith, Farran & Co.) Another interesting book, which is also maimed by the omission of any date on its title-page. It must, however, be brought fairly up to date, for it gives account of the Forth and Tay Bridges, the Manchester Ship Canal, and the progress made in cutting the isthmus of Panama. No better present could be found for a parochial reading-room or an intelligent lad.

*Seven Idols.* By F. E. Reade. (S.P.C.K.) These idols consist of seven sins against the First Commandment. They are exemplified in a school-girl story, which all girls may read with advantage.

## NOTES AND NEWS.

WE understand that the new edition of Dr. Smith's *Dictionary of Greek and Roman Antiquities*, which has been for so many years in preparation, is now practically finished; and that the first of the two volumes of which it will now consist may be expected before Christmas. It will bear on its title-pages the names of three editors—Dr. William Smith, the Rev. W. Wayte (some time professor of Greek at University College, London), and Mr. G. E. Marindin. It will contain about 800 pages more than the last edition (1848). One-third of the old articles have been re-written entirely; and about two hundred articles have been added, together with 450 new illustrations. The publisher, of course, is Mr. John Murray.

MESSRS. HUTCHINSON & Co. have in the press *The Poets and Poetry of the Century*, in ten volumes, under the editorship of Mr. Alfred H. Miles. It will consist of selections from the British poets of the century, together with signed critical articles on them. Volumes I., II., and IV. will appear at once. They will contain articles on Byron by Mr. Roden Noel; on Mr. Swinburne, by Mr. Arthur Symonds; on Mr. William Morris, by Mr. Buxton Forman; and on Sir Aubrey De Vere and Mr. Theodore Watts, by Mr. Mackenzie Bell. Among future contributors, we may mention the names of Mr. J. A. Symonds, Mr. Austin Dobson, Mr. Joseph Knight, Mr. W. E. Henley, Mr. J. A. Noble, and Mr. R. Le Gallienne.

MR. WM. HEINEMANN will issue shortly Mr. Hall Caine's much-discussed play "Mahomet." The public will therefore have an opportunity of judging the propriety of a work upon this subject being presented on the stage.

MR. GEORGE SAINTSBURY has collected into a volume, to be published shortly by Messrs. Percival & Co., the critical articles on various English authors, from Crabbe to Borrow, which he contributed during the past four years to *Macmillan's Magazine*. The volume will be entitled *Essays in English Literature, 1780-1860*. It will have an introductory paper on "The Kinds of Criticism"; and an appendix, discussing some questions concerning De Quincey and Lockhart which have presented themselves since the original publication.

THE next volume in the series of "Great Writers" will be a Life of Thackeray, to be published in January. This biography was begun by Mr. Herman Merivale, who, however, found himself unable to finish it before leaving England; and it has been completed by Mr. Frank T. Marzials. It will contain information, especially with regard to Thackeray's early life, not hitherto published.

WE understand that Lucas Malet's new novel, *The Waves of Sin*, which has been announced for some time, will be published by Messrs. Swan Sonnenschein & Co. next Monday.

*Othello*, the new volume of Messrs. Cassell's "International Shakspeare," will be issued in a few days. It will be illustrated with twelve photogravures after original drawings by Mr. Frank Dicksee, and with head and tail pieces from designs by Mr. Lewis F. Day. Prof. Dowden furnishes an introduction.

THE publication of "*The Letters of S.G.O. to the 'Times'*" has been postponed until the middle of January.

MR. T. FISHER UNWIN will publish next week the following new books: *Our Fields and Cities*, by Mr. Scrivener C. Scrivener, consisting of urban and agricultural studies, with two plans; a volume of essays on *Emigration and Immigration*, by Prof. Smith; in the "Adventure" series—*The Buccaneers and Marooners of*

*America*, edited and illustrated by Mr. Howard Pyle; and in the "Pseudonym Library"—*The Story of Eleanor Lambert*, by Magdalen Brooke.

MESSRS. GRIFFITH, FARRAN & Co. have in the press a work entitled *The Sacrifice of Praise: a Manual for Communicants*. It contains the Litany, Holy Communion, Proper Collects, Epistles and Gospels, Eucharistic Psalms and Hymns, &c., with simple notes on the ritual, and other matters connected with the services. It will be published uniformly with *The Churchman's Altar Manual*.

The second annual issue of the *Public Schools Year Book*, to be published immediately by Messrs. Swan Sonnenschein & Co. will contain a considerable amount of additional matter, including chapters on Woolwich, Sandhurst, Cooper's Hill, and H.M.S. *Britannia*.

MESSRS. SIMPKIN, MARSHALL & Co. will publish in a few days *Old-Time Punishments*, by Mr. William Andrews. One of the chapters is entitled "Punishing Authors and Burning Books."

MR. H. K. LEWIS will publish immediately a translation of Book I. of the *Annals* of Tacitus, by Mr. Edward S. Weymouth.

LADY VIOLET GREVILLE and Mr. W. Davenport Adams have been appointed acting editor of *Life*. Mr. W. Davenport Adams will, in addition, be responsible for the management of the paper.

SEVERAL of Thackeray's MSS. and sketches belonging to his school days were purchased at Sotheby's sale last week for Charterhouse. The Holiday Ode—a copy of Latin verses, an album of school sketches, and one or two caricatures of his schoolfellows, together with his Greek Lexicon (illustrated!) will find their resting-place in his old school, side by side with the MS. of *The Newcomes*, which was generously presented to Charterhouse twenty years ago by his daughter. The newly-acquired sketches will doubtless be reproduced from time to time in *The Greyfriar*, the school illustrated magazine, which has already issued the "adsum" page of *The Newcomes*, and some unpublished sketches.

MESSRS. LUZAC & Co. have purchased the greater part of the oriental library of the late Sir Henry Yule, and will issue a catalogue of it at an early date.

On Monday and Tuesday of next week, Messrs. Sotheby will sell a collection of those modern books which are at present most sought after by the English bibliophile, described as "removed from Bayswater." Here are to be found first editions of Dickens, Thackeray, Lever, Harrison Ainsworth, nearly one hundred books illustrated by Cruikshank, Mr. George Meredith's novels complete in thirty-one volumes, and his rare early volume of poems *Modern Love* (1862). On Wednesday and Thursday they will also sell a large and interesting collection of MSS. and autographs, among which we may specially mention a Jeames paper by Thackeray and an early poem of Mr. Swinburne's, both unpublished.

THE next meeting of the Library Association of the United Kingdom will be held in the Battersea Public Library, Lavender Hill, S.W., on Monday, December 8, at 8 p.m., when Mr. Inkster, the librarian, will read a paper on "The Battersea Public Libraries."

THE second series of lectures given by the Sunday Lecture Society begins on Sunday next, December 7, at 4 p.m., at St. George's Hall, Langham-place, when Sir James Crichton Browne will lecture on "Brain Stress." Lectures will subsequently be given by Mr. Whitworth Wallis, Mr. Edmund Gosse, Mr. Eric S. Bruce, Dr. Henry Hoole, Sir R. S. Ball, and Prof. G. S. Boulger.



WE congratulate the Rev. E. D. Price, the editor of *Hazell's Annual* (Hodder & Stoughton), on having brought out his "cyclopaedic record of men and topics of the day" by the first week in December, though it contains occurrences up to November 27. It is not only an invaluable book of reference for current events—precisely those which are often the most difficult to ascertain; but it is also an interesting record of public opinion, as showing what subjects this intelligent editor thinks that his readers want to know about. For examples, among the features of the new volume are—an addition of some two hundred new biographies; special attention to colonial matters; and (as the ACADEMY is more particularly bound to note) long and instructive articles upon such subjects as "Biblical Archaeology" and "Hittites."

#### UNIVERSITY JOTTINGS.

MR. F. T. PALGRAVE has been re-elected to the chair of poetry at Oxford, for a second term of five years, in accordance with custom.

THE sermon preached in the chapel of Queen's College, Oxford, on November 2, by Dr. Thorold, bishop-designate of Winchester—an honorary fellow of the college, and now its visitor—has been printed for private circulation. The occasion was the celebration of the five-hundred and fiftieth anniversary of the foundation of the college; and the provost, Dr. Magrath, has appropriately added some historical notes, showing the evidence for the residence in the college of both Wyclif and Henry V., and also giving dates and brief facts about some of its other distinguished alumni—Bishops Barlow, Gibson, Van Mildert, and Thomas; Addison, Tickell, Collins, and Bentham; Halley, the astronomer; and Richard Cecil, the evangelical divine.

AN interesting sign of combination among the colleges at Oxford is the publication of a *Classified List of Periodicals and Serial Works* taken in by the College Libraries. It does not apparently include either the Bodleian or the Taylorian Institution.

AT the meeting of the Cambridge Philological Society, held on Thursday, December 4, Mr. Conway was to read a paper on, "The Origin of the Latin Passive, illustrated by a recently-discovered Inscription."

MR. F. R. BENSON's company has been giving a series of performances this week at Oxford of Shaksperian plays.

THE council of the University College of North Wales has just purchased for the college library the well-known collection of books belonging to Mr. E. Watkin, of Manchester (formerly of Pwllheli). It consists of upwards of 10,000 volumes, many of which are works relating to botany, chemistry, geology, and other departments of science.

#### TRANSLATION.

MICHEL ANGELO'S SONNET, "SE UN CASTO AMOR."

If one pure love, one common joy, one pain,  
One heavenly pity, and one destiny  
Shared by two lovers in equality,  
One spirit for two hearts' sole sovereign;  
One soul immortal made in bodies twain,  
In equal flight each winging to the sky;  
And if one fire, one shaft that straight will fly  
Home to two hearts, and there will quick remain;  
If self-love's death (each loving other solely,  
Love being the one desired wage of Love,  
And each forestalling the least wish soever,  
By each in mutual sway enthralled wholly)  
If these of quenchless faith the tokens prove;—  
Say, when shall Scorn so fast a knot dis sever?

OLIVER ELTON.

#### OBITUARY.

WILLIAM BELL SCOTT, LL.D., H.R.S.A.

THE death, on November 22, of William Bell Scott, at the age of seventy-nine, breaks one of the few last links between two generations of poets and painters.

His published poems range over half a century—from the rhapsody "To the Memory of P. B. Shelley," written in 1831 and published two years later in *Tait's Magazine*, to the volume called *A Poet's Harvest Home*, now but eight years old. Except for the last few years, when his failing health prevented much exertion, he has been singing and painting amongst through all this time, not seeking to attract notice to himself or his work, but nevertheless doing it with all his might, and exercising no little influence over others. Till the very last his interest in the twin arts of design and portrait never ceased, nor yet his affection for his many true friends. A later "Harvest Home," an "aftermath" of verses, was among his latest projects; and as long as he could hold a pen he would use it to write charming letters to his friends, letters which to the last retained their fresh feeling and intellectual vigour.

William Bell Scott was born at St. Leonards, Edinburgh, on September 12, 1811. He was the son of Robert Scott, the best Scottish engraver of his day, and the master of John Burnet and other celebrated pupils. Those who have read William Scott's loving memoir of his elder brother David will know that his father was also a stern Calvinist, and that their home was one where "merriment was but another name for folly." William possessed probably a more serene temperament than David, whose strong but incomplete genius produced the fine designs to Coleridge's "Ancient Mariner"; and he at all events lived long enough for his clear intellect to dissipate the spiritual gloom of his childhood. But if he attained the equal mind it was not without strife; and his cheerfulness, constant and penetrating as it was, had always a tinge of gravity, if not of sadness. Though he discarded the depressing tenets of his father's faith, he could not escape from the strong sense of the supernatural that was probably born and bred in him; and however freshly and brightly he learnt to look upon men and things, he always saw them against a background of mystery. This tendency was not, perhaps, a little increased by the book which, in their father's library, took the greatest hold of the imagination of David and himself—the "Grave" of Blair, or, rather, the designs of Blake with which the volume was illustrated. No better proof can be found of the strength of these early tendencies than his poem of "Anthony," old enough to have been read by Christopher North, nor of their permanence than its re-publication in the *Poems* of 1875, with the weird etching of "Pax Vobiscum," after a design by his brother David.

Scott was educated at the High School in Edinburgh, and received his first lessons in art from his father. He afterwards attended classes at the Trustees' Academy at Edinburgh, and in 1832 continued his studies by drawing from the antique sculpture in the British Museum. He returned to Edinburgh, and published some of his earliest poems in *Tait's Magazine* and a little brochure called *The Edinburgh University Souvenir* (1834). He settled in London in 1836, and in 1840 began to send pictures to London exhibitions. His first appearance was in Suffolk-street, his subject being "The Jester." In the next year he sent to the British Institution "Bellringers and Cavaliers celebrating the Entrance of Charles II. into London," and in 1842 began his few contributions to the Royal Academy with a picture of "Chaucer with John of Gaunt and the Two Sisters, their Wives." Twenty in all was the modest

total of the pictures which he exhibited in London, the last being at the Royal Academy in 1869. The subjects of all were historical or poetical, including "King Arthur carried to the Land of Enchantment," "The Trial of Sir William Wallace," "Una and the Lion," and "The Border Widow." Scott was one of the artists who sent a cartoon to the competition in Westminster Hall in 1843 for the decoration of the Houses of Parliament; and though he was unsuccessful, he appears to have about this time attracted some attention, as he shortly afterwards was requested by the Board of Trade to undertake the establishment of the Government School of Art at Newcastle-upon-Tyne, where he remained for about twenty years. He then returned to London, living for a while at Notting Hill, and afterwards in his well-known house in Cheyne-walk, Chelsea. It was in the north that he executed his most important work as a painter, which employed him for five years. This was a series of eight large pictures at Wallington Hall, the seat of Sir Walter Trevelyan, illustrating the history of the English Border. The decoration of the Hall was afterwards completed by eighteen oil pictures in the spandrels, which vigorously illustrated the ballad of "Chevy Chase." A later series of mural decorations, illustrating James I. of Scotland's poem of "The King's Quair," was executed at Penkill Castle, Ayrshire (the seat of his friend, Miss Boyd, where he died). A volume containing reproductions of the designs for these pictures was one of the artist's last gifts to his friends. To the public these important works of his at Wallington and Penkill are little known. It is of the designs for Wallington that the late M. Ernest Chesneau wrote in his well-known work on painting in England:

"Il y a là de beaux motifs et bien composés pour entrer dans les lignes de l'architecture. Mr. William Scott, trop peu connu même en Angleterre, est assurément l'un des rares artistes anglais qui ont l'intelligence la plus haute de la dignité de l'histoire."

William Bell Scott's literary works were many and various, but they began and ended with poverty. His first volume of verse was *Hades, an Ode* (1838), followed by *The Year of the World* (1846), and the important *Poems of a Painter* (1854). It is, however, by his later volumes that he wished to be judged as a poet—the carefully selected and revised *Poems* of 1875, with etchings by Mr. Alma-Tadema and himself; and the *Harvest Home* (1882), perhaps the freshest and blitheest volume of verses ever written by so old a man. But his other writings were numerous. He was one of the contributors to the *Germ*, and for some years one of the most valued of the staff of the ACADEMY, and published many volumes of art criticism and biography. Among these the most important were his *Memoir of David Scott* (1850), *Half-hour Lectures on Art* (1861), *Albert Dürer, his Life and Works* (1869), and *The Little Masters*, in the "Great Artists" Series (1879).

Scott's retirement from the school at Newcastle did not sever his connexion with South Kensington. Till 1865 he remained one of their examiners. Nor did he altogether abandon painting, his last easel picture of importance being "The Norns watering Yggdrasil," the subject of one of his finest ballads, and of an etching which has been published in (we think) *English Etchings*.

It has been well remarked that if Scott has "left any Recollections behind him, the work would form a most interesting addition to nineteenth-century literature." He not only knew nearly everybody, young or old, of any importance in literature and art, but he had been a moving spirit among them, especially among those connected with the pre-Raphaelite movement. He was an intimate

friend of Dante Gabriel Rossetti, and they had a mutual and strong influence on each other's work. It is not here that we can estimate Scott's position either as a painter or a poet; but this at least may be said, that amidst the strong currents of artistic thought and feeling with which he was so long surrounded, he retained his individuality unimpaired. His poems, especially perhaps, were the pure expression of himself, essentially unlike those of another man. Their sincerity and simplicity will probably make them outlast the work of many men whose reputation exceeded his in his lifetime, and will, at all events, ever endear his name to those who feel within them the beat of the strong and tender heart which now beats no more.

COSMO MONKHOUSE.

GEORGE BELL.

ON Thursday, November 27, at the age of seventy-six, one of the truest gentlemen and kindest-hearted men I have ever known left this world in the person of the retired publisher, George Bell.

Daniel Macmillan first told me of him at Cambridge in the year 1843, saying that he trusted Bell's judgment as a bookseller and his uprightness as a man more than those of any one in the trade; and Bell valued for Macmillan in his purchase of Newby's and Stevenson's businesses. Later, in London, I made George Bell's acquaintance at his pretty country-house—as it might then be fairly called—at the top of Primrose Hill Road, and we soon became friends. His knowledge, his kindness and gentleness, his desire to help all workers for good, made everyone respect and like him. He was the son of a farmer near Richmond in Yorkshire, and he took a keen interest in his Hampstead cows, pigs, pony, poultry, dogs and cats, as well as in his lawn, flowers, and kitchen-garden. Soon after his twenty-one years' lease ran out, he had to move to a more urban residence in Hampstead Hill Gardens, and missed his live-stock and meadow.

He was cautious and sound in business, averse to show and notoriety, and everyone trusted him. Besides his own large London business, with Bohn's Libraries, &c., &c., he bought Deighton's business at Cambridge and Whittingham's Chiswick Press. He did good service by issuing cheap editions of his best books. When I asked him how he could manage to issue his Aldine Poets nicely bound at 1s. 6d. a volume—1s. 1d. at discount prices—he said that he was content with a halfpenny profit on each volume; he knew the books were good, and he wanted people to read them. At my request, he asked Dr. Richard Morris to re-edit Chaucer's Works in the Aldine Series; he re-issued his Keightley's Shakspeare at 2s. a volume instead of 6s.; he collected into one volume at 2s. 6d. Mr. Watkiss Lloyd's excellent Essays on the Plays, and he at once agreed to publish Mrs. Sutherland Orr's Handbook to Browning's Works, which she wrote at my suggestion. Mr. Bell, also at my desire, took up the Old-Spelling Shakspeare, in conjunction with the New Shakspeare Society—a book which I, alas, have so long delayed. He did me a great personal service too in connexion with our negotiations with the Clarendon Press for the publication of the Philological Society's New English Dictionary. He was a great helper of the Boys' Home in Regent's Park Road, and always backed his clergyman in every good work in his parish.

When I last met him at the Great Northern Station in August of the present year, taking tickets for his favourite Whitby, he looked so bright and happy that I hoped he had twenty years' more life in him. But it was not to be. He has gone; and he leaves behind him no more genuine, no truer, and kinder-hearted man than he was himself.

F. J. FURNIVALL.

### MAGAZINES AND REVIEWS.

THE December *Expositor* is, perhaps, in sympathy with the season. Bright and hopeful, though in no bad sense rhetorical, as Prof. Bennett's discourse on the Old Testament is, and much as one may appreciate Dr. Plummer's Recollections of Döllinger, it must be said that Prof. Beet's treatment of the New Testament teaching on future punishment, and Dr. Perowne's notes on Genesis, are of a somewhat narrow type. We hope that when the Bishop-Designate of Worcester gets clear of the shoals in the exegesis of the early chapters of Genesis, he will speak out more forcibly and with more critical impartiality. Mr. Peyton's affected style is irritating. "The Hebrew problem of the future," "An alliance in Jerusalem would provincialize the spiritual religion," "Miracles are a tyranny." Not so do great theologians write. And what is the use of liberal generalities such as, "We wait for a genius like that of John . . . a genius of distillation and unification." Why not, as Carlyle said to Stanley, "do the work that lies nearest to you"? Perhaps you will then be able to dispense with heaven-sent deliverers. At any rate, the exegesis of our Lord's second temptation is not much served by Mr. Peyton's exciting oratory.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- CHAMBRUN, Le Comte de. *Ælia: une étude d'esthétique*. Paris: Chamerot. 5 fr.  
EYSENHARDT, F. Italien. Schilderungen alter u. neuer Dichter. Hamburg: Gräfe. 5 M.  
HAHN, L. Fürst Bismarck. Sein polit. Leben u. Wirken. Fortgeführt v. C. Wippermann. 5. Bd. 1885–1890. Berlin: Besser. 11 M.  
HOLZ, A. Die Kunst, ihr Wesen u. ihre Gesetze. Berlin: Issele. 3 M. 50 Pf.  
JOUIN, H. David d'Angers et ses relations littéraires. Paris: Plon. 7 fr. 50 c.  
MATLEKOVITS, A. v. Die Zollpolitik der österreichisch-ungarischen Monarchie u. d. deutschen Reiches seit 1808 u. deren nächste Zukunft. Leipzig: Duncker & Humblot. 21 M.  
WOLFFLIN, H. Die Jugendwerke d. Michelangelo. München: Ackermann. 3 M. 60 Pf.

#### THEOLOGY, ETC.

- ACTA apostolorum apocrypha, post C. Tischendorf denuo edd. R. A. Lipsius u. M. Bonnet. Pars I. Leipzig: Mendelssohn. 12 M.  
ANALYTA hymnica mediæ ævi. Hrsg. v. G. M. Dreves. IX. *Sequentiæ ineditæ*. 2. Folge. Leipzig: Reiland. 8 M.  
BOUSSET, W. Die Evangelienentate Justins d. Märtyrers in ihrem Wert f. die Evangelienkritik, v. neuem untersucht. Göttingen: Vandenhoeck. 2 M. 80 Pf.

#### HISTORY, ETC.

- ERSTEIN, J. u. A. Enüerungen auf dem Gebiete der sächsischen Münz- u. Medaillen-Geschichte. II. Dresden: Baensch. 8 M. 70 Pf.  
HUEFFER, H. Die Kabinetaregierung in Preussen. u. J. W. Lombard. Ein Beitrag zur Geschichte d. preuss. Staates. vornehmlich in den J. 1797–1810. Leipzig: Duncker & Humblot. 12 M.  
SAFTIEN, K. Die Verhandlungen Kaiser Ferdinand I. m. Papst Pius IV. üb. den Laienkelch u. die Einführung desselben in Oesterreich. Göttingen: Vandenhoeck. 1 M. 60 Pf.  
WESTKAMP, A. Das Heer der Liga in Westfalen zur Abwehr d. Grafen v. Mansfeld u. d. Herzogs Christian v. Braunschweig. (1622–23.) Münster: Regensburg. 6 M.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- APPEL, H. Die Lehre der Scholastiker v. der Synteresis. Rostock: Voelckmann. 2 M.  
BECK v. MANNAGETTA, G. Ritter. Flora v. Nieder-Oesterreich. 1. Hälfte. Wien: Gerold's Sohn. 15 M.  
BUCHENAC, F. Monographia Juncacearum. Leipzig: Engelmann. 12 M.  
DORLTER, C. Allgemeine chemische Mineralogie. Leipzig: Engelmann. 7 M.  
DRUDE, O. Handbuch der Pflanzengeographie. Stuttgart: Engelhorn. 14 M.  
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### CORRESPONDENCE.

#### THE ORDER OF RUNES IN THE FUTHORK.

Christ's College, Cambridge: Dec. 1, 1890.

I am glad to see what can be said by way of objection to my theory on this subject, as printed in the *ACADEMY* of November 22.

The chief difficulty, I am told, is chronological; and this must certainly be considered. I am not sure that the Charnay brooch can be accurately dated; the assumption that it was lost on a particular occasion is hardly capable of proof. It is, in fact, very difficult to date these early finds.

English was spoken on the continent before it was brought to this island. It is quite clear that the Northern nations acquired the runic alphabet at rather an early period; and, if they ever came into contact with Latin civilisation at all, the very first piece of writing they would become acquainted with would be the Pater-noster. It does not follow that a man who came to hear of this prayer, and who actually learnt some six clauses of it, was a Christian. He may have been a medicine-man and a bard, who thought it would make a good charm, and so adapted it to his purposes. It seems extraordinary that no Saxon or Angle should ever hear of Christian formulae, at a time when Christianity was well established in Britain. There was a British church; and an aggressive religion, such as Christianity, must have early attempted to reach the Germanic tribes. The Goths already had the New Testament, and more too, in the fourth century; and the difficulty of supposing that the Saxons knew the words of the Pater-noster is very little greater than the difficulty of supposing that they had an alphabet. We know, too, that they acquired several Latin words before they came to England—viz., "wine," "wick" (a village), "wall," "pine" (punishment), "mile," and perhaps "street"; so that very early contact of English with Latin is a proved fact.

The chronological difficulty is precisely that which my theory meets. For I suppose that a new order of the alphabet was made all at once, and of set purpose; the very slight dislocations in it which I have noticed could have occurred almost at the first. The opposite theory requires that the alphabet was shuffled and shifted many times over, for no reason whatever; and these changes, instead of being wrought almost in a day, would require long ages for their development. There is no time to spare for this. Let any one say how long it would take. This is a difficulty which has never been fairly met, but has been carefully kept out of sight.

We find Futhorks scratched on brooches and swords; but who would be so foolish as to scratch a mere alphabet on a sword? Is any such case known? Of course, the object was to safeguard the user of the sword, and such object could only be effected if the letters had some virtue. One can understand the use of Abracadabra, or of any nonsensical order of letters, if supposed to be magical; but the use of a mere alphabet is inexplicable, and no one has attempted to explain the good of it. Let this be considered.

I believe that I have furnished a useful clue, by the help of which more may be discovered, but only by such as will condescend to consider the question apart from preconceived ideas.

The Anglo-Saxon poem which I mentioned should be looked at. Very remarkable is the allusion to "the palm-twigged Paternoster." No one has explained this. I take it to mean simply the runic alphabet in a Paternoster order. The palm twigs are the runes themselves. These were to be cut on a man's sword, instead of the "fatal marks" inscribed by fiends. The man could then pray the alphabet to protect him; or, in Kemble's words, "ever let him sing when he his sword draweth, and joyfully pray to the palm-tree [the alphabet] that it will give him both life and hand [*i.e.*, strength] when his foe cometh." Just so, and what can be more explicit?

I have shown that the old Paternoster had the reading *ueniat* instead of *adueniat*, as in the Vulgate. Similarly the Gothic version has simply *kwimai*, whereas the late Anglo-Saxon version of the tenth century has the compound *tu-cume*. This is worth considering.

I now leave my suggestion for experts to discuss. In course of time they may recognise its value. If not, there is no harm done.

WALTER W. SKEAT.

London: Dec. 3, 1890.

Having seen the above letter (by the courtesy of the editor) when on the eve of leaving England for Egypt, I desire only to say that a careful study of Runic palaeography will, I am sure, convince Prof. Skeat that his views as to the date and place of origin of the two earliest Futhorks are untenable.

ISAAC TAYLOR.

#### ENGLISH PROSE.

Oxford: Dec. 2, 1890.

Mr. Freeman's great accuracy in the use of titles and designations, whether of persons or institutions, is well known. It characterises all his writings, and it cannot have escaped the observation of anyone who is versed in historical literature. I have no hesitation in saying that in this branch of criticism, as in others, he has exercised a beneficial influence; and that if the terminology in use among historians is more exact now than it was forty years ago, it is to him more than to any other author—I should, perhaps, be nearer the truth if I said it is to him alone—that we are indebted for this sharpening of our discriminative faculties.

I have not been newly awakened to the recognition of this important service by Mr. Freeman's letter in last week's ACADEMY; on the contrary, it has been with me a matter of warm and attentive interest any time these forty years past. If in the passage which he has quoted from my *English Prose* I have seemed to question the refined propriety of his phraseology, I must conclude that he has read it with less than his usual penetration. It appears to me, as I refer to the place in my book, that the spontaneous tribute which I have written above, though not explicitly premised on the page, is all there by implication, and surrounds the paragraph like an atmosphere. What importance could be supposed to attach to the fact that an author prefers "cathedral church" to "cathedral," unless in the background there looms the premise, unrecited because notorious, that the terminology of that particular author merits more than ordinary attention? And how, but with this general presupposition, could I have said, in the words next after Mr. Freeman's quotation, as follows (the point is the tendency of adjectives to pass into the condition of substantives)?—

"The tendency is too strong to be checked by the hand of any one author; it may even be doubted whether an Academy could control it."

I will not, however, contend that this reference of mine to Mr. Freeman's diction is quite faultless and incapable of amendment. Perhaps I

ought not to have said that he showed a disposition to resist a natural tendency of language; it would perhaps have corresponded better to the data if I had said that, in certain cases, he made a stand against the excesses of this tendency. More concession than this I cannot make; I cannot feign a compliance with the notion that any author can contract himself out of the liability to be criticized on the basis of general tendencies, however little he may himself be conscious of his relation to them.

So far in self-defence; I will now carry the war a little way into the enemy's country. I half wish that Mr. Freeman would extend that scrupulosity which has operated so beneficially on the political vocabulary—that he would, I say, extend it to the more familiar regions of ethical criticism. Why should he leave on his readers' minds, impressed with all the weight of his authority, the idea that my *English Prose* is a work that deals in "rebuks"? I doubt if it would be possible to cite a single place where I have assumed that attitude towards any author. If ever I felt that the necessary criticism might commit me to such an appearance, I have in that case given the quotation without reference. There is but one place, I think, in which, with due regard to choice of expression, "rebuks" can be charged upon me; and there it is not personal, but general and abstract. It is where I had incidental occasion to glance for a moment at that vice and poison of literature to which I will not here, in a context responsive to a friend, so much as give a name.

J. EARLE

#### THE MONARCHICAL SPIRIT IN FRANCE.

Autun: Nov. 26, 1890.

Some readers of the ACADEMY may perhaps remember that a few months ago, *à propos* of Mr. Hurlbert's book on *Contemporary France*, in which he said that it is still monarchical, I said it was not, but that the true monarchical spirit was extinct in France. One of your contributors supported Mr. Hurlbert, principally on the ground that the French Republic was not national. It is of no use simply to oppose one affirmation to another, so I let the matter drop. My impression that the monarchical sentiment is dead in France is gained from intercourse with French monarchists themselves, who seem to have no respect for the hereditary principle, which is the only safe foundation for monarchy. My view (this is my reason for recurring to the subject) has lately been very vigorously confirmed by the Bishop of Annecy in these words:—

"Si l'esprit monarchique subsiste parmi nous, la monarchie est possible, et l'on peut travailler à son rétablissement. Si l'esprit monarchique a disparu et complètement, la monarchie est impossible, et c'est se condamner à une entreprise sans issue que de s'efforcer de la faire revivre.

"Qu'est ce donc que l'esprit monarchique?

"C'est le sentiment qu'il y a et qu'il doit y avoir dans le pays une souveraineté, je ne dis pas un gouvernement mais une souveraineté;—c'est le sentiment que cette souveraineté appartient à une famille comme une maison appartient à une famille, et que les conditions de propriété et de transmission de cette souveraineté sont exactement les mêmes que pour la propriété et la transmission de tous les autres biens.

"Tel est l'esprit monarchique. Il a existé, en France, autant et plus peut-être qu'en toute autre contrée de l'Europe. Subsiste-t-il encore? Non.

"S'il n'y a plus en France ni esprit monarchique, ni même trace de cet esprit, comment une monarchie pourrait-elle être rétablie?"

It cannot be fairly said that the tendency of men in democracies to group themselves under some able leader, some Gambetta, Parnell, or Gladstone, is due to the monarchical sentiment. The essence of that sentiment is the acceptance

of the heir as master *whether he has capacity or not*. When the monarchical principle is dying, the monarch may be dismissed for an unpopular law or a lost battle; and when it is dead, the heir of the dethroned monarch does not succeed to him, the people hesitate and look about, having a preference for this or that prince, as if there could be any question about the next ruler when the heir is living. This is what we mean when we say that the monarchical principle is dead in France; we are thinking of that kind of sovereignty which goes without question to the next heir. For example, the King of France is Don Jaime; and if the monarchical principle were alive, he would be on the throne. But of so-called monarchists some look to the Count of Paris, some to the Duke of Orleans, others would rather have the Duke of Aumale, some think of one Bonaparte, some of another, and many would be ready to accept the despotic authority of any General who could destroy Parliamentary Government. All this is not the religion of monarchy: it is political free-thinking.

Mr. Hurlbert contended that the Republic was not national. Of course, in a country divided as France is, no Government can be national in the sense of having universal support; but the Republic is strong enough to live and to maintain both order and liberty. The assertion that the Republic had a small numerical majority at the last general elections has an appearance of truth, but is in reality fallacious, because the reactionary candidates did not venture to present themselves openly as enemies of existing institutions. They presented themselves as friends of order, and the followers of General Boulanger entitled themselves Republicans. The popularity of the President has been called monarchical; but this is inaccurate, as no one thinks of making the headship of the State hereditary in his family.

P. G. HAMERTON.

#### THE SOURCE OF A CHAUCER SIMILE.

University College, Durham: Nov. 30, 1890.

Under the above heading, in the ACADEMY of November 29, a reference is given to Sozomen's History. But the fountain from which Chaucer's comparison of the monk with the fish (Prol. 179-81) sprung can be found even earlier. It occurs in the Life of Antony attributed to Athanasius, which, even if not by him, is contemporary, and therefore not later than A.D. 373. By Athanasius, Antony's words are given as follows:

ἔλεγε μὴ δύνασθαι χρονίζειν μετ' αὐτῶν, καὶ παραδείγματι χαρίεντι τοῦτον ἐπειθε λέγων· ὅσπερ εἰ ἰχθύες ἐχρονίζοντες τῇ ξηρᾷ τῇ τελευτῶσιν· οὕτως οἱ μοναχοὶ βραδύοντες μετ' ὧμων καὶ παρ' ὧν ἐνδιατρίβοντες ἐκλύονται (Vita Antonii, c. 85).

H. ELLERSHAW.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Dec. 7, 4 p.m. South Place Institute: "Liberia," by Mr. E. B. Gudgeon.  
7.30 p.m. Ethical: "Principles and Politics," by Mr. A. W. Hutton.  
MONDAY, Dec. 8, 8 p.m. London Institution: "The Heat of the Moon and the Stars," by Prof. C. V. Boys.  
8 p.m. Society of Arts: Cantor Lecture, "Gaseous Illuminants" III., by Prof. Vivian B. Lewes.  
8 p.m. Library Association: "The Battersea Public Libraries," by Mr. Inkster.  
8.30 p.m. Geographical: "Explorations in Alaska and North-West British Columbia," by Mr. H. W. Seton-Karr.  
TUESDAY, Dec. 9, 3 p.m. British Museum: "History of the Literature of Babylonia, II., The First Semitic Period," by Mr. G. Bertin.  
8 p.m. Civil Engineers: "The New Chitturati Bridge, Madras Railway," by Mr. E. W. Stoncy.  
8 p.m. Colonial Institute: "The Aborigines of Australia," by Mr. Edward Greville.  
8.30 p.m. Anthropological: "An Apparent Paradox in Mental Evolution," by the Hon. Lady Welby; "Patterns of Fingermarks," by Mr. Francis Galton.  
WEDNESDAY, Dec. 10, 8 p.m. Society of Arts: "Electric Lighting Progress in London," by Mr. F. Bailey.

WEDNESDAY, Dec. 10, 8 p.m. Geological: "Water-worn and Pebble-worn Stones from the Apron of the Severn Commissioners' Weir erected across the River at Holt Fleet about eight miles above Worcester," by Mr. H. J. Marten; "The Physical Geology of Tennessee and adjoining Districts in the United States of America," by Prof. E. Hull; "Certain Ornithosaurian and Dinosaurian Remains," by Mr. R. Lydekker.

THURSDAY, Dec. 11, 6 p.m. London Institution: "Our Commercial Relations with China," by Prof. R. K. Douglas.

8 p.m. Mathematical: "The Extension to Matrices of any Order of the Quaternion Symbols S and V," by Dr. Taber; "The Reversion of Partial Differential Expressions with two Independent and two Dependent Variables," by Mr. E. B. Elliott; "The Flexion of a Thin Elastic Shell under Pressure," by Mr. A. B. Basset; "Newton's Classification of Cubic Curves," by Mr. W. W. R. Ball; "Steiner's Poristic Systems of Spheres," by Prof. Matthews.

8 p.m. Electrical Engineers: Annual General Meeting.

8.30 p.m. Antiquaries.

FRIDAY, Dec. 12, 5 p.m. Physical: "Experiments with Selenium Cells," by Mr. Shelford Bidwell; "Electrolysis," and "Alternating Current Condensers," by Mr. James Swinburne.

8 p.m. New Shakspeare: "The History of 'Henry VIII.," by Mr. W. G. Roswell-Stone.

8 p.m. Ruskin: "Ruskin's Teaching, and Present-day Movements and Tendencies," by Mr. Phythian.

## SCIENCE.

*Maximiani Elegiae.* Ad fidem codicis Etonensis recensuit et emendavit M. Petschenig. (Berlin: Calvary.)

This little work of thirty-seven octavo pages forms part of the eleventh volume of *Berliner Studien*. It is, however, to be obtained separately, and from every point of view should command a large sale. It contains the text of Maximianus' Elegies as based on the best MS., at Eton; a brief apparatus criticus; short explanatory notes explaining the editor's view of the readings he has adopted; and an excellent and quite exhaustive index of the words, usages, and constructions of Maximianus.

The present writer has a peculiar pleasure in calling attention to M. Petschenig's edition of the Elegies. In 1878 the Eton MS. was sent to the Bodleian for me to examine; and I then made a careful collation of its readings with the text as given in the Gryphian edition of Catullus Tibullus and Propertius (1553), where the Elegies are, as was usual then, ascribed to Cornelius Gallus. Some years later I collated four other MSS., two in the Bodleian, two in the British Museum. Dissatisfied with the arbitrary corrections of Bährens in the fifth volume of his *Poetae Latini Minores* (pp. 316-348), I studied the diction and metre of Maximianus in contrast and connexion with the Fables of Avianus; for not only are the two poets constantly found in the same MSS., but the time at which they wrote—Maximianus after 500 A.D., Avianus perhaps in the preceding century—makes it natural to compare them, especially as composers of elegiacs. The results of my researches were published in the *American Journal of Philology*, v. 1-15, 145-163. M. Petschenig has availed himself of these articles in preparing his edition.

The Eton MS. is written in Lombard letters, and is for that reason alone worth careful study. It is often difficult to read, which perhaps accounts for discrepancies in the collations of it. I have noted more than one or two places in which my own collation differs from that of the Austrian editor. Some things, too, he has omitted.

Readers of the new edition will greet M. Petschenig's editorial labours with various feelings. It is a great point to have the

best MS. exhibited with faithfulness and accuracy. It is a great point to have an editor whose knowledge of the Latin poetry of the epoch is considerable. M. Petschenig's edition of Corippus attests his competence from at least one point of view.

But I must raise my protest against an assumption which underlies this new Maximianus—I mean that the *earliest* MS. represents therefore the *only* safe tradition: that when very gross violations of prosody are found in this MS., it is to be followed notwithstanding as the one sure guide; that any other readings are interpolated and valueless. In *El.* v. 57 the first *i* of *uirilia* is made long. This is a violation of prosody so gross as to be, in my judgment, almost, if not quite, impossible. Petschenig retains it, simply as found in the Eton MS., and does not even mention the reading of two MSS. of the highest excellence, both in the Bodleian, Auct. 5, 6 and Bodl. 38, *flagrantia*. Yet this reading is supported by the immediately following *ignis* in v. 59, and is, I cannot but believe, far more likely to be right than the other, which Petschenig alone of editors has the courage to retain. Because *senectus pädagogus uerëcundia uirëniis Uliżes* are admitted by a writer of the sixth century, it in no way follows that he would go to the extravagance of *uirilia*. Similar is the case of *cāligant* in i. 129. Petschenig accepts this (here, with *all* MSS. that I have seen) as right. Yet *cāligine* occurs i. 149, and *uacillant* is a correction as metrically satisfactory as slight palaeographically; though, of course, Maximianus may have written some other word.

To take another case, *El.* i. 271-2 are thus given in the Eton MS.:

"Fracta diu rabidi compescitur ira leonis  
Lentaque per senium aspera tigris erit."

For *aspera* most MSS. give *caspia*, or, as my Bodleian Auct. 5, 6 presents it, *capsida*. All editors before Petschenig (many of them, it is true, with no knowledge of the Eton codex) give *caspia*; Petschenig retains *aspera*—wrongly, I cannot but believe, though different readers will form different opinions on the matter. Yet, with a strange inconsistency, our editor changes *diu* to *die*, apparently ignorant of the fact that a precisely similar use of *diu* is found in Manilius, iv. 823—*Mutantur sed cuncta diu*, where the same correction *die* has been proposed. This passage naturally leads to another, where a similar question of hiatus at the end of the first half of the pentameter is raised by the Eton MS. i. 159, 160:

"Esse libet saturum: saturum mox esse pigebit,  
Præstat ut abstineam; abstinuisse nocet."

*Abstineas*, Bodl. 38, assigned by Mr. Falconer Madan to the eleventh or twelfth century. These are the only two cases of such pentametrical hiatus in Maximianus. In both cases Petschenig retains the reading of *El.* In both, MSS. of first-rate authority give a different reading.

Hence, as the assumption on which this new recension is based has to be proved; as, further, on examination of *El.* it is found in several cases to be wrong, where other MSS. are right, I cannot accept this recension as in a way final. Least of all can I accept

M. Petschenig's corrections. Many of them I believe to be quite wide of the mark, not a few completely wrong.

ROBINSON ELLIS.

## CORRESPONDENCE.

### THE ZODIACAL CRAB.

Barton-on-Humber: Nov. 22, 1890.

Referring to my former letter on this subject (*ACADEMY*, February 21, 1885), and to Prof. Lacouperie's interesting letter on the Babylonian and Chinese Zodiacs (*ibid.*, October 11, 1890), I would call attention to certain points connected with the Akkadian name of the Crab-month.

Prof. Lacouperie gives "III. A crab? LAMGA or NAMGARU"; Strassmaier (*Astronomisches aus Babylon*, 1889) reads *nangaru*, and the connected form *nagar* ("workman") is, according to Mr. Sayce, "probably a dialectic form of *Ianga* [= Semitic *Lamech*]... a name of the Man-god" (*Religion of the Ancient Babylonians*, p. 186, note). There is certainly a remarkable mythological connexion between the Moon and the Crab, and Cancer is, astrologically, "the House of the Moon": but I see no reason why we should not read the form in question (*vide* Sayce, *Syl.* No. 95) as *As. pulukku*, "division," and Jensen (*Die Kosmologie der Babylonier*, 1890, p. 311) writes: "(P)*pulukku* = Krebs?" *As.*, however, the zodiacal names are Sumero-Akkadian, we must endeavour to ascertain the Akk. equivalent of the *As. pulukku*, which word the Akkadai borrowed in the form *puluq*. This Akk. equivalent is *χας*, "to cut," "division" (Mr. Sayce kindly corrected my copy of his Syllabary as follows: "Ak. *khas*, *As. khasu* = *pulukku*"), which reappears in the Osmanli and Uigur *kes-mak*, "to cut"; the Magyar *kes*, "knife," and in many other allied forms.

That *pulukku* does not mean "crab," but "division," may be further illustrated by a parallel case. The Hindu astronomical writer, Varāha-Mihira, circa A.D. 500, renders the Greek names for the signs by the following forms: *Kriya*, *Tavuri*, *Jituma*, *Kulira*, &c. Here *Kulira* is not a Hindu variant of *Karkinos*, as *Kriya* is of *Krios*, &c., but stands for *Kolouros*, αὐλούρος ("the colures") being, according to Proklos, the two great circles passing through the solstitial points, Cancer and Capricorn, so that *Kolouros* is an equivalent of *Karkinos* ("the Crab"). Hence it is quite possible that *χας*, "division" = the solstitial colure, and is used instead of the sign-name, in the same way as *Kolouros*; and, further, that this Euphratean usage caused the Greek usage which we find in Proklos. On the Black Obelisk Shalmaneser calls himself "King of all the 4 zones of the Sun," which may, perhaps, refer to the 4 equal parts, marking the 4 seasons into which the ecliptic, "the sun-path," is divided by the equinoctial and solstitial colures. The Chinese sign shows, it seems, "an unknown beast," possibly like the "nondescript scorpion-crocodile-crab," mentioned in my former letter. On the stone of Nebuchadnezzar I. a kind of Turtle-crab appears side by side with his brother the Scorpion. The Crab, and also another Babylonian emblem, the Bee (*vide* Cullimore, *Oriental Cylinders*, Nos. 117, 129), were both connected with the lunar and Hittite Artemis Ephesia, whose chief priest was styled *Essēn* ("the King-bee"), the Moon herself being also called a Bee (Porphyrus, *Peri tou tōn Nymph. Ant.* 8); and what I stated respecting the connexion between the 4th Sign, the Crab, and the 4th Tablet of the Gilgames Cycle, which treats of the Storm-god Khumbaba (Kombabos in Lucian), receives a curious illustration from a gem given by Montfaucon (*T. i.*, pt. ii., pl. 154, fig. 14), which bears on the obverse a



large Crab, and on the reverse ΒΑΡΧΑ (= Heb. Barak, "Lightning"), while another (*ibid.*, fig. 11) bears a Thunderbolt and a Bee (Heb. *Deborah*). The Thunderbolt is often alluded to on the monuments as a special weapon of Bel Merôdax, and both Crab and Bee bear a certain resemblance in form to the conventional Thunderbolt of later times. There may be also a play on words.

*Appropos* of Gilgames (ACADEMY, November 8, 1890, p. 421), Hercher in his edition of Aelian, 1864, reads *Σενχόρος* (not Sakkhoras) and *Πλάγας*. I find from Mr. Sayce that a variant reading is *Ενχόρος*, which I would identify with the *Euêchoös* of Alex. Polyhistor. As Gilgames is, in the tale in Aelian, the grandson of Euêxoros, and Euêchoös is the first Babylonian king after the Deluge, we thus obtain an idea of the (legendary) time between Gilgames and Zisursu (Xisouthros), the Deluge-hero.

ROBERT BROWN, JUN.

### MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Wednesday, Nov. 19.)

PROF. T. McK. HUGHES, president, in the chair.—Mr. E. Gordon Duff exhibited a recently-discovered fragment of an unknown book printed by John Lettou, on which he made the following remarks:—John Lettou was the first printer in London, and may be classed in some ways apart from all other English printers. The works of Caxton, thanks to Mr. Blades and Mr. Bradshaw, have been fully chronicled; but Lettou has received no notice. Mr. Bradshaw, who of all others could have given us information, has left few notes on this printer, so that such information as I can give you (and very meagre it is) comprises all that is known at present on the subject. Lettou commenced to print in London in 1480, and began his career with three editions of John Kendale's Indulgence, asking for temporal assistance, and promising spiritual reward, to such as would fight at the siege of Rhodes against the Turks. Caxton was the first to issue this Indulgence, but his edition was printed in a large ragged type which he used for English books. Lettou followed with his edition in a small, neat, compact type much more suitable for Indulgences; and it was probably this competition which caused Caxton to cast his smaller type. Apart from these Indulgences, Lettou only printed two books, (1) Antonius Andreæ's Commentary on part of Aristotle (1480), and (2) Thomas Wallensis upon the Psalms (1481); but we have evidence in the two leaves exhibited this afternoon, lately found in Corpus Christi College, that a third book issued from his press, probably in 1481. The rarity of Lettou's productions is extraordinary. Of the Antonius Andreæ of 1480, one perfect and three imperfect copies are known. The perfect copy is in Sion College, and has only remained perfect owing to parts having been misbound. Of the Wallensis, only two perfect copies are known, in the University Library and the Bodleian. Of the Indulgences:—Of one edition one copy is known, which is in the British Museum; the other two editions are known only from fragments, used to line the quires of a Bible printed by Nicholas Gölitz, of Köln, but bound by Lettou, discovered by Mr. Bradshaw in the library of Jesus College. There are two things to be noted about Lettou. His methods of work are very different from those of his contemporaries. He used a type quite distinct from, and opposed in character to, any English xv. cent. type; and so little is this type known that it is quite possible that there are other books printed by him which have escaped notice. The type is a close copy of that used by Moravus at Naples, and by Christopher Arnoldus at Venice. Dibdin calls Lettou's work very careless and slovenly, and the appearance of his type very rude; but it is really far in advance of any other English printer of the time, and shows that he must have had some experience before he settled in England. Lettou was also a bookbinder, as most printers then were; but only two specimens of his work are known. One is in the Bodleian: the other, belong-

ing to Jesus College, is now here. After 1482 Lettou ceased printing by himself, and went into partnership with W. de Machlinia; from this press six books were issued. About 1484 Lettou disappeared, and W. de Machlinia printed in future alone. We know nothing about Lettou except what we learn from his books. He would seem from his name to have been a Frenchman, and he was assisted with money by a merchant named W. Wilcock. There are exhibited to-day, (1) Fragments of the Indulgences; (2) A leaf of the Ant. Andreæ of 1480; (3) a copy of the Wallensis of 1481; and (4) the two leaves of the unknown book from Corpus. So then you have before you specimens of all Lettou's known productions.—Mr. Wood observed, with regard to the subject matter of these fragments, that the book of which they formed part was not the "Regulæ, Constitutiones et Ordinationes," or Rules of Procedure of the Roman Chancery, but a collection of Canonico-legal forms for use in ecclesiastical courts, and containing blanks for the filling in of names of persons and places. The words "Jo. officialis Coloniensis," which appear on one of the forms produced, seem to indicate that this book of forms was intended for use in the Province of Cologne. It is, therefore, probable that these fragments were printed by Lettou before he came to England (*circa* 1480), and that they were most likely printed at Cologne. If this supposition be correct, it is interesting as giving a little additional glimpse at Lettou's history, as well as showing us a fragment of work done elsewhere than in London.—Prof. Middleton exhibited a large signet in the form of a very massive silver thumb-ring, English work of the fifteenth century, which he described as follows: On the bezel, which is octagonal in shape, are, deeply incised, the initials M D, probably for "Mater Dei." Over the letters is a crown, and round them are three small ornamental branches. On the inside of the ring, extending all round the hoop, is the following inscription:

✱OGA✱OHORA✱OGVM✱

a meaningless combination of letters, such as often occur on mediaeval rings, but having a supposed cabalistic or magical virtue. Inscriptions of this class are often derived from Hebrew words, in a highly-blundered form, through repeated copying and recopying. The ring is a very fine and well-preserved example of mediaeval jewellery. It has been first cast, and then the device and letters have been cut on it. On one of the shoulders of the ring is a minute star, probably a maker's mark.—Mr. J. W. Clark exhibited an embroidered canopy, on which he commented as follows: The canopy which I have the pleasure of exhibiting to the society this afternoon is said by tradition to have been carried over Queen Elizabeth on the occasion of her visit to the University in 1564. Nichols prints two accounts in English of this visit. The writer of what I will term the first account, after describing her progress on horseback to the west door of King's College Chapel, and the speech of the public orator, says: "Then she alighted from her horse, and asking of what degree every doctor was, offered her hand to be kissed. And then four of the principal doctors, viz., Edmund Hawford, S.T.P., Master of Christ's College, and at that time Vice-Chancellor; Andrew Perne, S.T.P., Master of Peter House; John Porie, Master of Corpus Christi College; and Francis Newton, S.T.P., bearing a canopy, she, under the same, entered into the church, and kneeled down at the place appointed, between the two doors north and south; the Lady Strange bearing the train: and all the other ladies followed in their degrees. After a short service at a temporary lectern erected between the north and south doors of the antechapel, the Queen proceeded, under the canopy, to her 'trays' on the south side of the quire, between the stalls and the east end; and when evening service was over, the canopy was again used to conduct her through the north vestry to the Provost's lodging, then between the Chapel and the street. On the following day, Sunday, 'the Queene's Ma<sup>tie</sup> with her nobilitie, came to the King's Colledge chapel about 1x<sup>th</sup> of the clock in the morning, under a canopie carried by four doctors'; and at the end of the service the canopy was again used to conduct her to the Provost's lodging. The first account adds

'the footmen as their fee claimed [the canopy]; and it was redeemed for £3 6s. 8d.' The second account states the matter more fully: 'the Queen's footmen challenged the canopy, as a duty for delivering of the bedills staves. They required, in like manner, for the mace of the town a certain fee for redeeming thereof; the town gave them xli<sup>th</sup> shillings.' The delivery of the bedell's staves is thus described: On the Queen's arrival at the west door of King's College Chapel 'the three squire bedills' staffes were offered unto har Ma<sup>tie</sup> by Mr Secretary, and forthwith delivered to him, and soe to the bedills againe.' The canopy, which had evidently been provided by King's College, was redeemed by them; for the Mundum Book of 1564, under the heading *expense facte super adventum domine Regine*, has the following entry:

Item paid to y<sup>e</sup> Queene's Footmen for their fee for ye canabye wych was carried over the queene's maiestie iij<sup>li</sup>. vj<sup>s</sup>. viij<sup>d</sup>."

It may be conjectured that the canopy was given by King's College to the University, for it was preserved, until last June, in the University Library, where it was fixed to the ceiling of the music-room. Mr. Cooper (*Annals*, ii. 192, note) says "the canopy was long preserved in the schools, and afterwards in the registry's office." It is well known that the schools, as the university building, were used from very early times as a picture gallery and a museum, and it was natural that an historical relic such as the canopy before us should be kept there. When the registry was removed it remained behind, and I think that it was fixed in the place I mentioned by the care of Mr. Bradshaw. It has now been deposited in the Museum of Archaeology by a resolution of the Syndics of the Library. It measures 12 ft. by 5 ft. A strip of red velvet, 10 in. wide, divides it into two equal parts. This is crossed by a second strip of the same width, so that it consists of four quarters. The material appears to be silk, crossed by threads of gold. An elaborate pattern is still faintly discernable on the silk, portions of which were further enriched by raised velvet pile, which has now worn off. The places, however, to which it was attached can still be readily distinguished by the threads hanging from them. At the crossing of the two strips of velvet are the arms of Queen Elizabeth, England and France woven quarterly, supported by a lion (?) and a dragon. The other devices, of which there are twelve in the length and eight in the width, are the portcullis crowned, and rose of five petals in two rows, also crowned. The canopy, when we first received it, was thickly encrusted with dirt and torn in places. Baron von Hügel and I washed it with soap and water, and under the Baron's care it has been placed in a frame, so that the least damaged portions are before the public.

CLIFTON SHAKESPEARE SOCIETY.—(Saturday, Nov. 22.)

MISS FLORENCE HERAPATH, president, in the chair.—Mrs. Meyrick Heath read a paper on "Literary Partnerships." In the case of a work issued by two authors, there must always be much speculation as to the nature of the partnership; and the inquiry is as fascinating as it is fruitless. Partnerships of this kind are only found among dramatists and novelists, who both draw from the imagination. One would think that on graver subjects it would be easier to agree; but to be absolutely at one in directing the steps of creatures of the imagination must require almost superhuman tolerance. However, we do not lack in our own century abundant evidence of the happiest results of joint authorship; and in the case of Messrs. Besant and Rice we have, by the death of the latter, been allowed some decided, if negative, evidence of the way in which the work was divided. The equally delightful novels of Erckmann-Chatrian furnish as good an instance of the simultaneous working of two separate minds on a common subject, and quite recently we have had the literary conjunction of Mr. Rider Haggard and Mr. Andrew Lang. The Elizabethan dramatists were fond of joining forces; but most of the partnerships were fleeting and brief, with the exception of that between Beaumont and Fletcher.

In their case it would seem that Fletcher supplied most of the comedy, Beaumont the graver and more refined portions. From the hints which have been given of their respective powers, we are able to judge somewhat of the nature of the literary partnership. Between them they possessed very nearly all the requisites of a perfect writer of dramas. We may imagine Fletcher the originator, his exuberant wit and fancy literally running away with him; and Beaumont, with the better taste and judgment, pruning him down, culling what was fittest, rejecting what was extravagant, refining and arranging the raw material.—Miss Louisa Mary Davies in a paper entitled "In the Woods with Fletcher, Jonson, and Milton," compared and contrasted "The Faithful Shepherdess," "The Sad Shepherd," and "Comus." The theatre of the story, and the machinery by which the intricacies of the various plots are evolved are the same in each; and, if Jonson's fragment had been finished, each would probably have turned out to be an apotheosis of Purity. But, in carrying out this laudable idea, the differences of method and touch are so clearly accentuated as to suggest contrast rather than comparison. The differences exist in the style, and perhaps, if possible, even more in that subtle essence which is the spirit of the works, and which would probably resolve itself into the nature of the writer himself. Fletcher's style, as illustrated in "The Faithful Shepherdess," is indisputably graceful; but at times it carries that virtue to the point of insipidity. Sometimes, however, he is full of charm, as in a few lines in the priest's "Evening Hymn." Ben Jonson pitches his tune in a very different key. From various circumstances his life had a distinctly seamy side.

"The ups and downs, and buffets and crowns"

which his portion in the bricklayer's yard, in the camp, on the stage, in the prison, in the very shadow of the pillory and gallows, and in the parlour of the "Mermaid" found him and left him pre-eminently a man; and though not all he wrote bespeaks a man at his best, yet in this fragment, "The Sad Shepherd," are to be found some lines equalling in vigour and beauty anything he ever wrote. The Lament of Aeglamour, with which it opens, is full of exquisite delicacy, while the description of the witch's dimble is a fine example of his power, and there are many instances of the picturesqueness of the poet's style and the wonderful harmony between his thought and language. In "Comus" the reader seems to be visiting another climate. The clear shining of Milton's poetry is the lustre of the diamond, produced solely by the clearing away of every obstacle to the showing forth of the essential glory within. In each of these pieces we have the writer's ideal of womanly purity; but it may be said that the virtue which the three poets magnify repels in the first, chills in the second, and allures only in the third.—Miss Florence Herapath read "A General Survey of 'The Knight of the Burning Pestle,'" showing that the play abounded in racy humour, pregnant wit, smart repartee, and good-humoured satire. The authors show a wide knowledge of human nature and a thorough mastery of English diction. Prose and verse alternate in quick succession, each having its own peculiar force, and each being used with telling effect. The prologue declares with a trumpet-like announcement the endeavour to maintain purity of thought and language, and this lofty tone is well kept throughout. If an analysis of Merrythought's songs be made, it will be found that, irregular as they are, they are capable of metrical classification, and each of them is appropriate to the subject in hand. That the writers were also capable of better things in verse than mere catch-doggerel, however witty, is shown by the dirge, which carries us away in real sympathy, and by the final tuneful song. The play well deserves the "patience and countenance" of all serious students of the drama contemporary with Shakspeare.—Mr. L. M. Griffiths read a paper on "The Play-Allusions in 'The Knight of the Burning Pestle,'" which include references to lost dramas such as those dealing with the legend of Whittington, the Story of Queen Eleanor with the Rearing of London Bridge upon Woolsacks, and the Bold Beauchamps. The first of these was entered in the Stationers' Registers on February 8, 1605. Of the second,

relating to the times of Henry II., and of the third, undoubtedly celebrating the prowess of some member of the Warwick family, no information could be given. The Life and Death of Sir Thomas Gresham with the Building of the Royal Exchange was probably an early form of Part II. of Heywood's play of "If you know not me, you know nobody," published in 1605. The "Jane Shore" which the citizen's wife was once nearly seeing was probably one or both of the parts of Heywood's "Edward IV." Some details of these plays were given, and of "Mucedorus," "Jeronimo," and "The Four Prentices of London," all alluded to in the play.

## FINE ART.

### TWO BOOKS ON ROMAN ARCHES.

*L'Arc de Triomphe de Salonique.* Par K.-F. Kinch (Paris: Nilsson; London: David Nutt). The valuable and handsomely illustrated monograph, though written in French and published at Paris, is the work of a Danish scholar, who seems to have spent some years in exploration in the Levant, as an archaeological student on the Carlsberg trust. The result does equal credit to the author, to those who selected him for the task, and to the printing press and photographic establishment of Copenhagen. The Roman arch at Salonica is the only relic of antiquity at that town which has survived to this day—if, indeed, it has survived the great fire of the present autumn, which consumed the mosque of St. Sophia. Hitherto it seems to have attracted strangely little attention from archaeologists, perhaps because it bears no inscription and possesses no history. Of early travellers, Stuart assigned it to Theodosius, Pococke to the Antonines; but later opinion has connected it with the name of Constantine. This date was apparently not very far from the truth; for M. Kinch here adduces irrefragable evidence from the bas-reliefs to prove that the arch was erected in the closing decade of the third century, when Diocletian, Maximian, Galerius, and Constantius jointly shared the purple, and that the occasion of its erection was to commemorate the victories of Galerius over the Persians in 298. Of the details of this campaign hardly anything is preserved to us by historians; but M. Kinch shows that all that is known fits in with his interpretation of the sculptures. The use that he makes of numismatic evidence is particularly effective; and his detection of the words *πατρικεὶς τύγχις* seems to be decisive. Another interesting point is his explanation of the "Dacian" costume of the Roman soldiers (shown by a comparison with Trajan's column) by the facts that Galerius himself was a Dacian, and that his fellow-countrymen formed a large part of his army. We have only summarised the results of M. Kinch's researches. He deals exhaustively with every one of the bas-reliefs, which (he remarks) exhibit two different styles of sculpture; and he has attempted a reconstruction of the original arch, which has a larger span than any other Roman arch known to us, that at Aosta coming next. He also excavated the base of the structure, where the surface of the ground had considerably risen, and thus ascertained that there are no buried sculptures or inscriptions. The work concludes with ten plates, including five photographs.

M. SALOMON REINACH has printed, in a very elegant pamphlet (Paris: Durlacher), a lecture which he recently delivered before the Société des Etudes Juives upon "The Arch of Titus and the Spoils of the Temple of Jerusalem." He treats briefly of triumphal arches in general, of the capture of Rome by Titus, of the history of the well-known arch, and more particularly of the sacred objects from the temple which are there depicted. The chief interest, of

course, attaches to the candlestick, which was, as M. Reinach points out, the restoration of Judas Maccabæus in place of that destroyed by Antiochus Epiphanes. What was the ultimate fate of this candlestick? M. Reinach can discover no authority whatever for the common legend that it was thrown into the Tiber by the Emperor Maxentius after his defeat at the Milvian Bridge in 312. Indeed, he cannot trace this legend further back than Smith's *Dictionary of the Bible*, though he has in vain appealed to Prof. Mommson and Prof. Harnack, which seems to put the responsibility of supplying some evidence for it upon English scholars. On the contrary, M. Reinach maintains (on the authority of Procopius) that the candlestick remained at Rome until 455, when it was carried to Carthage with other booty by Genseric. Belisarius brought it to Constantinople in 534; but the Emperor Justinian, from superstitious motives, restored it to Jerusalem, where it ultimately disappeared in the sack of that city by the Persian conqueror, Chosroes II., in 614. M. Reinach's paper is illustrated with an admirable heliogravure, showing on a large scale the well-known bas-relief on the Arch of Titus.

## NOTES ON ART AND ARCHAEOLOGY.

SIR NOEL PATON has been occupied for more than a year upon another of those symbolical subjects which have formed the latest class of his productions; and the work is now completed, and will shortly be exhibited in Edinburgh. It is titled "Beati Mundo Corde," and represents Youth made strong by Faith to withstand Temptation. The canvas shows, on a lonely mere overhung by the fading evening sky, a boat in which stands a stately, mail-clad young knight beside his steed, his head crowned with a helmet surmounted by great golden wings, and his gaze fixed earnestly upon the pure, upturned face of a white-robed, angelic figure who sits—significantly beside the anchor—at the prow and holds the oars. In the murky water of the lake, which seems touched with fire-flakes, float two sinister figures—Pleasure, crowned with roses and touching a lute, and Despair, tearing the poppies from her dusky tresses and disclosing a face of anguish. The picture has all the earnest imaginative power which characterises Sir Noel's work, and its execution bears witness that his hand has lost none of its artistic cunning.

THE exhibitions to open next week are: (1) a collection of water-colour drawings by Mr. Albert Goodwin, at the Fine Art Society's; (2) a series of water-colour drawings by M. Boutet de Monvel, in illustration of *Xavière*, at the Goupil Gallery; and (3) a number of pictures and works of sculpture, contributed by brother-artists towards a fund which is being raised for the widow and children of the late R. A. Ledward. This will be held at the Royal Arcade Gallery, in Old Bond-street, and will include works by four Associates—Messrs. Burne Jones, Onslow Ford, Alfred Gilbert, and W. L. Wyllie.

THE distribution of prizes to the students at the Royal Academy will take place on Wednesday next, December 10, at 9 p.m., when the president will deliver an address. The galleries containing the competition works for the prizes will be open to the public on the following day.

THE second and concluding volume of the new edition of *Boyne's Trade Tokens*, edited by Mr. G. C. Williamson, will be issued immediately by Mr. Elliot Stock. This volume will contain no less than eleven indices, comprising surnames, Christian names, localities, trades, shapes, values, issuers, devices, and peculiarities.

THE archaeological collections of the Society of Antiquaries of Scotland are being removed from the inconvenient and greatly-overcrowded museum on the Mound, Edinburgh, to the large premises provided for them in the eastern portion of the Scottish National Portrait Gallery in Queen-street. The fellows met for the first time in their new library on Monday, December 1, on the occasion of their annual meeting; and it is expected that the arrangement of their collections will be completed in the course of next summer, previous to the visit of the Archaeological Institute to Edinburgh in August.

MR. ARTHUR ACKERMANN, of Regent Street, has sent us a number of Christmas cards, &c., published by Messrs. L. Prang & Co., of Boston, U.S. The cards proper are of an ordinary character; nor do we care very much for the large coloured plates. By far the best things in the parcel are the illustrated booklets of verse, among which we may specially mention *A Summer Day*, by Margaret Deland, and *Haunts of Longfellow*—both illustrated by Mr. Louis K. Harlow.

## THE STAGE.

### THE REVIVAL OF "CALLED BACK."

A VISIT to the Haymarket, to see the revival of "Called Back," will hardly, to any playgoer, be time wasted. At the very least there is an interest in seeing again Mr. Comyns Carr's skilful adaptation of the story by Hugh Conway which made such a sensation not many years ago. The story itself is now perhaps in danger rather of being neglected than of being overpraised. A generation of readers is rising up that knows it not. Yet though a part of the success of the play was due in the first instance to the curiosity provoked by Hugh Conway's tale, the piece, as an unquestionably effective melodrama, may now perhaps have the opportunity of outlasting the story. Hugh Conway, in his later writings, showed that he was the possessor of humour; but if we remember *Called Back* rightly, that little volume was not much concerned with the lighter graces or with gaiety of style. The play, however, has its amusing episodes; or, if not its amusing episodes, its sharp and pointed things. These we suppose Mr. Comyns Carr supplied. But the deeper debt which both the playgoer and the author of the original story owe to Mr. Carr is for his dexterity in dealing with the book with fair freedom and effectively. Of individual character-study there is not very much in the little novel, nor has it been attempted to make good on the stage whatever may have been the deficiencies under which the tale laboured in this respect. More subtle character-drawing would probably have been incompatible with the presentment of incidents in rapid succession; and what is most noticeable about the play is, first the rapid succession of dramatic incidents—the presence, so to speak, of a machinery which, while it is elaborate, works ever with smoothness and rapidity. We do not go to see the stage version of *Called Back* that we may be moved deeply to tears, or uncontrollably to laughter. We do not go to see it that we may get into the heart of things. But it is an excellent example of a popular play,

making no excessive demand on our credulity, providing a variety of effect, and built up, little brick by brick, with cunning hands. If it were more literary, it might be less engrossing.

"Called Back," as it is now given at the Haymarket, is really admirably performed. Never, perhaps, has Mr. Tree displayed more distinctly his determination that his plays shall be strongly cast. It may be that it was not very difficult to show this in the present instance; for, though the *dramatis personae* number in all something like a score, the important scenes are in the hands of about five people. These five are, Mr. Beerbohm Tree, Mr. Fernandez, Mr. Fred Terry, Mr. Kerr, and Miss Julia Neilson—all of whom are, as actors, either famous or very promising. Mr. Terry and Mr. Kerr—and, perhaps, even Miss Neilson—may still be content, we shall suppose, to be classed among the latter. Mr. Terry, who is always sympathetic, elegant, and very evidently painstaking, must suffer us to tell him that it is time to beware of a certain mannerism of delivery—an even undue precision and completeness of speech which, if permitted to go further, will seem dangerously near to pedantry. And Mr. Kerr—thoroughly easy and unstaged—is (will he permit us to tell him?) now and then on the verge of an ineffective, because a too continuous, coolness. There is no reason to suppose that the young surgeon in "Called Back" took everything with quite the imperturbability of the typical young American in "Sweet Lavender." When Mr. Kerr makes up his mind to be a little more varied and a little less undemonstrative, he will have mastered, to our minds, more completely the requirements of a part which, on the whole, he fills well. The Dr. Ceneri of Mr. Fernandez is, of course, a powerful and thoroughly studied performance. We have, however, very frequently seen this most potent actor—this extremely able representative of an elder school—appear to better advantage. Miss Julia Neilson looks a very splendid Pauline—a creature, indeed, so magnificently strong that one doubts only whether Pauline's system would have been overthrown so completely by the shock which she received. This lady, at all events, can hardly be a victim of "nerves": she is of the type that withstands, rather than of the type which succumbs. Miss Neilson's performance is passionate and tender; admirably impulsive is her expression of devotion to the afflicted Vaughan—"I will be eyes and feet and hands to you." Mr. Tree's Italian scoundrel, Macari, is an amazing performance; and it is particularly noteworthy for its display of breadth of method in an actor with whom visible finish is a much commoner achievement. Of a truth, however, the Macari of Mr. Tree—which must have gained, we think, since it was last seen—is both broad and finished, too. The make-up, while simple, is exceedingly suggestive. The delivery of the words is always strong and pointed. But we find Mr. Tree reaching his greatest success in the completeness with which he seizes the Italian gesture—the gesture of a nature complex like Macari's, with luxurious indolence in him, as well as

a volcanic energy—a lounge now, with whom the *dolce far niente* is the beginning and the end of life; and now a rapid-witted tiger, decisive and dangerous, who knows no limits to lust or to rage.

FREDERICK WEDMORE.

### THE "ION" AT CAMBRIDGE.

"Le bon critique," says a well-known French essayist, "est celui qui raconte les aventures de son âme au milieu des chefs d'œuvre"; and this is our modest purpose on the present occasion, though the "Ion" of Euripides—no connexion with the "Ion" of Mr. Serjeant Talfourd—scarcely perhaps comes up to the requirements of the above definition. In comparison with the "Medea" or the "Bacchae," to say nothing of the masterpieces of Aeschylus and Sophocles, it must, we think, be deemed second-rate; but notwithstanding this, it possesses sterling qualities as an acting play, and the Cambridge Committee have been abundantly justified in adding it to their *répertoire*, by the unquestionable success of last week's performances. Its earlier lyrical passages are universally celebrated for their extraordinary beauty; it contains many striking situations and much telling dialogue; and the working out of its complicated plot is very skilfully contrived. We are at a less exalted level of thought and diction than that of the "Agamemnon" or either "Oedipus"; but the play is more in touch with modern sentiment than any of those monumental dramas, and for that very reason is more within the powers of modern actors.

The story has been discussed so often during the last few days that we may be excused for leaving it untold here. Suffice it to say, that the whole action turns on one point—the parentage of Ion; and the successive stages by which the audience is led up to the final *ἀναγνώρισις* or "discovery" that in Apollo's graceful acolyte Creusa has met with her long-lost child, though their effect is undeniably discounted by the prosy opening of Hermes, are extremely ingenious. Dr. Verrall, indeed, who not unfrequently finds a good deal more in a Greek play than its guileless author ever put there, would have us believe that Creusa was, after all, mistaken; and that Ion, the offspring of a wholly different *liaison*, was palmed off upon her by an elaborate fraud. But the paradox, brilliantly as it is propounded, is singularly unconvincing, and we cannot feel the necessity for any explanation of the circumstances beyond that which has been hitherto generally accepted.

Turning to the performance itself, we may say at once that Mr. Powys, as Ion, achieved a very noteworthy success. If occasionally somewhat wanting in dignity, considering his quasi-sacerdotal office, he spoke his lines with a sprightliness and fluency that were beyond all praise, and his appearance as the youthful temple-attendant left nothing to be desired. He rendered the difficult song in the first act

ἔγ', ὦ νειθαλὲς, δ  
καλλίστας προφάσεις δόφρας, κ. τ. λ.

with spirit and precision; was very natural in his scene with Xuthus, after the latter has received the oracle; and later on threatened the unfortunate Creusa, as she clung to the altar, in a lifelike and effective manner. His acting throughout was, in fact, distinguished by high intelligence, and he may be congratulated on having afforded a nearly ideal presentment of one of the most charming figures in Greek tragedy.

Mr. Newton, as Creusa, struggled manfully with the difficulties of his part, and at times

did very well indeed, especially in the long and trying dialogues with the Slave and Ion. His gestures were scarcely varied enough; and the tones of his voice, rich as they were, showed the same defect. He also seemed afraid of letting himself go in the impassioned scene where Creusa, smarting under her long-concealed injury, upbraids the perfidious god upon the very steps of his temple:—

ὦ τὰς ἐκταφθόγγον μέλπον  
κισθράς ἰονῶν, ἔτ' ἀγρόυλοις  
κέραιον ἐν ἀψύχοις ἀχέῃ  
Μουσῶν δμῶν ἐναχέτους,  
σοὶ μομφάν, ὦ Λατοῦς παῖ,  
πρὸς τὰνδ' ἀνὰν αἰθέρος ἀνδράσω.

This splendid speech, with its infinitely touching sequel, should have been delivered with more fire and pathos than Mr. Newton appeared capable of throwing into it. While maintaining a praiseworthy standard of general excellence, the worst that can be said of him is that he failed, at certain supreme moments, to carry his audience away.

Upon Ion and Creusa the main burden of the piece falls. Among the minor characters, the representatives of Hermes and Athene (Messrs. Markham and Buckler) made the most of the unpromising material provided for them by Euripides. The former was scarcely so picturesque a deity as Mr. Baillie, who impersonated the "messenger of the gods" in the "Eumenides"; but Pallas Athene looked every inch a goddess as she stood in a commanding attitude at the back of the stage, and apologised for her brother, who under the painful circumstances with which our readers are familiar,

μή τῶν πάροιθε μέμψις ἐς μέσον μόλη

felt a natural reluctance to come forward himself.

Mr. Jacques as Xuthus does not call for any particular comment; but a word of praise must be given to Mr. Palk, in whose hands the character of the Slave was invested with real interest. The sly cunning, and blind devotion of the narrow old fellow were admirably indicated, and the efforts of the actor were assisted by a skilful make-up. Equally good, in its way, was the acting of the Messenger (Mr. Bertram), who told the tale of the attempted murder of Ion with an exuberant vivacity which secured a round of applause. The entrance of the Pythian Priestess (Mr. Taylor), a solemn and stately personage, who appeared quite unconscious of the unworthy suspicions of Dr. Verrall, was very well managed. Instead of carrying the mysterious ἀντίπηγξ herself, which would have been a risky proceeding, she allowed that duty to devolve upon one of the two white-robed maidens by whom she was attended. An ἀντίπηγξ, it may here be stated, which on the authority of Liddell and Scott we had always regarded as the prototype of the modern perambulator, turns out in the light of recent antiquarian research to be a tiny wicker receptacle not unlike a doll's bassinette.

If Dr. Waldstein's training of the actors bore such satisfactory fruit, Mr. J. W. Clark's stage management, it is needless to observe, was excellent—perhaps most noticeably so in the scene when Creusa, pursued by the excited Delphians, takes sanctuary with the god who betrayed her. The manoeuvring of the large crowd in the restricted space afforded by the Cambridge theatre was extremely good. We fancied, however, that the change of structure which, while giving a larger frontage to the stage, precluded the chorus from using the doors at either side, was scarcely an improvement. Having to advance and retire over the upper stage, they seemed now and again to perform their evolutions a little awkwardly; and this was notably the case in the so-called "interlude," when the restlessness of their

movements detracted, to some extent, from the charm of the music. Otherwise, their marching and singing was capital, and reflected the highest credit on their instructor, Prof. Stanford. Is it too much to expect, after the success of the bold experiment at Bradfield, that the university may some day provide itself with a properly-designed theatre for these representations, which have already become a permanent feature in modern education?

We cannot pretend to give an exhaustive criticism of Mr. Wood's music upon one hearing, but we are of opinion that it in no way suffered by comparison with the work of the distinguished composers who wrote for the "Ajax," "Birds," "Eumenides," and "Oedipus Tyrannus." Among much that was clever in the score we were particularly struck by the "pan-pipe" effect in the chorus at the close of the first act, descriptive of the haunt of Pan—

ἵνα χοροὶ στείβουσιν ποδοῖν  
Ἀγλαύρου κόραι τρίγωνοι  
στάδια χλοερὰ πρὸ Πάλλαδος.  
ναῶν συρίγγων  
ὅπ' αἰόλας ἰαχᾶς  
ῥμῶν, κ.τ.λ.

The admirable use made of the broad Delphic tune throughout was also noticeable. Two other exquisite numbers were the *entracte* with its passages of *staccato* bass, and the choric interlude with its delightful change to *allegretto tranquillo*, ushering in the passage—

ὅτε καὶ Διὸς ἀστερωπὸς  
ἀνεχόρευεν αἰθήρ  
χορεύει δὲ σελᾶνα  
καὶ πεντήκοντα κόραι  
Νηρηίδες, κ.τ.λ.

And nothing could be more appropriate to the situation than the joyous marching rhythm of the last chorus, which bids fair, we think, to become as popular as Dr. Hubert Parry's *finale* in the "Birds." It is to be hoped that the opportunity of hearing such portions of Mr. Wood's work as can be conveniently detached from their context will shortly be given to a London audience.

In conclusion, we cannot but express our acknowledgments to the committee which undertakes the arduous task of producing these dramas, and our hope that it may continue its valuable labours for many years to come. All the four great Athenian dramatists have now had a turn upon the Cambridge boards. May we venture to put in a plea for a revival of a second Aristophanic comedy at the next Dionysiac festival in St. Andrew's Street?

H. F. WILSON.

## MUSIC.

### RECENT CONCERTS.

M. PADEREWSKI gave his second pianoforte recital last Thursday week, and "by special request" (whatever that may mean), commenced with Handel's "Blacksmith" variations. His reading, though characteristic, lacked simplicity. Beethoven's Sonata in C (Op. 2, No. 3) is an early work, so far as opus number and most of the music are concerned; but the noble character and deep feeling of the Adagio entitle it to a place among the great slow movements of the second period. M. Paderewski's performance of this Sonata was excellent. He also played some Chopin pieces, including the seldom heard Ballade in F major. His technique in the A flat Polonaise was very fine, but it is a pity that he indulged in some exaggerations and gratuitous additions to the text.

Sir Charles Halle's second orchestral concert on Friday of last week was not better attended than the first, but it must be acknowledged that the

weather was extremely unfavourable. The programme included Dvorák's pianoforte Concerto in G minor (Op. 33), first heard in this country at the Crystal Palace, in 1883, with Mr. O. Beringer as interpreter. The difficult pianoforte part is showy, but the composer has treated the solo instrument after the example set by Schumann. The work is really a symphony with pianoforte *obbligato*. Sir C. Halle played with his usual skill and refinement. The programme included Spohr's Larghetto from his Third Symphony, and Beethoven's Seventh Symphony, which was given with much energy.

On Saturday afternoon, at the Popular Concert, a Sonata in A minor (Op. 13) by M. Paderewski was introduced for the first time. It contains three movements. The music throughout has a decided Slavonic flavour; and the subject-matter, especially in the opening Allegro, is characteristic and pleasing. The composer possesses a skilful and fluent pen; the writing, however, is unequal. There are, as in Rubinstein's chamber music, passages in which the *virtuoso* element is far too prominent; and, like Rubinstein, M. Paderewski is apt to become diffuse. This was specially noticeable in the *Finale*. The work, interpreted by Mme. Neruda and the composer, was well played and well received. The pianist's solos were Schubert's Impromptu in B flat (Op. 142, No. 3), of which he gave a somewhat affected rendering, and Chopin's Polonaise in A flat. Mr. Plunket Greene sang some interesting songs. The programme further included a Haydn Quartet, and Rubinstein's popular Sonata in D for piano and 'cello.

There was an unusually small audience at the concert on the following Monday, but it must be confessed that the programme was not a strong one. The principal feature of interest was the appearance of Señor Albeniz, who played four Scarlatti pieces, or "Sonatas" as they were called. The first three were performed in a clear, crisp, and characteristic manner. In the fourth, the well-known movement in A, Señor Albeniz was somewhat flurried; there were one or two unfortunate slips, and the tone was scarcely delicate enough. He was, however, encored, and added another Scarlatti movement. Miss Liza Lehmann sang with much charm Hook's quaint song, "When first the East begins to dawn," and Thorne's "Les paroles d'or."

A concert was given on Tuesday evening, at St. James's Hall, by Mr. De Lara, assisted by Mme. Nordica, M. Maurel, and other well-known artists. The great French baritone sang the famous "Credo" from Verdi's "Otello" and several songs, besides joining Mr. De Lara in two duets. His wonderful dramatic power and variety of expression evoked enthusiastic signs of admiration from the more intelligent section of the audience. Others seemed to find pleasure in the sentimentality of four of Mr. De Lara's own songs, given by that gentleman in the style of which he has fortunately secured a monopoly.

A capital concert (the seventeenth) was given on Wednesday evening at the Town Hall, Westminster, by the Westminster Orchestral Society. The works played included Max Bruch's Violin Concerto in G, the solo in which was taken by Miss Emily Skinner; a fine "Dramatic" Overture in D minor by Mr. Shakespeare, who conducted the work, and was enthusiastically applauded; Gounod's Overture to "Mirella"; and songs by Miss Ada Pattison and Mr. Edward Branscombe. Mr. C. Steward Macpherson conducted with conspicuous ability. There was a large and very appreciative audience.



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## LITERATURE.

"THE HIBBERT LECTURES, 1888."—*The Influence of Greek Ideas and Usages upon the Christian Church.* By Edwin Hatch. (Williams & Norgate.)

THIS posthumous work of Dr. Hatch—for it was left incomplete at his death—possesses a twofold interest. Besides that pertaining to the subject, which must always attract the thoughtful and cultured inquirer into the sources of Christianity, there is the not inferior attraction of its relation to the author. For we may certainly take it for granted that this book represents, more than all Dr. Hatch's other writings, the cause which was nearest his heart. Indeed, his remaining works seem capable of being classified as Prolegomena to this important subject. The development of Christianity from its simple commencement to its dogmatic maturity, the speedy hardening of its spontaneous emotions into intellectual propositions, the transformation of its rhetoric into logic, together with the manifold mischief which followed the process, and how those mischiefs might best be remedied, formed the great central question of his life. The subject thus presented itself to Dr. Hatch under a twofold aspect, each of which finds its due place and emphasis in this volume. It was his estimate of the history of Christianity in the past, and it embodied his aspiration for its welfare in the present and future.

That Christianity at a very early period became leavened with Hellenism is, of course, no new discovery; nor is the theory a novel one that in its constructive development the Christian Church eventually suffered from that contact. Suggestions of the prejudicial effect of Greek speculation on the primary simplicity of the Gospel meet us even in St. Paul's Epistles, while the Johannine Gospel may almost be called a Hellenistic version of the origin of Christianity. Moreover, almost every apologetic treatise on the commencement of Christianity from its earlier history to our own time has found it necessary to dwell on the Hellenic contribution to the formation of Christian doctrine. In Christmas sermons of the last and first half of the present century, it used to be a stereotyped argument, especially when the text had reference to the "fulness of time," that such fulness was made up of the philosophical enlightenment of the Greek, the conception of law and order of the Roman, as well as the religious instincts of the Hebrew; and it would be difficult to question the truth or appropriateness of the argument. But while Dr. Hatch's starting-point is not novel, the systematic

method and many-sided elaboration of his argument is decidedly new. The influence of Greek ideas and usages on Christianity has never before received, at any rate from an English theologian, such scrutinising insight, such well-directed research, such a calm judicial estimate, as it has now obtained at his hands. We must the more regret, not only that the book was left incomplete at his death, but that its important subject was never more destined to receive—what I venture to think it would have received had his life been spared—still further elaboration, and probably are cast of particular points and issues, from his persistent labour, his ever widening knowledge, and his maturer and mellowed judgment in this particular domain of theological science.

Dr. Hatch emphasises the contrast between Judaism and Hellenism by comparing the Sermon on the Mount with the Nicene Creed. That or some similar comparison has often been made, in order to present forcibly either the radical difference between Christianity at its birth and its perverted development in the fourth century, or the legitimate growth of dogma during the intervening ages. In either case, and whether for recognition or deprecation, the contrast is sufficiently striking. At the same time, we must admit that the comparison is not quite so simple as its easy definitive terms would imply. We may admit as a general truth that "the roots of the Gospel were in Judaism, but of fourth century Christianity in Hellenism," without ignoring the fact that the Judaism of the Gospels had already become permeated with Greek influences, that in its very cradle Christianity was indebted, humanly speaking, for much of its breadth and catholicity to the liberalisation of Judaism by foreign and especially Greek culture. For more than a century B.C., these cultural and cosmopolitan influences had diffused themselves first among the Judaism of the Diaspora and then more gradually among that of Palestine. As a result, it may be said that, if the roots of Christianity were Jewish, the soil and climate were largely Hellenic: in other words, if the initial inspiration of Christ's teaching came from Jewish sources, were sanctioned and sustained by Jewish aspirations, the seed-bed in which these germs were deposited was that Graecised Judaism which we have in the Apocryphal books of Ecclesiasticus, Wisdom, and the Maccabees, as well as in portions of the Gospels themselves. Even accepting as Jewish the root-thought, e.g., of the Sermon on the Mount, readers of Wetstein's New Testament, especially those who have compared his notes with Lightfoot (the Puritan divine), Schoetgen, &c., are quite aware that the parallel passages in Greek authors are just as numerous, and oftentimes more striking, than those culled from Jewish sources. This point has been so superabundantly elaborated in the two Hellenistic volumes of Havet's *Christianisme et ses origines* as not to need further reference here. While, therefore, I agree with Dr. Hatch that the Sermon on the Mount, in its original inspiration, was a product of Judaism, I do not think he has sufficiently considered how far the Judaism among

which it emerged was already permeated by Hellenising influences. It was precisely this favourable regard of foreign culture and interests on the part of Christ that aroused the suspicion of the Pharisees, and contributed, among other causes, to His death.

This criticism may not essentially affect Dr. Hatch's main position, but that which I am about to offer seems to me to do so. I do not think Dr. Hatch has duly estimated how far the transformation of the starting-point of Christianity, together with its appeal to the spiritual instincts and conscience of mankind, to the dogmatic induration of the Nicene Creed, and its appeal to ecclesiastical authority, however deplorable, was, under the circumstances, inevitable. As to the chasm that separates the two formulae, I am quite at one with Dr. Hatch. Considered in its effect on the whole after history of the Christian Church, nothing could be more disastrous than the comprehension of all Christian truth in the form of a dogmatic creed made up of abstruse metaphysical propositions. It was the first step in the ruinous course that made orthodoxy the substitute of moral rectitude. Nothing that Dr. Hatch or anyone else could urge as to the mischievous character of the transformation would be at all commensurate with its demerits. At the same time, I am prepared to acknowledge that the wretched transmutation was inevitable. It is not only difficult, but impossible, to conceive how the Church could have made headway among the cultured circles of Rome and Alexandria without the metaphysical definitions and abstractions which, however useless in themselves and injurious to practical religion, had become current in Greek speculation. Now, I venture to think that Dr. Hatch has not sufficiently realised this inevitableness, nor the inherent and gradual growth of the transformation. For however much we, with the ecclesiastical history of eighteen centuries to warn us, deprecate the metaphysical dogmas of the Nicene Creed, we cannot deny that they subserved at first a distinct utility—they constituted a kind of scaffolding by means of which the spiritual fabric was raised; and if the scaffolding has been so elaborated by the craft and selfishness of its builders as to dwarf the building and arrogate to itself its uses, we must accept it as one of those perversions in human history which require centuries of increasing illumination to set right. Besides, we must not conceal from ourselves the fact that some theological metaphysics are inherent in the earliest claims of Christianity, nor that they formed a needed barrier against the crude religious notions of Palestinian Judaism. To take a single instance; it is clear that the Logos doctrine of St. John presented to the enlightened thinker a more acceptable blending of the Divine and Human—the foundation-truth of Christianity—than was furnished by other and more materialistic explanations.

I have adduced these qualifying criticisms of Dr. Hatch's Lectures as *prima facie* reflections which may probably occur to any thoughtful student of the work. While they place the problem to be solved in a new light, they do not materially detract from

the value of the solution propounded by him, still less do they diminish the inestimable worth of its attendant exposition. The scope of the subject, its proposed treatment, and the style of the author, all receive such striking illustration from the last paragraph of the Introduction that I must find space for transcribing it (p. 23):—

"We may enter upon the study with confidence, because it is a scientific inquiry. We may hear, if we will, the solemn tramp of the science of history marching slowly but marching always to conquest. It is marching in our day, almost for the first time, into the domain of Christian history. Upon its flanks, as upon the flanks of the physical sciences, there are scouts and skirmishers who venture sometimes into morasses where there is no foothold, and into ravines from which there is no issue. But the science is marching on—*Vestigia nulla retrorsum*. It marches, as the physical sciences have marched, with the firm tread of certainty. It meets, as the physical sciences have met, with opposition, and even with contumely. In front of it, as in front of the physical sciences, is chaos: behind it is order. We may march in its progress, not only with the confidence of scientific certainty, but also with the confidence of Christian faith. It may show some things to be derived which we thought to be original; and some things to be compound which we thought incapable of analysis; and some things to be phantoms which we thought to be realities. But it will add a new chapter to Christian apologetics; it will confirm the divinity of Christianity by showing it to be in harmony with all else that we believe to be divine; its results will take their place among those truths which burn in the souls of men with a fire that cannot be quenched, and light up the darkness of this stormy sea with a light that is never dim."

On the march thus eloquently indicated I cannot profess to follow Dr. Hatch; indeed, my remarks have already run to such a length that I am compelled to cut short what remains unsaid in the way of imperative criticism.

Little but unqualified commendation can be given to the third and fourth Lectures on Greek and Christian Exegesis and Rhetoric. Dr. Hatch shows how the methods of interpretation and oratory long current among the Greeks were gradually introduced into Christianity, with effects on Christian ideas and usages persisting to our own day. He refers on the subject of allegorism to Origen's admission, that men's difficulties in Biblical exegesis arise from "their lack of the spiritual sense, without which he himself would have been a sceptic." The remark is capable of a wide field of illustration. Lord Beaconsfield said of one of his characters that "he committed suicide for lack of imagination"; and ecclesiastical history abounds with examples of thinkers who have escaped the diseases of extreme negation and disbelief by the antiseptic virtue of the spiritual sense or devout imagination. Schleiermacher was a well-known case in point. He confessed that, but for the profound mystic devotion derived from his association with the Moravian Herrnhüter, he would have been a disbeliever.

In his fifth lecture Dr. Hatch classifies and discusses the dogmatizing tendencies which Christianity derived from Hellenism. The first of these was the tendency to define.

"The earliest Christians had been content to believe in God, and to worship Him, without endeavouring to define precisely the conception of Him which lay beneath their faith and worship."

The second was the tendency to speculate, i.e., to draw inferences from definitions, and to weave the inferences into systems:

"The earliest Christians had but little conception of a system . . . their beliefs reflected the variety of the world, and of men's thoughts about the world."

The third stage was the actual formulation of dogma.

"The holding of approved opinions was elevated to a position at first co-ordinate with, and at last superior to, trust in God and the effort to lead a holy life."

We come here to the very pith of the subject, and it would not be easy to better Dr. Hatch's exposition. But it seems to me open to the objection I have already indicated, i.e., it fails to take into account the actual circumstances. The question has still to be answered—Would the Church have become consolidated without those tendencies to definition and speculation? We may deprecate and lament a tendency without wishing to deny that it is inevitable and even from some points of view useful.

In an erudite and elaborate argument like this of Dr. Hatch's, it is clearly impossible to note all the particulars which deserve the reader's attention; but I must not omit to call attention to the tenth Lecture on the influence of the Greek Mysteries upon Christian usages. Few among the ritualistic worshippers in our churches are probably aware how many elements in the elaborate ceremonial in which they delight, and in the doctrines which they profess to regard as equally important and infallible, are derived from Pagan cults and mysteries, and form no part of the teaching of Christ. The following quotation bears so directly upon the usages and controversies of the Church of our day that I must find room for it (p. 309):

"In the splendid ceremonial of Eastern and Western worship, in the blaze of lights, in the separation of the central point of the rite from common view, in the procession of torch-bearers chanting their sacred hymns—there is the survival, and in some cases the galvanised survival, of what I cannot find it in my heart to call a *pagan* ceremonial, because, though it was the expression of a less enlightened faith, yet it was offered to God from a heart that was not less earnest in its search for God and in its effort after holiness than our own."

The conclusion of Dr. Hatch from his subject is, if not wholly practical, at least aspirational. Hellenism, with its dogmatic spirit and tendencies, is a *damnum hereditas* of Christianity. With most of the elements of thought and usage derived from Greece the Christianity of our own time can well afford to dispense. On this point I need hardly say I am quite at one with the eloquent lecturer. Whatever might be the causes in its original promulgation that rendered the assimilation of Hellenism with Christianity expedient, if not essential, they have now ceased to exist. Indeed, there seem to me very distinct intimations in the signs of the times that the spirit of

Hellenism is being gradually exorcised from Christianity. There is a growing disbelief in the supreme importance of dogma, an increasing persuasion that religion must mean more than a passive acceptance of abstruse metaphysical definitions and conclusions. Indeed, the current eagerness of churches and sects to precipitate themselves into every project of social amelioration or practical utility indicates a growing discontent with the dogmatic theorizing which formerly constituted their sole energy. The change must, from every point of view, be cordially welcomed. Whatever the utility of Hellenism in the past in the work of building up and consolidating the Church, it is now no longer needed. The Christian Church, though its growth is not complete, is at least able to stand alone. It does not need the scaffolding which it was compelled to use in the first centuries of its growth, and which, besides being unsightly and dilapidated, is now an actual hindrance to the further progress and completion of the spiritual building.

JOHN OWEN.

*Aeschylus: The Seven Plays in English Verse.* By Lewis Campbell. (Kegan Paul & Co.)

It is pleasant to learn that, in publishing this complete translation of Aeschylus, Prof. Campbell has been "encouraged by the kind reception which, on the whole, has been accorded to *Sophocles in English Verse*."

No one has traced the difference between Aeschylus and Sophocles more delicately than Prof. Campbell in the "Prefatory Note" prefixed to his version of the latter poet. He *sees* their unlikeness, if any man does, adequately; if, as I incline to think, he does not in his translation adequately *show* their unlikeness, he fails honourably where success is practically out of reach. He is probably one of the two best living Sophoclean scholars in England; how far his equals or superiors may be found on the Continent, I cannot say. Furthermore, his language, in both translations, is the language of poetry: that is to say, it is not pedantic, nor affected; it is not stiff—a defect which the Dean of Wells, *e. g.*, never quite throws off; it is always lucid and intelligible, and seldom prosy. This last is "the last infirmity of noble" translators, who rightly seek after literal renderings: to have avoided it is no small praise. Yet I think that an intelligent reader, who was ignorant of the original poems and read these translations to form an idea of Aeschylus and Sophocles respectively, would conclude that they were much more alike than they really are. To put the matter briefly, I think Prof. Campbell unconsciously approximates the style of Aeschylus to that of Sophocles, to the latter of whom, as we all know, he has dedicated such abundant labour.

The ordinary view, that Aeschylus is grand, profound, and sonorous, and that Sophocles is subtle and fine, has positive rather than negative truth in it: that is to say, it needs to be supplemented with the reminder that Aeschylus is subtle too, and Sophocles grand. If the close of the



"Prometheus" is grand, so is the mysterious end of Oedipus: if the "Oedipus Tyrannus" is a masterpiece of subtlety, so is the "Agamemnon." But there is a difference, partly in their styles, partly in the quality of their respective visions, which any one can recognise in reading the originals, but which nothing but absolute poetic genius could reproduce in translation. If only, one feels inclined to say, Marlowe had rendered this, and Milton that—if Shelley had not limited himself to the "Cyclops"—if Goethe and Schiller had collaborated over certain parts of Sophocles—if Victor Hugo had fairly sat down to the "Prometheus"—nay, if, even yet, Mr. Swinburne would give us the "Persae," we might have these things adequately, though in a modern dress. But there is much disappointment, as well as much virtue, in an *if*.

Apart from "counsels of perfection," one may compare Prof. Campbell with himself, and see how far he differentiates the two poets in point of style. Let us take, for instance, two opening scenes of widely different character, that of the "Prometheus," and that of the "Oedipus at Colonus"; and let Aeschylus have precedence, as chronology commands:

"Power. We are come to far Earth's limit—to a land  
Where no foot, save of Scythian, moves—a waste  
Without inhabitant. Fire-god! 'tis thine  
To execute the mandate of our sire  
And yoke this felon to yon beetling crag,  
Pinned fast in adamantine bonds. Thy pride,  
Fire—sovereign secret of all arts—he stole  
And lavished on frail mortals. Such the sin  
Whereof he must receive Heaven's recompense,  
That he may learn to accept the almighty sway  
Of Zeus, and cease befriending human kind."

Then let Sophocles speak in his turn:

"Oedipus. Antigone, child of the old blind sire,  
What land is here, what people? Who to-day  
Shall dole to Oedipus, the wandering exile,  
Their meagre gifts? Little I ask, and less  
Receive without a murmur, since my woes,  
And the long years ripening the noble mind,  
Have schooled me to content. But, O! my child,  
If thou espiest where we may sit, though near  
Some holy precinct, stay me and set me there,  
Till we may learn where we are come. 'Tis ours  
To hear the will of strangers, and to obey."

These are not presented as select specimens of the translator's skill. On the contrary, they are average passages, nothing more; but they may perhaps serve as illustrations of something which I seem to find all through this version of Aeschylus—a too Sophoclean touch. A style which charms us in a rendering of Sophocles leaves something to be desired when it presents Aeschylus in the same cadences, without his vehemence, and weight, and mixture of concise expression with fervid and sonorous style.

If, however, the version leans, as a whole, too much to the style of Sophocles, I am far from saying that it does so everywhere in an equal degree. In this point, the rendering of the "Persae" is greatly superior to that of the other plays. An illustration will, I am sure, be welcome to readers of the ACADEMY. It is from the opening chorus, and describes the high hope with which the

armament of Xerxes passed over to Europe—(pp. 52-3).

"Over the firth and away  
To the opposite neighbouring shore  
That conquering host and their leader have passed  
In royal array,  
On the deep by the daughter of Athamas once  
ferried o'er;  
He hath bridged the sea-ways with a close-framed  
flax-bound floor,  
And the neck of the prancing brine hath felt his  
yoke.  
For the monarch his mandate spoke,  
And innumerable Asia's lord  
Drives over the face of the wondering world his  
divinest flock,  
Over lands and seas in their ordered myriads  
poured  
By the aid of his war-proof leaders, who ne'er  
broke word,  
But obey their awful sovereign, of race divine.  
With arms unnumbered, and ships in an endless  
line,  
With the basilisk's murdering glance in his fierce  
dark eyes,  
Pursuing the furious course of his Syrian car,  
He brings on the spear-famed folk overwhelming  
war,  
And the shaft-shower's fell surprise.

"By a god crewhile on the Persian this task was  
sent,  
In stress of the battle with uttermost hardiment,  
To destroy fenced cities, and jostle with chariots,  
and carry away  
Whole nations captive at once in the joy of the  
fray.  
And they know, while the fierce winds rave on  
the whitening deep,  
To look on the forest of billows, and steadily  
sweep  
O'er the wide sea-paths, as they trust to the  
whistling cordage small  
And the man-bearing slender strength of the  
timber-wall."

There is a limp, here and there, in these lines; but, on the whole, they are strongly inspired with the spirit and the form of the original passage, over which, with all its exultation and pride, there broods a dim forecast of the disaster which Juvenal records in his splendid sharp-cut line—

"Ille tamen qualis rediit, Salamine relicta?"

Neither is this an incidental success in the translation of the "Persae," the whole of which is admirably done. It is, perhaps, of all Aeschylus's plays the one least like Sophocles; and hence perhaps Prof. Campbell was, unconsciously, writing with a freer hand.

I gather from the translation as a whole that Prof. Campbell regards rhyme as practically essential for rendering regular choric odes, though he employs blank verse at times in "commatic" passages (see advertisement, p. ix.); and that he preserves strophic and antistrophic effect in general, but without exact or pedantic precision. It seems to me probable that the difference which an English reader feels between rhymed and unrhymed poetry is the nearest approach to the difference between chorus and dialogue, as felt by a scholar, that is readily attainable by a translator. It is an inadequate approach, of course; it gives too often the swing of the ode without the balance of the thought. The worst of it is, that short rhyming lines in English rarely sound solemn enough to reproduce the Greek measures. Here, for instance, is Prof. Campbell's rendering of a famous passage ("Agamemnon," 432-444) where the urns

and ashes of the warriors return to their loving homes:

"From Grecian lands together forth they went,  
Each by their loved ones sent,  
And now the soul of friends is sore  
To think whom they shall see no more.  
Whom they sent forth they know,  
But to their bitter woe,  
No well-loved form, but urns of crumbling earth  
Return to each man's natal hearth.  
Ares, grim usurer of blood and breath,  
That swings his balance o'er the field of death,  
Sends back from Ilium to their friends  
(For warriors' loss no just amends)  
Their ashes blackened by the funeral fire,—  
Poor dust! so heavy not with gold but grief,  
Affording to the dumb desire  
Of tears but scant relief."

There are pretty touches here; but, on the whole, even Prof. Campbell is baffled in the attempt to combine brevity and simplicity with pathos and solemnity, as Aeschylus does without an effort. The translation is pretty without being grand, delicate without being quite dignified—*magnis tamen excidit ausis*.

One or two minor points may be raised, not so much to give an opinion as to call attention to Prof. Campbell's views. In "Agamemnon," 916-7, *ἑνασίμους Αἰεὶν, παρ' ἄλλων χρὴ τόδ' ἔρχεσθαι γέρας*, he renders,

"Yet praise that rightly squares with my desert  
Must come to me from others."

If it must be, it must; but it appears to me that, by this interpretation, a cold and well-deserved rebuke to Clytemnestra for her self-praise becomes a flat and unreasonable dogma that a man's wife should not praise him. The farewell of Cassandra (ll. 1321-30, pp. 188-9) is cut in two by the translator, who gives the famous *ὡ βρότεια πράγματ', κ.τ.λ.* to the chorus. The objection that I should respectfully raise to this may be mere conservatism; but is it not on the whole more likely that the chorus in the following verses are echoing in their own way Cassandra's last words, than that they should say the same thing twice over, first in iambs and then in anapaests?

A little metrical trick or plan is observable throughout the book. Prof. Campbell seems to make "drink-offering" "thank-offering," &c., scan as simple cretics, e.g., on p. 178:

"Rich thank-offerings for mercies long despaired."

It seems difficult to make this satisfactorily metrical; its recurrence, however, makes one think it intentional, and therefore probably defensible.

I have endeavoured to indicate where the most general fault, apart from little details, may be found with this version of Aeschylus. But beyond question it is a beautiful and scholarly piece of work, an excellent attempt at the impossible. What a *πικρὸν ὄπρις*, what a flickering marsh-fire, is the ideal goal of translators! The thing cannot be done; and yet, "qui a bu, boira; the feet are drawn back to the ancient ways."

E. D. A. MORSHEAD.

London Letters and Some Others. By G. W. Smalley. In 2 vols. (Macmillan.)

MR. SMALLEY has been so long with us that we hardly recollect he is an American. We are rather disposed to look upon him as an Englishman with American connexions. If

his purpose in residing among us had been to represent American politics or government, to expound the constitution of the United States, he might have been known for what he is. But quite otherwise, he has not dwelt here for our advantage unless we benefit by these volumes. His purpose has been to know everybody, to go everywhere, to hear everything, to see all great scenes and functions, and to transmit the result of his observations to the *New York Tribune*, whose London correspondent he has been for more perhaps than twenty years.

Few Englishmen, and probably no American, can have had equal opportunities for such observation. It makes all the difference, too, in print, whether the observer is skilful and qualified, and also whether the occupation is a pastime or a business. It has been Mr. Smalley's daily work, and any competent reader of these capacious volumes will recognise in the author a critic of very excellent capacity. We took up the book with the feeling that such re-service of that which has been given as the daily food of newspaper readers in current months and years is rarely valuable; we are quite prepared, however, to make an exception in the case of these letters, and to accept them with cordial appreciation as a useful and interesting contribution to the literature of our time. More than that, these letters, dealing with persons and scenes of whom and of which we also have seen and known something, leave upon our judgment so high a mark of Mr. Smalley's qualifications that we incline to think he has obscured the value of his collected work by a title needlessly ephemeral as to the best part of it, and that his volumes may be found to have some permanent value—if only for true and shrewd and clear-sighted illustrations by the way of personal and picturesque details. These "London Letters" are the more acceptable because the *Tribune* is not widely read in England. But everyone, however ignorant of the press of New York, will recognise that only a journal great in every good way will desire such correspondence; and in this republication for English readers Mr. Smalley has indeed rendered indirect service to the society of America by showing that the sort of representation of English life they prefer is such as our sentiments of international pride and of kinship would on the whole lead us to wish they should receive. We have seen these volumes referred to as "new journalism." They are better than that in not a few of its manifestations; they are some of the best journalism.

Bismarck is the first subject of Mr. Smalley's "personalities," which are as to completeness rather than as to literary merit very unequal. That is probably a fault of necessity. The journalist does not always choose his topics. They come to him by occurrence and opportunity. So it happens that some of Mr. Smalley's sketches are very inadequate and superficial. But we have met with none devoid of insight, though in several cases circumstances have greatly altered the perspective. To Mr. Smalley, Bismarck quitting the Reichstag after reading a message from the Emperor Frederick, suggests the following; to us the

words may be suggestive of a more recent and signal departure:—

"The door opens, as a door opens on the stage, wide before him, with invisible hands. He fills it as he passes through; the broad shoulders, the towering form, the kingly head of this king of men, are set in a frame for one instant, then vanish. He has done what he came to do, done it in that rapid, workmanlike, decisive way of his, with energy, with authority; done it, though no great matter, once for all, and with the dignity befitting the occasion."

Possibly it needs some acquaintance with leading statesmen to have formed the true opinion that "there can be, perhaps, no very able man in public life deficient in that power [which Mr. Smalley attributes to Count Herbert Bismarck] of entire concentration of thought." Mr. Smalley thinks Gambetta's speech on a motion for a committee of inquiry into the acts of the government of the Duc de Broglie "the greatest single effort of oratory" he has ever heard.

"The head was thrown back, the blood ran freely through the arteries which feed the brain, the long black hair fell low, the single eye glowed and flamed. If ever there was a born orator, a man with authority and sympathy, here he was. . . . Then came the sentence I referred to above as Gambetta's own account of himself: 'Je suis un homme de mon temps, vous n'êtes pas un homme de votre temps.' His oratory answered exactly and fully to that maxim of the great orator of Greece who demanded first, second, and third, as the condition of successful speaking—energy."

There is, however, a defect, but it is too obvious to be harmful, in Mr. Smalley's correspondence. With austere ostentation he reminds us now and then, at rare intervals, that he is a citizen of a Republic; but all the while the fact is much in evidence that he is the medium, the translator, of the "upper circles" of England to their correlatives in America. Perhaps he is a better appraiser of art, of literature, of all that is meant by culture, of high life, and of fashion, than of the English people. It was not from them he learnt that this is "a country where the word principle is unpopular in politics." It was from the upper ten thousand he caught the unworthy sneer at the enthusiasm of Fawcett for the employment of women. Mr. Smalley can be spiteful.

"He flooded the offices, telegraph offices included, with women, with the result that the telegraph service of England is talkative and inaccurate. . . . The female mind may, by-and-by, be educated into habits of precision, but the education is carried on at the expense of the service and of the public."

These letters, however, are plainly not concerned with the life of the masses. The readers of the *Tribune* look to London rather for tidings of the great and of the grand and gorgeous, and they have been served accordingly—and very well served. Mr. Smalley was, of course, on the side of Mr. Forster, of whom he says:—

"He was accused of imprisoning 900 suspects, and keeping them in prison without trial. Whoever else may accuse him, accusation would come with a poor grace from us in America, who during the war locked up nearly 40,000 men on suspicion of disloyalty, and seldom thought of trying them."

Mr. Smalley knew Bright well, and could

have treated of the man and his great career more amply had he chosen. His remarks by way of portraiture are generally vivid with accuracy. Sometimes they touch matter so trifling as an article of dress. "It was his habit to wear a black velvet waistcoat long after other people had ceased to wear them." Mr. Smalley caught the note of Bright's distinction:

"In every speech, as in the whole life of this carpet-weaver of Rochdale, there is the note of distinction. He stands apart. He breathes the upper air. No man is more remote from the sordid and common, more hostile to the vulgarity of thought amid which he passed his life."

To the end and towards the close, Mr. Smalley had no breach of political sympathy with Bright. When Bright smote so many of his own familiar friends, hip and thigh, in the election of 1886, he was cheered in the *Tribune*; and when, in the final year of his life, nervous and disconsolate, Bright, though much in London, never entered the House of Commons, he had the same support. Had Bright's view of the Irish question been different, is it not possible that the most excellent rebuke which Mr. Smalley administered to the Senate of the United States would not have been needed? He was moved to anger because no official word of sorrow came from Washington.

"Precedent? It would be the time to talk of precedent when another rebellion had put the Union in peril, and another John Bright had pleaded the American cause. Government? We owe it in some measure to Bright that we have still a government. The Senate? Let us speak of the Senate with respect, and impute no motives. The motives of these gentlemen matter chiefly to their own consciences. But it is to be said plainly that their act brings upon their country the reproach of such ingratitude to one of its benefactors as the best motive cannot excuse. The Irish! I say it is to the everlasting honour of the Irish race that their chosen orator in the British Parliament claimed the right to lay an Irish wreath on the grave of this great Englishman. Why should Americans have been willing to claim less? . . . The time will come when Americans will lament the cold silence of those who might have spoken for them, and that blank page in the records of the Senate will be thought the least honourable in all its history."

Mr. Smalley shows that, with the time and scope which are denied to journalism, he could do great things in political portraiture. His suggestion of "a more interesting personage than Lord Carnarvon the minister, and that was Lord Carnarvon himself," is followed by a very slight but life-like sketch of one who "had, for all those who knew him, the irresistible attractiveness which is felt only under the influence of a beautiful nature." Of Lord Randolph Churchill the author gives a confident opinion and prediction.

"Here is the one man among the English Tories who has shown capacity for leadership in something more than a party sense. . . . The day will come when the Tory Ministry will again be in difficulties, and must again appeal to the country. Then, if not before, they will bethink themselves of the discarded colleague who has the ear of the country."

Mr. Smalley gives good examples of Lord Randolph's audacious speaking. "The forest

laments in order that Mr. Gladstone may perspire," is his way of alluding to the statesman's favourite exercise. Of Mr. Chamberlain, his personalities differ greatly with circumstances. In 1885 Mr. Chamberlain is one to whom "a law is only something to be repealed," "a man whose range of acquired knowledge of what had been done in the world before he was born into it is not in proportion to the energy of his natural abilities." But when Mr. Chamberlain became Lord Salisbury's emissary to Washington, Mr. Smalley had discovered that which is quite true, that "there is no better debater—no man in England who surpasses him in the power of effective speaking."

Several of the later "personalities" are so thin and shadowy as to be hardly worth reproduction. Yet they are never without some merit or interest; and not one, to say the least, fails to display the skill of the writer in dealing with material probably at very short notice. The second volume is made up with Letters on Social Life, never, by the way, descending very much below the peerage; on Parliament, full of incidents extremely well narrated, and with accuracy enough to make them valuable in times far removed from that of their occurrence; on Pageants, generally including appearances of royalty, a picture gallery of great English scenes well filled with the prominent figures of our day. The conclusion is a bundle of some twenty "Miscellanies," of which perhaps the best conveyed to the American people a true and valuable record of the English sympathy and sorrow which attended the mortal wounding and the death-bed of President Garfield.

ARTHUR ARNOLD.

*Round the Calendar in Portugal.* By Oswald Crawford. (Chapman & Hall.)

MR. OSWALD CRAWFORD is, *par excellence*, "the man who knows" about Portugal, and who has told us all we know of the country in which he has lived for twenty years. Many sides of the subject have been made attractive in his former works by his graphic, lucid, and elegant style; but the aspect of Portuguese life revealed by the present volume has a charm which surpasses them all. "I desire," says the author in his Introduction, "to treat chiefly of rural matters, of the ways of rural folk, and of the fields, the woods, the rivers, and the roadsides. . . I, therefore, beg the reader to allow me to be discursive." Mr. Crawford's reviewer is impelled to make a similar request, for one seldom has a chance of so revelling in a book as in this delightful one, which treats him to a year's tour in Arcadia.

Far out of hearing of the ominous cracking and splitting of the political system, and the fuss and fury of the African question, we tread the round of the seasons—from March, "when the shrill, thrice-repeated call of the wryneck gives audible sign and token that winter has departed," to February, when country life is least attractive, even in that corner of the continent which is "unique in Europe." And then the author gives us a glimpse of Oporto, as

characteristic and convincing as Mr. Napier Hemy's remarkable picture in the Grosvenor last summer. First, we have to get well into our mind the only strip of land in the latitude of mild winters which is protected east and north by lofty mountains, well supplied by stream and river, and within the full influence of the Gulf Stream; and next the facts that in this favoured nook the east wind is not depressing and exasperating, but dry and bracing, and that if one goes into the night air while that wind is blowing "one's lungs are filled with long, delicious draughts of pine-scented air, aromatic, wholesome, invigorating." Is it any wonder that we linger over the author's description of climate, and landscape, and out-of-door life as hungry children linger at the windows of a cake shop? Here is one of his pictures:

"In this highland country, full of springs and water-rivulets, the hill-tops are covered with woods of pine and chestnut, the waste land is overgrown with furze and white and yellow broom and flowering cistus, and the narrow valley sides are terraced everywhere into tiny meadows, each one bordered with vines borne on espaliers of wood, and each meadow is green throughout the winter with grass or clover, and in summer rich with waving crops of maize. The farmers themselves are the owners of the land they till and of the houses they dwell in, and there are signs of their ownership in the richness and comfort of their surroundings. Near each house is a krait-yard, and generally orange and lemon trees grow hard by. Often there is a garden-patch gay with old-fashioned country flowers in due seasons. Very often there is a camellia tree or two, as large as apple trees with us at home, covered in very early spring with white or red blossoms. . . . There never fails to be the broad flat expanse of trellised vines, covering arbour-wise a perch or two of ground, the vine-bearing wood-work supported on tall stone pillars. Beneath the shade of the vine-branches the ground is trodden flat and firm by the naked feet of men and women, for here is the peasant's drawing-room. Here, to the tinkling of their mandolins, they dance their rustic rounds and chant their strange old-world songs and madrigals."

This is by no means the most striking passage in the book, but it is that one which we carry in our minds all through, and the figures fit themselves into it. Harmonious with it are the author's delightful pictures of that golden land whose every bank and corner are gay with wild flowers and its coppices alive with the songs of birds, and "where there is an incredible wealth and force and luxuriance of life." Harmonious with it, too, is his portrayal of the people, and their ways—of their peaceful, happy, industrious, self-respecting existence, undegraded by the inhuman toil and hopeless penury that must spoil, by the mere fact of their existence, the fairest scene that nature can show. The peasants of Northern Portugal are a grand race. "These are the Portuguese I have read of in history," said a distinguished diplomatist who had passed some years in Lisbon—"another race of men altogether [than the Southerners]." "In their veins runs," says Mr. Crawford, "the blood of the dominant Northern race who invaded the country in very early days. Their looks and their stature proclaim it, and their manly character and the splendid record of their achievements prove it."

There are pages of this book which are not to be read without emotion, not only for their sheer beauty, but because of the longing they inspire to see some such lives of the poor, with the grace of music and dancing (the proud and pure dancing of these people), of simple enjoyment and laughter, of light-hearted content in them. In the Minho province the happy pastoral life of to-day is still such as Theocritus sang, where the rules and methods of tillage are the same as the ancients followed, where

"every mistake and shortcoming is apparent that a modern enlightened farmer would smile at: the unimproved plough, made of a crooked tree branch; the unimproved cows, that give but a fifth of the milk of an Alderney; the grass blades slowly and painfully reaped by a toy reaping-hook and carried on the heads of men and women."

The life of men and animals is so happy that one cannot read of it without a choke. "It is all too utterly stupid and old-world," says the author, "and yet every one is thriving and content. The little houses are snug and warm, the cattle sleek under their masters' kindly eyes."

"The tiny granaries are full to overflowing, the men on Sundays and feast days well dressed, well fed, and light hearted, the women comely and gay in their coloured bodices and bright silk kerchiefs, and their necks covered with a sensible weight of old-fashioned gold jewellery. The valleys are ringing with the joyous antiphons of youths and girls, that speak as plainly of their content with life and of their hopefulness as the spring song of the birds tells of theirs."

Well may the writer who has lived among these people, and who knows them and their industries better than any other foreigner knows them—as his exhaustive story of the wine-growing shows—deprecate the application of the logic of political economy to them. He does not assert that a golden age ever existed anywhere out of a poet's imagination, far less that it exists to-day in rural Portugal; but he does say that, after travelling over most of the countries of Europe, he has found nowhere a pastoral life so like what the poets have fabled in their legends of early man. It is no wonder that he dwells upon the contrast which our own country presents.

To understand the old classical enthusiasm for the month of May, one must live in rural Portugal throughout its long sunny lapse, for there and then are the pastoral poets of Greece and Rome justified, and May deserves everything that ever was sung in its praise. The life of the peasant farmer and the fisherman is at its best, the face of nature at its fairest, and the peculiar customs of the people most evident, from their religious pilgrimages or "Romanias" which draw their tens of thousands to the Holy Places, to their dances (Mr. Crawford gives a charming description of these serious rhythmical performances) to the curious game played with earthenware jars, which is apparently unknown out of Portugal. The threshing-floor is the peasant's ballroom.

"In the long May gloamings," says the author, "a young man with his mandolin will take his way, strumming careless chords and snatches of those strange airs in the minor key which the Portuguese call *Fados*, and which are of lineal

descent from music of old Moorish times. As he passes along, the girls and lads stop their labour to accompany him; lovers will suspend their love-making to follow too, or continue their courting to the rhythmic tinkling of the mandolin. When the music and its following reaches the dancing place and the partners are all arranged in a circle, the dance will begin with the strangest, slowest, most old-fashioned steps, the like whereof has not been danced under a civilised roof for centuries. The musicians, or the three or four of them whose mandolins make the orchestra, dance in the round with the others, and when the time in the dancing arrives turn and set to their partners like the other dancers."

To June belong the legends and the strange, sometimes beautiful, superstitions of these delightful people. This is a fascinating chapter, and ought to be dear to all poets and lovers of romance were it only for the rhyme of the Rosemary and that which tells of what was done:—

"All for the flower of the Linolar."

Of this latter the author says:

"Of its species and genus I can tell nothing, nor have I cared to inquire of the learned; for I believe it grows in regions where they have never botanised—namely, these where elfin steps have passed and the horns of elf-land been heard to blow."

Animal life in Portugal is delightful to read of, for there the good creatures of God are the friends as well as the servants of man, and cruelty is an almost unknown and utterly condemned vice. There are books of travel which one is obliged to read, but opens with a prophetic shudder; this record of rural Portugal is a consolation and a reward for many such tasks. Then there is a bird chapter—it marks September—which is full of interest, information, and picturesqueness; and the same qualities mark the portion of his work that the author devotes to the woodlands, the plants, the gardens, and the wine districts of the Iberian Arcady. He tells us curious things about Portuguese art, in pottery especially, and in wood carving, the truly marvellous ox-yokes on which infinite pains are lavished being striking samples of the latter.

It is a little trying to read of November as they know it in Portugal, where "no weather is so perfect through all the year as this second summer time, when, for its first two weeks, the birds of passage bound southward linger in the fields and copses as if aware that no more genial climate awaits them in all the tropic lands." At this time of year at happy village-gatherings the grand old songs that have died out of other countries may be heard in Northern Portugal, and especially the noble ballad of "Donna Guimar, The Maiden who went to the Wars," which, as our author says, "brings back the gone-away time of gallant deeds and noble endurance, and has power to stir us yet." It has such a power in his version also, although he calls the latter only a line-by-line rendering of it into English, without the rhyme, and with only a faint echo of the rhythm of the original.

Of the workmanship of the book it is hardly necessary to speak. It is long since Mr. Crawford took his high place among the most refined and cultured writers of our

time. If all his readers appreciate the quality of his style, the fineness of his humour, and the sustained interest with which he invests his subject, so highly as his reviewers must needs appreciate them, that place will be made even more secure by *Round the Calendar in Portugal*.

F. CASHEL HOEY.

#### NEW NOVELS.

*Alas!* By Rhoda Broughton. In 3 vols. (Bentley.)

*The Honourable Miss.* By L. T. Meade. In 2 vols. (Methuen.)

*Sundorne.* By Bertha Thomas. In 2 vols. (Chapman & Hall.)

*The Sign of Four.* By A. Conan Doyle. (Spencer Blackett.)

*Fickle Phyllis.* Edited by Gwen D'Esterre. (Ward & Downey.)

*Miss Blake of Monkshilton.* By Isabella O. Ford. (John Murray.)

*Mademoiselle.* By Frances Mary Peard. (Walter Smith & Innes.)

*Mademoiselle Ire.* By Lanoe Falconer. (Fisher Unwin.)

*Kilgroom.* By John A. Steuart. (Sampson Low.)

SUCCESS is an inconstant thing, and it must be owned that for once it has forsaken the brilliant pen of Miss Rhoda Broughton. There is something ominous in the very name of *Alas!* and the omen points rather to the deficient merits of the story than to the vicissitudes of the characters. One scarcely knows whether to assign the place of heroine to Amelia Wilson or to Elizabeth Le Marchant, but neither of them will much fascinate the reader, while as to the two men who may be almost regarded as rival heroes practically nothing can be said to their credit. As the story is constructed, everything at first turns upon the fortunes of Amelia. It was a piece of cruelty, however, to bring that young woman into the story at all. When we first hear of her, Jim Burgoyne had been engaged to her for eight years. During that long period he seems to have more or less neglected her, and she to have borne the neglect with the patience and meekness of one who has not the courage to complain. Why, where, or how Burgoyne fell in love with Amelia we are not told; but when they appear upon the scene he is trying with a very ill grace to pay her the attentions which are due from him, and she is nervously anxious to keep what little apology for affection he gives her. Presently the fascinations of Elizabeth turn his head, and add to the already sorrowful burdens of Amelia's lot. A drudge for the members of her own family, the uncomplaining victim of Burgoyne's selfish procrastinations—poor, plain, unattractive, but faithful to humbleness—she at last dies, and one feels that she ought never to have lived. There is a romance—a mystery—about Elizabeth, whom Burgoyne had known as a child. He is distasteful to her, because he reminds her of something in her youthful past which the reader conceives to be of a very tragic or

dreadful nature. But she impresses him as poor Amelia had failed to do, and if he were not pledged to Amelia he would be wooing Elizabeth. His friend Byng does that, with a boyish precipitancy, but he is deterred from marrying the little witch by the revelation of her mystery. This turns out to be a perfectly harmless escapade, totally insufficient to account for Byng's sorrowful relinquishment of her—he is revealed to us banging his head on the table and the floor, and reducing Elizabeth's note to a piece of pulp with his tears—and equally inadequate for the purpose it is made to serve in the story. Byng's retirement and Amelia's death lead up to the result foreshadowed from the beginning, but it is attained by means which are felt to be feeble and unfitting. There are, of course, some good points in the tale. The contrast between Amelia and Elizabeth—the former with her tepid, undemonstrative, but unchanging affection, and the latter flitting with unconcern from lover to lover—is well shown. Byng and Burgoyne make another contrast, but an uninteresting one. That word, indeed, expresses the character of the novel. A reader must be very imaginative or very ardent who can get up an enthusiasm for any of these people, or for their surroundings.

In spite of its meaningless title, *The Honourable Miss* is a good story. Its chief merit consists in its more trivial details. Novelists do not often condescend to small things. They borrow most of their society from fashionable life, while few of their incidents are such as happen every day. In Miss Meade's story the people, with one or two exceptions, are the plain folk of the old-fashioned town she describes. Each of them knows the affairs of all the others, and a good part of the two volumes consists of the not ill-natured scandal they talk over their tea-tables. This ought, no doubt, to be very uninteresting, but it is not. On the contrary, the reader finds Mrs. Butler, Miss Peters, Mrs. Bell, and the other gossiping dames so real that he enters with zest into their petty jealousies, and is disposed to argue with one and agree with another just as they do among themselves. The little community is aggrieved because a newcomer at the manor house gives herself airs, and will not mix with the townspeople. When Mrs. Bertram calls on Mrs. Meadowsweet the interest of all the other dames takes the form of curiosity. They are not jealous of Mrs. Meadowsweet, because she is a general favourite, for her own sake and her daughter's; but they flock down upon her to learn all they can about the fine lady at the Manor. It turns out that Mrs. Bertram has a secret, which she wishes to keep. She has a son, too, through whose tendency to fall in love the discovery of the secret is precipitated. Into these critical parts of the plot we must not enter. It is enough to say that the story is well worth reading for its bright, simple, and perfectly natural presentations of character.

In a theatrical romance one scarcely expects to find any resemblances to real life. There are very few in *Sundorne*, which is theatrical in every sense. The objectionable person whose name is also the name of the



story wrote plays in the full belief that he was a genius. It does sometimes happen that the fortunes of the dramatist are made by the actor, and those of Sundorne were clearly the work of the actor Carroll. Carroll and his wife Marcia are two of the best portraits in the book. He is sensitive, excitable, irritable; but her calm and intelligent support gives his mind the necessary balance, and with her help he has gained the highest place in his profession. Their domestic and social relations are all of the pleasantest kind, which is again due to the admirable qualities of Marcia, who impresses the reader as a model wife and mother and a noble woman. All this is changed by the insufferable playwright Sundorne. With the prerogative of genius, he makes love to Marcia; and for no conceivable reason, except that she too recognises the paramount claims of genius, she goes to live with him, and forsakes her husband, home, and children. Guilty alliances in real life are scarcely brought about in this way, and why this particular example of false and vicious relations should be made the subject of a story one cannot imagine. Sundorne's self-conceit will tire and disgust the reader, who cannot but be impatient of the docility with which Marcia does his bidding and anticipates his wishes. From having been a woman of great strength of mind and high character, she makes herself, in her absurd affection for him, a nonentity and a slave. There is nothing in the book to atone for its nauseating plot. Even the English is questionable; the conversations are stilted; some of the scenes are positively vulgar. And though one or two of the secondary characters are fairly true to life, they are only interesting because they try to alleviate the misery which has been so wantonly brought about.

Detective stories always have a certain charm, and perhaps the charm is greatest when the detective element is non-professional. The accomplished amateur in the fine art of discovering crime and hunting down the criminal is a much more wonderful personage than the official detective. At any rate, Sherlock Holmes, in *The Sign of Four*, was such a personage. The curious incidents, the mystery of which he unravels, make a capital story, which is told with a directness that keeps the reader's attention fixed till he gets to the sequel. After the sequel, as part of the story, follows the narrative of the man who has been hunted down; and though this is interesting in itself, and has a bearing upon the plot, it is somewhat flat after a breathless chase which has been breathlessly described. It has the effect of an anti-climax. Sherlock Holmes is the best-drawn of the characters, perhaps because there was most character in him to draw. The young lady is rather insipid, but she had not much to say or to do. The man with a wooden leg, who was nearly a match for Holmes, is also nearest to him in point of vivid portraiture.

The cleverness of *Fickle Phyllis* is not to be denied, but is greatly to be regretted. If such books are to be written, one could wish that the false attractions of the vice

they depict were not aided by the charm of a brilliant literary style. Phyllis describes her own career, which is one of unscrupulous and shameless depravity. It may be urged, perhaps, for such books that they serve the purpose of a foil to virtue; but virtue needs no such foil. There are to be found here and there in these pages a few smart and wholesome reflections on the unwholesome life they describe, but one does not care to pick pearls out of such mire.

*Miss Blake of Monkshilton* is a story of quite another kind. It carries us back to the days of our grandfathers, when stern discipline and unbending demeanour were insisted upon in the family life. Miss Blake, who is somewhat ancient, upholds the rigid traditions of her early days. Her younger sister, Emma, is of a milder type, and sympathises with the still younger Anne, the niece of the sisters, who has the longings and interests of a simple girl of to-day. It is interesting to study these three dissimilar elements in contact with each other. Aunt Emma in every way occupies the middle place; but while she yields on the one hand to the buoyant spirits of the girl, she is overborne on the other by the uncompromising firmness of Aunt Jane. It is needless to say that youth has its way in the end. The daily life of the three is well told. The story is a pleasant peep into a remote if not very distant past, which is refreshing as a change from the general atmosphere of modern novels. Miss Ford's name is apparently new among writers of fiction; but one may venture to hope that it will not remain so.

The naïve and pretty style of *Mademoiselle* makes what is on the whole a troubled story very charming. The period is that of the Franco-Prussian war, and the scene is laid mostly in Paris during the siege. Jacquette, who tells the tale, is another "Gardener's Daughter," and the good angel of her sister Angèle, and of Mademoiselle Hildegarde, whose father lives at the château near the gardener's cottage. Angèle goes to reside in Paris, and thither, too, go M. Galland and his daughter Hildegarde. Jacquette follows when war is imminent, in order to be with her sister; and she describes the terrible events of the siege, the treachery of the National Guard, the bloodthirstiness of the Communists, and the fate of many innocent "friends of order." A domestic story runs alongside all this, which is told in the simplest and most pleasing manner. It is in this that "Mademoiselle" is most seen, with Jacquette's devotion to her, and to everybody else whom she can benefit.

*Mademoiselle Ire*—the person, not the book—is of a very different type from the Mademoiselle we have just spoken of; but she, too, had a remarkable power of fascinating others. A young lady who is capable of the gentlest things and the most desperate is obviously a heroine of whom much can be made. She is the central figure in a story which for some time appears to concern only one or two country houses, and the families in them; but then an exciting event occurs, and the whole scene is transformed. We must not tell the secret of the

plot, especially as it is so well kept by the author until the time arrives for its disclosure. This little volume is the first of a series, called "The Pseudonym Library." Its narrow single column of clear type is very inviting; the paper is good and the cover pleasing; but the interfolding and overlapping of the leaves almost make a magic paper-knife necessary.

A present-day Irish story, which is dedicated in terms of extravagant compliment to Mr. Gladstone, betrays its Nationalist character on its first page. In *Kilgroom* we meet, as we expect to do, with aggrieved tenants, patriotic agitators, noble priests, tyrannous policemen, high-handed and brutal agents, and—when he is visible at all—the exacting absentee landlord. The book is not without merit, and the purely Irish non-political episodes are amusing; but the general effect is spoiled by the too evident colouring of the whole story.

GEORGE COTTERELL.

#### GIFT BOOKS.

*The Children of the Castle.* By Mrs. Molesworth. Illustrated by Walter Crane. (Macmillan.) Mrs. Molesworth has two methods—or perhaps in the case of such an author, we ought to say two periods; and her present book belongs, alas! to her later and less happy one. Her reputation was made by those naïve narratives of child-life—its sorrows, its naughtinesses, and its pathos of unappreciated troubles—which have won supreme eulogy from Mr. Swinburne, and would have appealed no less strongly to the tender heart of De Quincey. Need we mention such household names as *Carrots* and *Herr Baby*? In a very different genre, she also wrote *Four Ghost Stories*, which, though not masterpieces, are likewise deserving of high praise. Unfortunately, she has since attempted to combine the two methods, and to moralise child-life (which she herself has taught us is neither moral or unmoral) by the introduction of a supernatural element. The result is, in our opinion, almost as deplorable as when Lewis Carroll, in *Sylvie and Bruno*, introduced modern figures and sermonising into the realm of fairyland. Not that the present book is a failure, except as judged by Mrs. Molesworth's own standard. It has many charming touches, even in the supernatural parts; but the whole is vitiated by the dominant want of reality, and by the consciousness on the part of the reader that nothing very much matters when a *deus ex machina* is always at hand to set it straight. Mr. Walter Crane has at least two pretty pictures—those facing pp. 23 and 81.

*The Great Taboo.* By Grant Allen. (Chatto & Windus.) Two years ago Mr. Grant Allen published a story entitled *The White Man's Foot*, the scene of which was laid in the South Sea Islands. He now returns to the same locality, which affords an unrivalled field for the display of his anthropological learning. Readers of the former book will not have forgotten that its plot turns upon the survival of savage superstitions beneath a veneer of Christianity. In the present case there is no Christianity at all, except so much as may be represented by "a passing Christian English steamer"; and the savage superstition chosen for illustration is none other than that which has been so elaborately worked out by Mr. J. G. Frazer in his "epoch-making" work, *The Golden Bough*. A subordinate idea, treated with great ingenuity, is the revelation of the secret by the mouth of a parrot, of patriarchal age, who has been taught it some two

centuries before by a shipwrecked English sailor. Politicians may also learn something from these pages about the practice of "shadowing," which has certain advantages from the point of view of a evaded chaperon. Mr. Allen was rather bold to make his hero and heroine be swept overboard from an ocean steamer, and washed ashore on the fringing reef of a coral island. But if the introductory chapter or two challenge comparison with Mr. Clark Russell, the remainder of the story shows Mr. Allen in his own domain, moving with equal ease amid mythological problems and the discoveries of modern science. All boys will read the book with avidity, and will unconsciously learn from it a moral which the author himself repudiates.

*A Young Macedonian*, in the Army of Alexander the Great. By the Rev. Alfred J. Church. With sixteen Illustrations. (Seeley.) While yielding to none in our admiration for the "Stories" which Prof. Church has re-told for English boys from the classical poets and historians, we have never felt that he is equally happy in telling a story on his own account. Of his knowledge of ancient history there is no doubt; and we also allow him gladly the possession of a pure literary style, suitable to the subject. These are great merits, especially when we remember by what inferior qualities popular reputations have been gained. But a far more ignorant and less refined author may nevertheless be endowed with the supreme gift of imagination, which will make his characters and scenes, however extravagant, fix themselves in the memory. We should not like to say that Prof. Church has no imagination; but he certainly has not got so much imagination as some others who shall be nameless here. And, that being so, it is idle to dictate to young readers—or old readers, either—in their choice of favourites. We have read *A Young Macedonian* with sympathy, but without enthusiasm. The opening picture, where the hero is disqualified at the Olympian games, is very effective; and so are most of the other early chapters, of which the scene is laid in Greece. But when the story shifts to Asia, our interest is dissipated between the fictitious adventures of the hero in war, travel, and love, and the historical battles of Alexander. We feel that the king himself ought to have been the central figure; nor can we entirely reconcile ourselves to the future of our hero and his half-Persian wife as "proselytes of the gate." The illustrations are taken from various sources; those apparently from vases are the best.

*Syd Belton: The Boy who would not go to Sea*. By G. Manville Fenn. With Illustrations by Gordon Browne. (Methuen.) *Mass' George: or A Boy's Adventures in the Old Savannahs*. By G. Manville Fenn. Illustrated by W. T. Smith. (S.P.C.K.) Like some others of our popular writers, Mr. Manville Fenn runs the risk of overstocking his market. We should be afraid to say how many boys' books he has written, which all resemble one another in describing the adventures of a pair—or sometimes a trio—of boys, one of whom always belongs to the upper, and another to the lowest rank in society. Both his stories of this year are of this same class; and, though we have been so far faithful to an old favourite as to read them through, we confess that neither of them appears to us to be equal to some of their predecessors. The date of both is somewhere about the middle of the last century. The earlier in time (the title of which we have placed second), describes the settlement of Georgia by English planters, when Red Indians and Spaniards alike harassed the infant colony, and negro labour was first introduced. Our author has, of course, availed himself of the opportunity to display his knowledge of

natural history, and the fighting is not bad; but we do not feel that we have got a true picture of early colonial life. The other book—which we have put first, as in our judgment the better of the two—opens with a rather tedious scene in England, where two boys, both the sons of sailors, refuse at first, for no sufficient reasons, to follow their fathers' profession. The son of the boatswain gets the ropes-ending he deserves, though he remains a cur to the end; and the son of the post-captain would, in those days, certainly have received similar treatment. However, the two boys do go to sea at last, in company with their fathers; and the description of life in the midshipman's mess is worthy of Marryatt. Then comes the main incident of the book, when our young hero has to fortify and defend a rock off one of the French islands in the West Indies. This portion is all first-rate, except the character of a brother middy, who begins by being a bully and ends as a traitor. It is needless to praise Mr. Gordon Browne's illustrations.

*Adventures of Alfán*. By the late John Holme Burrow. (Roper & Drowley.) This is an admirable story of a very old-fashioned and yet high-class kind, in which a sound moral is taught without being too much obtruded upon the reader. Alfán, a bright Cairene boy, gets possessed of an amulet of the usual wonder-working kind, which takes him from his native place into the desert and converts him into the boy-king of a great state. As such, he conquers a formidable enemy, gets rid of a troublesome prime minister, and defeats various conspirators against his own life and the peace of his kingdom. He fails, however, quite to satisfy his subjects or his own ideal of the royal position; and, in obedience to his amulet, which tells him that there is no place like home, he returns to his mother. Some of the adventures of Alfán—notably his battles—are remarkably well told. Apart from its moral, this story is as bright and in every way as readable as any intended specially for boys that have been published during the present season.

*The Slaves of Sabinus*. By Charlotte M. Yonge. (National Society.) This graceful story by Miss Yonge is sure to be popular. It is a tale of the times of Vespasian, giving us a glimpse of the supposed Christian household of Flavius Clemens, Vespasian's nephew, and introducing the Trophimus of the Acts, Clement of Rome, and other Christians of the time whose names have come down to us. The facts upon which the plot is founded are taken from Plutarch, but the characters are of course imagined and elaborated by Miss Yonge herself. The story helps us to realise how Christianity spread upwards from the slaves to the masters, and describes gracefully and yet vividly the gradual conversion of the slave Telamon and his influence upon his master Sabinus. The book is by no means wanting in exciting incidents; boys will be delighted with the account of the cave in the German forest in which Sabinus takes refuge. But the quiet refinement of the author's mind and style is apparent in every chapter of her tale, and fuses its varied scenes into a homogeneous whole.

*Hussein the Hostage*. By G. Norway. (Blackie.) This is a story of a boy's adventures in Persia. The scene is laid among the Bakhtiari mountains, inhabited at the commencement of this century by a nomadic race chiefly living in tents, driving their herds up into the mountains during the summer months, and bringing them down to the plains when the snow covers their pastures. The chief of this wild tribe is captured by treachery by the Matamet, a bloodthirsty eunuch of the late Shah of Persia. The opening chapter is very

picturesque. The men are seated around blazing fires, with piles of mountain goats and red-legged partridges lying beside them, while their wives in their red linen trousers and white chemises and coloured chintz jackets are waiting on their lords and masters. Then it is that the aged Ahmed tells the savage warriors around him the story of their chief's revenge. The book is picturesque throughout, and closes as dramatically as it opens. The Matamet has just handed over Askar, the brave boy-hero of the story, to the torturers, when—but the reader must discover this for himself. The tone of the book is manly and good. The portrait of Tom, the English orphan boy, in the travelling Persian circus is excellent. Tom, a poor London waif, had promised a gentleman who had been kind to him to repeat the evening hymn before he went to sleep. "I was mighty fond of him, and so I always do it. It does not seem right somehow unless I do." When Askar first hears the hymn, he asks Tom what it is, and, on being told, says, "It's pretty. Sing more of it, please. What does it mean?" "Oh, you would not care to know; it is a sort of a prayer." "Why don't you take off your shoes while you say it, then?" "Because those aren't our Christian ways." "Are you really a Christian?" "If I'm aught in that way. But I don't know much about it." Then Tom explained to Askar who taught him the hymn and why he sang it. "What do Christians believe, Tom?" "How can I tell?" growled Tom. "Shut up, Askar."

*Little Sir Nicholas*, by C. A. Jones (Frederick Warne), is a prettily-written story of the *Lord Fauntleroy* type. Little Nicholas, the heir of the Tremaines, is supposed to be drowned with his parents on their way from India; and a search is made for the next-of-kin, who is found living in great poverty with his mother and sister. Though Gerald is only a distant cousin, he soon wins the affections of Lady Tremaine. The story of the finding of Nicholas in a Breton peasant's cottage by an artist, an old family friend, is very prettily told. Little Sir Nicholas, who is brought home to his unknown relatives, and knows only a few words of English, has many troubles to go through. The chief of these is the jealousy and unkindness of his cousin Gerald, the ex-baronet. He also suffers much from his great dread of the sea, which, as he is the heir to a long line of naval heroes, is a bitter disappointment to his grandmother, Lady Tremaine, and brings on him the taunt of cowardice from Gerald. The brave way in which he conquers his fears, and wins his cousin's love by saving his life at sea, though rather improbable, is charmingly told. The story ends happily, as all children's stories should. *Little Sir Nicholas* will make a very pretty Christmas gift. It is well got up, and the illustrations are charming.

*Fifty-Two More Stories for Girls*. Edited by Alfred A. Mills. (Hutchinson.) This is probably, owing to the amount and good variety of its contents, as attractive and popular a gift-book for a girl as has been published during the present season. Among the authors there occur such familiar names as Mrs. John Lillie, Rosa Mulholland, E. J. Whitney, Sarah Doudney, Agnes Repplier, and David Ker; while the contents are arranged under such heads as "Tales of Home and School," "Tales of Heroism," "Historical and Legendary Tales," "Tales of Adventure," and "Fairy Tales." As might naturally be expected, the stories of adventure and heroism are the most interesting and exciting; but there is nothing that savours of nambysism in the domestic tales. The editor has made his selection both of writers and of stories with great judgment. Three-fourths, indeed, of this book will be enjoyed quite as much by boys as by girls.

*Master Rockafellar's Voyage.* By W. Clark Russell. With illustrations by Gordon Browne. (Methuen.) The author has here put into a story for boys what may very well be a chapter of his own personal experiences some twenty or thirty years ago; and his readers will like it all the better because no lady-love is introduced. We have, instead, a simple description of a midshipman's life during his first voyage on an Australian sailing-ship, eked out with a capital yarn of an ocean tragedy early in the century. The name "Rockafellar" we took to be an ingenious invention, like "Midshipman Easy" or "Peter Simple," until we happened to come across it in the newspapers as borne by a railway magnate in America. The pencil of Mr. Gordon Browne has been admirably employed in realising many of the author's incidents—especially the humorous ones.

*A Pearl in the Shell.* By Austin Clare. (S. P. C. K.) This is a tale of life and love in the North Country. Robert Cranston and Margaret Walton are engaged when quite young, and before Robert leaves Felgate to make his way in the world. Robert returns looking "maist like a gentleman" to find his old sweetheart, grown into a beautiful woman it is true, but still only the blacksmith's daughter. The tale is not merely a pretty one, but is written with great sympathy for the poor and their ways of thought. Austin Clare gives us not only the language, but the feelings and prejudices of a Cumberland village. An author who can thus record "the simple annals of the poor" must not be offended at being judged by a higher standard than is usually applied to the writers of children's books. He seems to us to slightly mar a beautiful chapter—"On the Old Bridge—Parting"—by making Robert talk about the Holy Communion. Nor is he doing the Church a service in drawing our attention to the contrast between the noble girl, who does not stay for the Sacrament, and the mean sneak who is "a regular communicant." However, our criticism is, in itself, a compliment; for every word of Austin Clare's heightens our admiration for the low-born heroine. Though the conception of her character is quite original, we must say, in closing this delightful little book, that Maggie Walton is not unworthy of ranking as an artistic creation with Maggie Tulliver.

*Dangerous Jewels.* By M. Bramston. (National Society.) This is a tale of 1793. Baron de Kergoët, a Breton nobleman, sends his motherless children—two little girls and a boy, aged twelve, eight, and ten—for safety across to England, where his wife's family live. They are despatched together with the family jewels—the "dangerous jewels"—in a smuggling smack. The children are not very comfortable in the cabin of the "Lively Nancy," and Margot, the eldest sister, sings to them a religious ballad:

"I rose when morn was breaking,  
I donned my gown of grey,  
I passed athwart the postern  
To the garden white with May."

On their landing at Barcombe the children are kidnapped by gypsies. This mishap befalls them owing to the spite of Mehalla, a gypsy servant in their father's employ. Some weeks later Mehalla joins them, and takes them up to a hut among the bogs of Dartmoor. Margot has just perfected their plans to escape, when Mehalla is struck down with the small-pox. Margot hesitates, but decides on nursing her oppressor instead of regaining her liberty. Her self-sacrifice is amply rewarded. This is a well-written book, and can be highly recommended.

*Lennard's Leader.* By E. N. Hoare. (S.P.C.K.) Mr. Hoare's alternative title "or, On the Track of the Emin Relief Expedition" explains the object of his book. It endeavours

to weave into a story for boys an account of Mr. Stanley's last expedition. The task is clumsily performed, but the book is not without merit. Mr. Hoare shrinks from the bold course of making his hero one of Mr. Stanley's party, and consequently has to keep him dodging about just before or just behind the Emin Relief Expedition; and there is no obvious reason why the doings of the latter should be described at all. The accounts of Lennard's voyage to the Congo, of the Chinese cook who goes mad from eating opium, of the wreck of the Zembra on the African Coast, of the Soko hunt, of the storm on Lake Tanganika, of the hippopotamus hunt, are all well done. Along with the private histories of Lennard and his friend Captain Felton they make up a capital tale for boys, to which the account of the Emin Expedition is somewhat awkwardly attached.

*An Old Chronicle of Leighton.* By Sarah S. Hamer. (Edinburgh: Oliphant, Anderson & Ferrier.) "Her eyes fell before the 'glory' of his, in its zenith, as he gazed." Bernard's eyes are remarkable for their "glory," printed very mysteriously with quotation marks, and alluded to more than once. This is not the only quaint affectation which somewhat disfigures a very pleasant and readable tale. The story is about the machine riots, and introduces some delightful Quakers, and has about it an old-fashioned flavour which is wholesome and refreshing. The character-drawing is quiet but true, and easy so far as it goes, and the author's occasional extravagances are perhaps after all ornaments rather than defects. The number of engaged parties is somewhat confusing, and the dialect of the district is fearfully and wonderfully made; but the plot is interesting, and the general style and conduct of the tale original and piquant. There is a really pretty frontispiece.

*The Duke's Page; or, In the Days of Luther.* A Story for Boys. From the German by Sarah M. S. Clarke (Mrs. Pereira). With sixteen Illustrations. (Nisbet.) We do not know how it is that no indication is given of the authorship of this book. Was the German original published anonymously? Whoever may be the author, the tale was quite worth translating. Perhaps it is a little overlaboured, as German historical fiction is wont to be; but it is really interesting and skilfully constructed, and shows sound knowledge of the history. The period to which the story belongs is that of Luther's last days and the few years following his death. The historical personage who is the chief subject of the tale is the Elector Maurice of Saxony. Luther only appears twice, and the scenes in which he is introduced are scarcely among the best in the book. The translation is, at all events, good English; without the intimation in the title-page we should scarcely have guessed that the book had been originally written in a foreign language. The illustrations, which are excellent in a peculiar style that is seldom seen in English book-work, are decidedly effective.

*In the Days of Luther; or, The Fate of Castle Löwengard.* By Esmé Stuart. With sixteen Illustrations by C. J. Staniland. (Sonnenschein.) The title of this story is the same as the second title of that last noticed, but the two books have not much in common. The appearance of Luther before the Diet of Worms, his concealment in the Wartburg, and the outbreak of the peasant insurrection, are among the events related, and several historical personages are brought on the scene. But the interest of the story lies more in the imaginary incidents and characters than in those taken from history. The book is pleasantly written. Mr. Staniland's illustrations, though well drawn, are rather commonplace in design.

*The Blacksmith of Boniface Lane,* by A. L. O. E. (Nelson), is a tale of the persecution of the Lollards in the reign of Henry IV. From those who accept the curious views of fifteenth-century history that are traditional among a certain class of evangelical Protestants, this little book will be sure to meet with approval. It is gracefully written, and not without pathos.

*The Locked Desk.* By Frances Mary Peard. (National Society.) It is somewhat disappointing to find that there is no mystery connected with the cave which, early in the story, one of the heroes is at considerable pains to discover; and Mrs. Barton's excessive terror lest the bad deeds of her scapegrace brother should become known to her friends is improbable as well as morally weak. But these are not very serious defects. The story is told carefully, and will interest young people. The book is prettily bound and illustrated.

*Stories of Strange Adventures.* By Captain Mayne Reid and Others. (Sampson Low.) Captain Mayne Reid is the author of two stories in this collection, and his name is a guarantee that the collection will suit boys. The "others" are anonymous, but many of their efforts are exceedingly good. There are one or two humorous tales cleverly told, which relieve the prevailing tone of excitement. The illustrations are as heterogeneous as the tales, but none of them below the average.

*The Secret of the Old House.* By Evelyn Everett-Green. (Blackie.) This is a story for children between the ages of ten and fifteen. A girl, the eldest of a family of seven, goes with her little brother Tim from the Black Country to Devonshire. The merit of the book, and it is not a slight one, is its great simplicity and directness. The dialogue is racy, and exactly such as children would themselves use. The characters of Aunt Tabitha and Gerald, the boy so fond of "posing," are well drawn. A Tim, the little Jacobite, who asks his grandmother whether she can remember Charles the First, is a charming creation. So original a child as Tim must win the hearts of all who read this pleasant tale.

*The Family Coach,* by M. and C. Lee (National Society), is sure to be well received by the young people, with whom the two authors are deservedly popular. It is a charming story of the adventures (numerous and exciting) of a family of children on their way to join their parents in Mentone, with no more efficient protector than an old nurse. Their attempts to secretly convey a large black cat across in a bag, and the indignant Peterkin's escape at Dover, are most amusingly told. From this point a chapter of accidents begins for the Strangways family. Henrietta, an ambitious and self-confident girl of sixteen, imagines herself quite capable of driving the family coach without the assistance of the elders. The accidents she meets with on the way teach her the useful lesson that youth is not infallible, and that bold, self-confident natures often fail completely in the time of emergency. Altogether, *The Family Coach* is one of the most amusing children's books that have appeared this Christmas.

THE seventeenth volume of *St. Nicholas* (Fisher Unwin) is quite on a footing of equality, as regards the variety and the high literary quality of its contents, with its predecessors; while it is, to say the least, quite as handsome as any volume of the ordinary gift-book kind. The illustrations, especially of games and of geographical discoveries, are exquisite. Of the innumerable stories, long and short, which find a place in this volume of *St. Nicholas*, "Crowded out o' Crowfield," by Mr. William O. Stoddard, deserves a special word of commendation.

## NOTES AND NEWS.

DR. MARTINEAU, having finished his life's work with *Types of Ethical Theory* and *The Seat of Authority in Religion*, has recently been engaged in collecting for republication a number of essays, reviews, and addresses, most of which he wrote very many years ago, and which are now inaccessible, except in unauthorised American reprints. The whole will form four volumes, of which the first, sub-entitled "Personal and Political," may be expected immediately after Christmas. The others will follow at intervals of three months.

THE Lectures on Egyptology, recently delivered in America by Miss Amelia B. Edwards, will shortly be published with considerable additional matter and many illustrations. The book will be issued simultaneously in England and in the United States.

ARCHDEACON FARRAR, returning to his first ambition in literature, has written a novel about early Christianity, which will be published shortly by Messrs. Longmans in two volumes, under the title of *Darkness and Dawn*.

MESSRS. LONGMANS propose to follow the example of Messrs. Macmillan in publishing some of their important works at net prices. This will be the case with *Newman's Correspondence in the English Church*—which we may mention, will be introduced by a brief autobiographical memoir—and also with Sir Edwin Arnold's *The Light of the World*. Both of these books may be expected early in January.

MESSRS. CASSELL & Co. will publish next week the first monthly part of a new illustrated edition of *Robinson Crusoe*. The illustrations, numbering upwards of one hundred, have been specially drawn for the work by Mr. Walter Paget, and are carefully reproduced by wood-engraving.

*The Return to Paradise, and Other Fly-leaf Essays*, by Mr. J. J. Piatt, is announced by Mr. Elliot Stock for immediate publication.

MR. T. FISHER UNWIN will publish next week a volume called *Recipes for the Million*, which gives in alphabetical order two thousand directions for cooking dishes and for curing ailments.

A LITTLE work, entitled *Violin Chat for Beginners*, will appear from the same publisher. The author is the Rev. A. H. Raikes. Special attention is devoted to the making and makers of the violin.

MR. STANLEY J. RILEY will publish this month a political novel entitled *The Flowing Tide*, by Mr. John Littlejohns. The work will set forth the writer's impressions regarding the relation of politics to religion.

ON and after the first week in January the *Publishers' Circular* will appear weekly instead of fortnightly, having been published twice a month for fifty-three years.

MR. ARTHUR SIDGWICK will deliver a lecture on "Browning" at Teynbee Hall on Sunday next, December 14, at 7.30 p.m.

COUNT FERRERO is announced to deliver a lecture to-day (Saturday) at St. James's Hall, on "Dante," with musical illustrations composed for the occasion. The special subject of the lecture will be the first and second Circles of the Inferno, ending with the episode of Francesca da Rimini.

THE following are the lecture arrangements at the Royal Institution before Easter: Prof. Dewar, six Christmas lectures to juveniles on "Frost and Fire"; Prof. Victor Horsley, nine lectures on "The Structure and Functions of the Nervous System (Part I.—The Spinal Cord and Ganglia)"; Mr. Hall Caine, three lectures on "The Little Manx Nation"; Prof. C. Hubert

H. Parry, three lectures on "The Position of Lulli, Purcell, and Scarlatti in the History of the Opera"; Prof. C. Meynott Tidy, three lectures on "Modern Chemistry in Relation to Sanitation"; Mr. W. Martin Conway, three lectures on "Pre-Greek Schools of Art"; Lord Rayleigh, six lectures on "The Forces of Cohesion." The Friday evening meetings will begin on January 23, when a discourse will be given by Lord Rayleigh on "Some Applications of Photography." Succeeding discourses will probably be given by Lord Justice Fry, Prof. J. W. Judd, Prof. A. Schuster, Dr. E. E. Klein, Mr. Percy Fitzgerald, Dr. J. A. Fleming, Dr. Felix Semon, and Prof. W. E. Ayton.

MESSRS. MACMILLAN have issued this week a most charming little edition of the Poetical Works of Lord Tennyson—so-called, apparently, to indicate that the dramas are omitted. But it contains everything else that was given in the Works of Lord Tennyson (1889) with the important addition of the whole of the *Demeter* volume, published just twelve months ago, which has not been included in any previous collection. For frontispiece, it has the portrait of which we are unable to say more than that it appears in the first Macmillan edition (seven vols., 1884), but was not reproduced in the eight volume edition of 1888. It is perhaps also worthy of note that the designation of "poet laureate" is omitted from the title-page. For the rest, the print is clear and the paper opaque; but the latter is not equal to that of which the Clarendon Press seems to possess a monopoly. The binding is of limp morocco, with rounded corners, so as to go into the pocket, though none need feel ashamed of being seen carrying it—even on Sundays.

Correction: We are assured that the late George Bell's father was a bookseller at Richmond in Yorkshire, and not a farmer, as stated in the ACADEMY of last week.

## FORTHCOMING MAGAZINES.

THE January number of the *Asiatic Quarterly Review* will contain an article on "Russia and the North of Asia," by Prof. Vambéry; and another on "Afghanistan: Past and Present," by Dr. W. H. Bellew, who, it will be remembered, was chief political officer in that country in 1879-80.

THE *Reliquary* for January will contain articles on "The Mace of the House of Commons," by Mr. W. H. St. John Hope; "The Peel Towers of Northumberland," by Mr. Charles Clement Hodges (illustrated); "Encaustic Tiles from Dale Abbey and Morley," by Mr. John Ward (illustrated); and "Glaston Parochial Papers, Rutland," by Canon Wordsworth.

THE January number of *Leppincott's Magazine* will print a complete novel by Mr. Rudyard Kipling, entitled "The Light that Failed."

A NEW series of *The Monthly Packet* will commence in January, Miss C. M. Yonge having taken Miss C. R. Coleridge into partnership. The essential features of the magazine, which is intended mainly for girls and ladies who are members of the Church of England, remain unchanged; but its scope will be somewhat widened, and a greater variety introduced in the contents. Among those who have promised contributions during the year are Mrs. Oliphant, Mr. Andrew Lang, the author of the *Atelier du Lys*, Dr. Garnet, Mrs. Macquoid, Miss Peard, Mr. F. T. Palgrave, Miss Shipton, Mr. W. W. Fowler, Miss Wordsworth, and the Rev. P. Lilly. Some unpublished marginalia of Coleridge, and letters of Mrs. Barbould, may

also be mentioned. Messrs. Walter Smith & Innes are the publishers.

A NEW monthly, entitled *Child-Life*, will appear in January, mainly as an organ for the open discussion of all matters connected with Kindergarten teaching. The first number will contain "The Reminiscences of Frau Froebel," translated by Miss Lyschinska; "A Simple Method of Teaching Staff-Notation Sight-Singing to Young Children," by Mr. J. Taylor, organist at Kensington Palace; and "Search Questions in Natural Science," by Mrs. Fisher (Arabella Buckley). It will be published by Messrs. George Philip & Son.

"CAPTURED BY INDIANS: a Tale of the American Frontier" is the title of a new story by Mr. Edward S. Ellis, author of "The Boy Hunters of Kentucky," &c., which will commence in *Little Folks Magazine* for January.

THE name of *Women's Penny Paper* will henceforth be changed to *Women's Herald*.

## UNIVERSITY JOTTINGS.

PROF. MAX MÜLLER is now correcting for the press his second course of Giffard Lectures, delivered at Glasgow this year. The subject is *Physical Religion*.

MESSRS. LONGMANS will publish shortly a volume of nine lectures delivered by Prof. W. Sanday, as Ireland professor of exegesis at Oxford. It will be entitled *The Oracles of God*; and it will deal with the nature and extent of Biblical inspiration, and the special significance of the Old Testament Scriptures at the present time.

MR. M. J. M. HILL, professor of mathematics at University College, London, has been approved by the general board of studies at Cambridge for the degree of Doctor in Science.

MR. A. H. L. NEWSTEAD, of Christ's College, has been appointed, on behalf of the University of Cambridge, to occupy a table in Dohrn's zoological laboratory at Naples.

MR. ERNEST GARDNER, director of the British School at Athens, will deliver a course of lectures at Cambridge next term upon "Greek Religious Antiquities, illustrated by Inscriptions."

THE Senate at Cambridge has voted grants of books printed at the University Press to the following public libraries: Bradford, Brentford, Croydon, Putney, Rotherhithe, Southampton, and Southport.

A SOCIETY has been formed at Oxford for the study of German literature and thought, under the presidency of Prof. A. A. Macdonell. It consists of twenty members, graduate and undergraduate, who meet twice a month, to read a German play or to discuss, in German, a paper on some German subject. During the past term the president gave an inaugural address on "The Literary Influences of England on Germany"; and Gutzkow's "Zopf und Schwert" was read.

MR. W. F. R. WELDON, of St. John's College, at present university lecturer on invertebrate morphology at Cambridge, has been appointed to the Jodrell chair of comparative anatomy and zoology in University College, London, vacant by Prof. Ray Lankester's removal to Oxford.

THE Rev. C. Merk has been appointed professor of German language and literature at Queen's College, Harley-street.

A PERFORMANCE of the "Antigone" of Sophocles in the original Greek, with Mendelssohn's music, will be given by the students of Queen's College, Harley-street, on Thursday



and Friday of next week, under the direction of Prof. Wilson and Prof. Gadsby.

*Correction:* Mr. Freeman elsewhere corrects a blunder under this heading in the ACADEMY of last week. We have also another to apologise for. The Combined Catalogue of Periodicals, &c., taken in by the College Libraries at Oxford (which we had not seen) does include those taken in at the Taylorian Institution. He does not include those taken in at the Bodleian, because they have been already published.

### OBITUARY.

DEAN CHURCH.

THE year just ending, like the one that preceded it, has been memorable for the deaths of a company of great divines. Newman and Döllinger, Lightfoot and Delitzsch, had each a European reputation. Liddon was the foremost preacher of the English Church. Oxford, in particular, has had to mourn for Hatch, Edersheim, and Aubrey Moore. To these must now be added Dean Church, who, though not emulating the others in the domain of theology, maintained the traditional dignity of his high post by his devotion to scholarship and to letters. His name never came much before the public, as that of Dean Stanley did; for, whether as tutor of Oriel at the height of the Oxford Movement, as rector of a little country parish, or even as head of the cathedral church of London, his life was modelled on the maxim "*bene vixit qui bene latuit*."

Nor is the amount of his published work large. Apart from a few sermons, the whole is comprised in the five volumes which Messrs. Macmillan issued in 1888, uniform with the works of Emerson. These volumes, too, consisted entirely of reprints; for it was characteristic of the author to speak out once from the ripeness of his learning, and not to attempt revision. In plain truth, he was, like his contemporary, Mark Pattison, a reader all his life, rather than a writer; a full man, rather than a ready man. Neither has left behind books which will adequately show what was the living influence of their example and their character.

Of all Dean Church's works perhaps the most important is his study of Anselm. This originally appeared as two articles in the *British Critic* so long ago as 1843, was recast for Macmillan's "Sunday Library" in 1870, and has since passed through eight editions. It is not a monograph, in so far as it does not pretend to be exhaustive; but it is unrivalled as a penetrating and sober estimate of a great historical character. Next most readers would place his essay on Dante, which was written for the *Christian Remembrancer* (1850), as a review of Dr. Carlyle's prose translation of the "Inferno." After all that has been published since, it still remains the best popular introduction to the meaning of the poem. Of the Dean's two contributions to the "English Men of Letters," his *Spenser* ranks as high as his *Bacon* ranks low in that unequal series. His latest publication was an article on "Sordello" for *Macmillan's Magazine* (1887); but it is understood that he had finished his *Reminiscences* of the Oxford Movement, which the same publishers announce for this winter.

### MAGAZINES AND REVIEWS.

THE *Antiquary* keeps up its character. There are no papers this month which indicate much original research; but there is much pleasant reading, and not a single article that can be said to be unworthy of a place therein. The most interesting is Mr. Ditchfield's translation of Bosschaerts's account of the Abbey of

Ripon. Bosschaerts was a canon of Antwerp, who wrote a history of the conversion of Frisia to Christianity. So far as we can remember, he gives no new information, but it is pleasant to read a description of the great Northern house of religion written from a Low German point of view. Mr. Scarlett's paper on "Costume in Heraldry" is entertaining, but far too short. Some of the arms granted during last century and in the early years of the present one furnish many strange examples. We are happy to say that the *Heralds* have of late years refrained from granting those picture-coats which were fashionable a hundred years ago. The Rev. Joseph Hirst contributes a curious account of an African Reliquary of the fifth century. Unhappily, it is unaccompanied by any engravings; so that, even from this accurately worded description, it is not very easy for anyone who has not seen it to realise what it is like. Mr. R. C. Hope continues his account of Holy Wells. In the present number he deals with those of Shropshire and Sussex.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- DÜRRER'S, A. Bandzeichnungen aus dem Gebetbuche d. Kaisers Maximilian I. München: Franz. 12 M.  
FOURNEREAU, L. Les ruines Khmères (Cambodge et Siam). Documents complémentaires. Paris: Leroux. 50 fr.  
HAUSSMANN, Mémoires du Baron. T. 3. Paris: Victor-Havard. 7 fr. 50 c.  
LANSON, G. Bossuet. Paris: Lecène. 3 fr. 50 c.  
LE FAURE, G. Romans patriotiques: aventures de Sidi-Froussard. Paris: Firmin-Didot. 6 fr.  
MATTÉI, Le Commandant. Bas-Niger, Bénoué, Dahomey. Grenoble: Baratière. 5 fr.  
MUGNIER, F. Madame de Warens et J. J. Rousseau. Paris: Calmann Lévy. 7 fr. 50 c.  
OLYMPIA. Die Ergebnisse der v. d. Deutschen Reich veranstalteten Ausgrabung, hrag. v. E. Curtius u. F. Adler. 4. Bd. Die Bronzen u. die übrigen kleineren Funde, bearb. v. A. Furtwängler. Berlin: Asher. 300 M.  
ROD, E. Nouvelles romandes. Paris: Didier. 3 fr. 50 c.  
STÄHELIN, A. In Algerien, Marokko, Palästina u. am Roten Meere. Basel: Schwabe. 6 M. 40 Pf.

#### THEOLOGY, ETC.

- GUTSCHMID, A. V. Kleine Schriften. Hrag. v. F. Rühl. 2. Bd. Schriften zur Geschichte u. Literatur der semit. Völker u. zur älteren Kirchengeschichte. Leipzig: Teubner. 24 M.  
PARKE, F. Frisillanus, e. Reformator d. 4. Jahrh. Würzburg: Stuber. 6 M.

#### HISTORY, ETC.

- ARENHOLD, L. Die historische Entwicklung der Schiffstypen vom römischen Kriegsschiff bis zur Gegenwart. Kiel: Lipsius & Fischer. 30 M.  
FORSCHUNGEN zur brandenburgischen u. preussischen Geschichte. Hrag. v. R. Koser. 3. Bd. 2. Hälfte. Leipzig: Duncker & Humblot. 6 M.  
GERHARD, E. Etruskische Spiegel. 5. Bd. 10. Hft. Berlin: Reimer. 9 M.  
GEYER, P. Kritische Bemerkungen zu S. Silvius Aquitanæ peregrinatio ad loca sancta. Leipzig: Fock. 1 M. 20 Pf.  
MONUMENTA Germaniae selecta ab a. 789 usque ad a. 1250. Ed. M. Doerfler. 4. Bdchn. München: Lindauer. 5 M. 50 Pf.  
NEUMANN, W. A. Der Reliquienschatz d. Hauses Braunschweig-Lüneburg. Wien: Holder. 90 M.  
RANKE, L. V. Zur eigenen Lebensgeschichte. Hrag. v. A. Dove. Leipzig: Duncker & Humblot. 14 M.  
RAUSCHEN, G. Die Legende Karls d. Grossen im 11. u. 12. Jahrh. Leipzig: Duncker & Humblot. 4 M. 80 Pf.  
STARCKE, A. N. La famille primitive: ses origines, son développement. Paris: Alcan. 6 fr.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- BLIND, A. Lehrbuch der Gleichungen d. II. Grades (quadratische Gleichungen) m. 1 Unbekannten. Stuttgart: Maier. 10 M.  
HANNER, A. Analytische Geometrie d. Punktes, der Geraden u. Kegelschnitte. Prag: Dominicus. 10 M.  
HORN, J. Ueb. Systeme linearer Differentialgleichungen m. mehreren Veränderlichen. Berlin: Mayer & Müller. 3 M. 60 Pf.  
KLIMPERT, R. Lehrbuch der Statik flüssiger Körper (Hydrostatik). Stuttgart: Maier. 8 M.  
MATEJKA, H. Crania Bohemica. 1. Thl. Böhmens Schädel aus dem 6.—12. Jahrh. Prag: Haerpfer. 6 M.  
SARASIN, P. u. F. Ergebnisse naturwissenschaftlicher Forschungen auf Ceylon in den J. 1884—6. 2. Bd. 4 Hft. Zur Entwicklungsgeschichte u. Anatomie d. ceylon. Blindwühle Ichthyophis glutinosus. 4. Thl. Wiesbaden: Kreidel. 22 M.  
WESTERLUND, C. A. Katalog der in der paläarktischen Region lebenden Binnenschnecken. Berlin: Friedländer. 12 M.

#### PHILOLOGY, ETC.

- APOLLONIUS Pergaei quae graece exstant cum commentariis antiquis, ed. et latine interpretatus est I. L. Heiberg. Vol. I. Leipzig: Teubner. 4 M. 50 Pf.

- BRUGSCH, H. Thesaurus inscriptionum aegyptiacarum. 5. Abth. Leipzig: Hinrichs. 100 M.  
HOFFMANN, E. Der mundartliche Vokalismus v. Basel-Stadt. Basel: Geering. 2 M.  
HUTH, G. Die tibetische Version der Nāgārjaka-prajñāpāramitā-kādharmas. Buddhistische Sūtraregeln aus d. Prati-mokasāstram. Straßburg: Trübner. 2 M.  
INSCRIPTIONES graecae Siciliae et Italiae etc. Galliae inscriptiones ed. A. Lebègue. Berlin: Reimer. 90 M.  
LOESCHKE, E. Œuvres de Gautier d'Arras. T. 2. Ille et Gaius. Paris: Bouillon. 5 fr.  
MEYER, G. Etymologisches Wörterbuch der albanesischen Sprache. Straßburg: Trübner. 12 M.  
WILMOTTE, Etudes de dialectologie wallonne. Paris: Bouillon. 5 fr.

### CORRESPONDENCE.

"CATHEDRAL" AND "BISHOP-DESIGNATE."

Oxford: Dec. 8, 1890.

I should not have troubled you with a word more on the small question which I raised in the ACADEMY of November 29, had it not seemed to me that I had, however slightly, wounded the feelings of a friend of many years like Mr. Earle. He does not like my speaking of his criticisms on some sayings of mine "as partly approval, partly friendly rebuke." But Mr. Earle is one who has a right to rebuke, and I am ready to receive his rebukes. I accept the rebukes that he gives in pp. 289 and 499, and I mean to alter the two passages that he speaks of.

But I am afraid that, after all, I did not make my meaning clear to everybody. Among the odd things that are often sent to me, I have got a scrap from a newspaper where I am said to have "discoursed learnedly" in a letter where there is not a word of learning, and to have practised "philological hair-splitting" where there is not a word of philology. But the point is that the literary gentleman who writes this still thinks, what I was afraid Mr. Earle's remarks might make people think, that I want everybody to say "cathedral church" every time they speak of a church which contains a bishopstool. My aim is the exact opposite. I wish to keep up, or even to call back, the good old local and traditional names for such churches—"minster," "abbey," "great church," or any other. To go on insisting on the cathedral rank of a particular church every time you mention it is like calling a man "honourable" or "right honourable" every time you speak of him.

Your editorial note says that the boys of Winchester college talk of Saint Swithun's church as "cathedral." That I knew very well. But I asked for a "true, natural, unlearned way of speaking." The historic name of the cathedral church of Winchester is "the old minster"; Hyde abbey is "the new minster." When and how did those names go out of use? Anyhow I can set schoolboys against schoolboys. One Durham friend tells me that the ancient name of "abbey" for the church of Durham, cast aside by the high-pollite, is still used by the schoolboys, and even by a few old people in the city. Another Durham friend told me that there was no such usage, and that "abbey" would mean the abbey of Finchale a little way off. I know which to believe.

From the *ecclesia cathedralis* the step is easy to the *cathedra*, and from the *cathedra* the step is easy to its occupants present and future. I was a little startled by a passage in your number of December 6, which ran thus:

"The sermon preached in the chapel of Queen's College, Oxford, on November 2, by Dr. Thorold, bishop-designate of Winchester—an honorary fellow of the college, and now its visitor—has been printed for private circulation."

The person described as "Bishop-designate of Winchester" is, I fancy, the present Bishop of Rochester. The rumour is that the Bishop of Winchester is likely to resign his see, and that, when he does so, the Bishop of Rochester is

likely to succeed him. But it seems to take some time to get rid of a bishopric; and it certainly takes a very long time to get possession of one. Bishop Thorold cannot be Bishop, or even Bishop-elect, of Winchester for some time to come. And I do not see how, either in his present character of Bishop of Rochester, or in his probable future character of Bishop of Winchester, he can be visitor of Queen's College, an office which belongs to the Archbishop of York.\* But it is the description of anybody as "Bishop-designate," about which, in the character which Mr. Earle is good enough to ascribe to me of the champion of accuracy of language, I wish to say a few words. A few days ago I tried to hinder the Convocation of the University of Oxford from using that vulgar, slipshod phrase in a formal decree. Behind the reason that Dr. Thorold, now Bishop of Rochester, is some day to be Bishop of Winchester, there was a further reason that, whenever Dr. Thorold becomes Bishop of Winchester, Mr. Davidson, now Dean of Windsor, is likely to succeed him. But, to make Mr. Davidson Bishop of Rochester will take even longer than to make Dr. Thorold Bishop of Winchester. For, besides being recommended, elected, and confirmed, he will have to be consecrated. Altogether it will be a good while before Mr. Davidson can be within measurable distance of the see of Rochester. No legal or canonical step can be taken to make him so till the see of Rochester is vacant, and as yet even the see of Winchester is not vacant. Yet Mr. Davidson's friends were in such a hurry to pay him a compliment that a degree was voted to him by the ridiculous description of "Bishop-designate of Rochester." And I see that in the Oxford Kalendar, Dr. Thorold appears as "Bishop-designate of Winchester," and Mr. Davidson as "Bishop-designate of Rochester." I am therefore driven to suppose that those who drew up the Oxford Kalendar, and, what is more serious, those who drew up decrees for Convocation to pass, gravely believe that "Bishop-designate" is a real description, implying some legal or canonical status, and not simply a silly phrase of the newspapers to express something that most likely will happen some time hence.

I remember perfectly when this way of talking began. I cannot say in what year it was; but a colonial bishop, nominated by the Crown, but not yet consecrated, published a book. His proper description of course was "Bishop-elect." But he or his publisher seemingly thought that election was a process which needed several electors, and could not be done by one only. So, as he was not elected by a chapter, but nominated by the Crown, he described himself, or was described, not as "Bishop-elect," but as "bishop-designate." I suppose the title sounded pretty, and perhaps those who are likely to be bishops were glad to be called something fresh as soon as they could. So the next stage has been to apply the name to persons who are not yet even "bishops-elect," to persons about whom it is pretty certain that they will be bishops some time, though as yet no legal step has been taken to make them so. The description is absolutely without formal meaning. Dr. Thorold is Bishop of Rochester and nothing else. Mr. Davidson is Dean of Windsor and nothing else. The newspapers may call people what they please, but it is too bad when the Oxford Kalendar sticks in such nonsense among notices of real honours and offices. And it is still worse when the House of Convocation, which ought to draw up its decrees in words that have a legal meaning, sinks to follow such a slovenly practice.

\* This was an unpardonable slip on the part of the writer. He can only plead that, though himself some time fellow of Queen's, he never came under the visitatorial jurisdiction.—[ED. ACADEMY.]

But it is not only bishops or future bishops who have this nickname given to them. In the dim future, when Mr. Davidson has become Bishop of Rochester, somebody is marked out to succeed him in the deanery of Windsor, and somebody else to succeed him in some preferment that he vacates. And in this long *catena patrum*, these smaller personages are "designates" too. I certainly saw something the other day about a "dean-designate" of Windsor. I have before now seen a "head-master designate," and even a "curate designate." Nay, for some months of 1884 I was in this "designate" or pupa state myself. I was going to be professor; but I was not yet professor. In that interval the University of Edinburgh was good enough to give me the degree of LL.D. I was horribly afraid lest I should be described in some way as grotesque as that in which Mr. Davidson was described here last week. But the University of Edinburgh had more sense, and nothing absurd was tacked on to my name. I hope my own University, the next time anybody is going to be made anything that calls for a degree, will follow that good example, and will call the lucky man simply whatever he is, and not something else which does not exist in *rerum natura*.

EDWARD A. FREEMAN.

#### THE ORDER OF RUNES IN THE FUTHARC.

London: December 6, 1890.

On reading Prof. Skeat's letter in the ACADEMY of November 22, my first impression was one of amazement that so much seeming plausibility could be given to a theory which, so far as I could see, was on historical grounds wholly inadmissible. The impression was so strong that for some time I felt compelled to ask myself whether after all this thing might not contain a kernel of truth that might, in some as yet inconceivable way, be reconciled with the necessary conditions of the problem. I soon ceased to entertain this possibility; and my next thought was that Prof. Skeat had furnished me with a splendid contribution to my collection of instances in proof of my favourite crotchet, that people generally underrate the likelihood of remarkable fortuitous coincidences; or, to put it in other words, that chance simulates law far oftener, and to a far great extent, than is commonly suspected. On examining the matter more closely, I find myself disappointed in both respects. I see no hope of being able to congratulate Prof. Skeat on a discovery, and I do not even think that his theory is wonderfully plausible.

The first point that calls for notice is that Prof. Skeat's results are not based on any authentic text of the Anglo-Saxon Paternoster, but on a new translation made on purpose to suit his theory. We are bound to scrutinise this translation closely. If it had been a question merely of confirming a theory otherwise powerfully supported, it might perhaps have been sufficient to show that a correct translation could be so framed as to produce the coincidences pointed out. But when a theory, otherwise unlikely, is wholly and solely based on the coincidences which the order of the runes exhibits with that of the initials of the words in a hypothetical translation, stricter canons of evidence are necessary. I think it is not unreasonable to lay down the two following rules. First, that if a particular coincidence can be elicited only from one of two or three equally probable versions, its evidential value shall be divided by two or three. Second, that a coincidence which can be elicited only from a version in itself rather unlikely, shall be ruled out of court altogether; or, at all events, that it shall be excluded provisionally, to be re-admitted, perhaps, when by more reliable evi-

dence it shall appear that the case is all but proved.

Now to begin with, it must be acknowledged to be a curious coincidence that the first three runes, F, U, Th, are really the initials of the first three words of the Paternoster in every Old Teutonic language except Gothic. This has already been pointed out, I think, by Mr. Magnusson. Still, even here there is a slight abatement to be made, for in Old English, as the versions of St. Luke show, the third initial *might* be S instead of Th, and the F and U might change places. The fourth rune, A (before a nasal dialectally o), is satisfactorily accounted for by this theory, as the Wessex version has *on heofonum*; but as the other versions have *in*, the evidence of this coincidence must be halved. (One of the variants of the Northumbrian version would require B to come in here, but this I pass over.) Prof. Skeat's theory requires that "*sanctificetur nomen tuum*" should be rendered *hālgod-sj thin nama*. The hyphen is meant to get rid of the inconvenient S, and is a forced contrivance; and all the prose versions read, not *hālgod*, but *gehālgod*. Hence it seems probable that, if the theory were true, the Futhorc should have had S, if not also G, in close contiguity with the N. The clause "*veniat regnum tuum*" has to be rendered *thin rice cume*. This deserts the Latin order without any justification from English idiom; for *cume thin rice* (or *cume rice thin*) is, if anything, more in accordance with ordinary Old English practice than the arrangement proposed. Hence the Futhorc ought, according to the theory, probably to have had the sequence C R rather than R C. The two runes following the C, namely, G, W, are accounted for by *geweorthe willa*. But then we are not sure that G ought not to have been used up before in *gehālgod*; and the recorded versions of this clause in the Gospels show that *geweorthe* is only one of three possible renderings of "*fiat*," so that, even leaving *gehālgod* out of account, the value of the coincidence must be divided by three. The next words in the Latin are "*sicut in celo et in terra*." If Prof. Skeat had rendered this literally, or had followed any of the existing renderings (in St. Luke the Latin reading followed by the Wessex translator was different), he would have got an initial S, which he wants to avoid; so he renders it "*both on heaven and in earth*" (*ge on heofonum ge in eorþan*). This translation yields, in their proper order, the runes for I and Eo. But here there are several remarks to be made. Would the translator in the same clause have written "*on heaven*" and "*in earth*?" Either preposition is admissible in itself; but on the principle that (provisionally, at least) no weight is to be accorded to the results of strained renderings, we must ignore what relates to the I rune. Moreover, the particle *ge* would probably, at the early date to which in his second letter Prof. Skeat proposes to go back, have been written with the *jāra* rune; if so, the Futhorc sequence ought to have been J I instead of I J, as it is. Still further, there is no satisfactory evidence that the thirteenth rune originally stood for *eu*. Its name in the Salzburg MS. is *ih*; the powers there assigned to it are *i* and *h*. Curiously enough, in the Ruthwell inscription it stands for the palatal *h* in *almehittig*, and in another English inscription it stands for the long *i* in *Gisheard*; and that is about all we know respecting it, for none of the other texts in which it occurs have been satisfactorily deciphered. Such a name as *ih* was not possible in West Saxon phonetics: hence in the MS. of the Rune-poem it has been normally changed into *coh*, and in accordance with this the Latin equivalent there given is *eo*; but that the rune was ever used as the initial of *eorthe* is unproved, and not very probable.

It would not, I think, amount to very much if, by this process of repeatedly making an arbitrary and sometimes an unlikely selection of one out of several possible renderings, Prof. Skeat had really succeeded in accounting for the order of the first thirteen runes. But he has not yet accomplished it; he has still to make the further assumption that H, N have "somehow" been shifted from the 5th and 6th places to the 9th and 10th. Is it too much to say that no cause has so far been shown for entertaining the novel hypothesis?

But now Prof. Skeat changes his method altogether. It seems that his "ingenious friend," the arranger of the Futharc, after finding places for thirteen runes by the plan of setting down the letters in the order of their first occurrence as initials in the English Paternoster, discovered that this plan would not give him the entire alphabet. (So it was an alphabet he wanted to make, not a mere quintessence of the magic virtues of the Paternoster, but never mind.) He therefore turned from the English Paternoster to the clause in the Latin original, beginning at the point at which he had arrived; and instead of setting down the letters in the order in which they occurred as initials, adopted the new method of setting them down in the order in which they first occurred in any position. Whether this hypothesis is likely is a question on which there certainly are two opinions. But let us see how it works. Prof. Skeat's theory, without any tinkering, yields the following sequence: P, E, M, S, T, B, L, D, O.\* Only two changes are needed, and this is transformed into the correct order of the last part of the Futharc (omitting the impracticable Z and Ng): P, S, T, B, E, M, L, O, D. Is this such a wonderful coincidence? Let us see if we cannot match it easily. Psalm 151 (spurious) in the Vulgate begins with the following words: "Pusillus eram inter fratres meos, et adolescentior in domo patris mei; pascabam." Treated according to Prof. Skeat's method, this yields the following consecution: P, S, L, E, M, T, O, D, B. Just as in the case of Prof. Skeat's clause from the Paternoster, only two alterations are needed to bring out the result desired. Let L and T change places, and let B move six steps back; and you have as before the magical P, S, T, B, E, M, L, O, D. I did not hunt through the Vulgate for this verse. I simply took the first likely-looking passage that occurred to my memory; and I doubt not that others could be found as good.

To show how little importance is to be attached to coincidences of this sort, I will ask Prof. Skeat and your other readers to consider what sort of a case could be made out for the theory (in which I do not at all believe) that the Futharc was produced by first arranging the letters according to the Latin order, and then removing certain specially lucky runes to the beginning and certain specially unlucky ones to the end. In the first place, I will make two modest assumptions, which Prof. Skeat at least ought not to regard as "wild." First, inasmuch as the rune which on philological grounds is believed to have stood originally for Z, certainly stood in historical times for a sort of R, and cannot historically be proved to have been anything else, let it be assumed that the arranger of the Futharc considered it to be the phonetic

equivalent of the Latin R, and regarded the *reda*-rune as having no Roman equivalent. Secondly, as Prof. Skeat thinks that the thirteenth rune is *eo*, and this sound is not so very remote from *o*, let it be assumed that my "ingenious friend" (a different person from Prof. Skeat's) identified this rune phonetically with the Roman O, and hence treated the *ðhil* as having no Roman equivalent. Now, observing these assumed correspondences, let us write out the Roman values of the runes according to the order of the Thames Sword Futharc, omitting the letters that have no Roman values:

F, U, A, C, G, H, N, I, O, P, R, S, T, B, E, D, L, M.

If for NI we read IN, the eleven letters from A to T turn out to be in Roman alphabetical order. And if for ED we read DE, the following five letters are also in alphabetical order. If Prof. Skeat is unkind enough to deny me my two little assumptions, it is still an indisputable fact that the eight letters, A, C, G, H, I, P, S, T, occur in both the runic and Roman alphabets in precisely the same order. It seems to me that this coincidence is a good deal more wonderful than that which Prof. Skeat has so clearly proved to exist between an arbitrarily transposed Futharc and an invented hybrid English-Latin Paternoster, provided that the latter is subjected to two diverse methods of treatment. Shall we say that the correspondence I have pointed out must needs be something more than mere coincidence? I think not; I give it only as a warning against the danger of putting faith in delusive plausibilities.

It really seems to me that Prof. Skeat has absolutely no case, even apart from any question of historical improbabilities; but I do not see that in his letter in to-day's ACADEMY he does anything to answer Canon Taylor's objections. I may say that on some points I should not be so hard to satisfy as Canon Taylor is. I do not, for instance, think that the problem has already been solved. The Charnay brooch (which was not found lying on the ground, as Prof. Skeat seems to think, but in a tumulus) may date from A.D. 500; but I dare not treat as an absolute fact the plausible conjecture that Charnay was the site of an unrecorded battle between Clovis and Gundobad. The historic battle was on the Oscara, many miles off. By the way, the name Charnay (<\**Carnācon*) suggests that the tumuli, or some of them, were there before Gaulish ceased to be spoken. Anyway, I think no one who has studied runes at all closely would consider either this brooch or the Vadstena bracteate, on palaeographical grounds, to be later than 600, a date which puts Prof. Skeat's theory in an uncommonly tight place. The great difference in development between these and the Anglian runes is visible at a glance. But, it seems, Prof. Skeat is quite willing to carry the date of his "ingenious friend" into the pagan English period. He argues that the heathen English certainly picked up abundance of Latin words, designating things connected with Roman civilisation and with the institutions of the Christian Church. They did. But was there a heathen Englishman who (1) knew the Latin Paternoster as a valuable charm; (2) knew that somebody had made a sort of condensed extract of its magical virtues, by arranging all its component letters in the order of their first occurrence; (3) thought that an English translation of the words would have magic virtues like those of the original, and therefore made one; (4) set to work to make a condensed extract of four clauses of his translation and one clause of the Latin original; and (5) succeeded in inducing all the runic-writing people in England and Scandinavia to accept his magical formula as their alphabet? The

existence of this remarkable heathen is at present only a matter of faith.

Prof. Skeat thinks it incredible that people should inscribe a mere alphabet on their swords; that they should inscribe a magical formula, he can understand. But is it incredible that, when writing was an art known only to a few, it was regarded as magical? This would quite adequately explain the use of the Futharc as a charm. If Prof. Skeat's theory be correct, how is it that the Thames Sword inscription is a real alphabet, including a number of supplementary characters not belonging to the original Futharc?

In his first letter, Prof. Skeat talked about exposing himself to the ridicule of "infallible critics." To that class I, at least, do not belong, as I have made some big blunders in my time, and feel a melancholy certainty that if I live long enough I shall make some more. Therefore I cannot well afford to crow over one of the most learned and sagacious of living English scholars, even if I have succeeded in showing that he, too, is not "infallible."

HENRY BRADLEY.

#### ODYSSEUS AND HELEN.

London: Dec. 1, 1890.

The remarks of Mr. J. B. Allen on *The World's Desire* encourage me to say a word or two on the characters of Odysseus and Helen.

Mr. Allen condemns "harrowing scenes of cruelty and gory combats" in the novel as if these were new things in the adventures of the Ithacan. Combats have a way of being gory, so much so as to require the use of sulphur in purifying the hall of Odysseus. As to cruelty, I am not aware that there is any example of it in the novel, in action at least. In Homer we find Melanthius first tortured and then hewed piece-meal; we find the hanging of Penelope's maids, and so forth. One speech of Odysseus in the novel, to the man whom he has pinned to the yard-arm, and who is dead, was suggested by the similar address to Melanthius under torture. In the tale I do not think that Odysseus can be called "subject to sensual yearnings." He is once deceived as to the person of Helen by "shape shifting," the old device of the *Volsung's Saga*, the *Mort d'Arthur*, of Amphitryon, and, finally, of Greek tradition. Eustathius mentions that Paris put on the semblance of Menelaus by magic, and so beguiled Helen; he thinks that Homer was acquainted with this legend. To treat Helen as "an impalpable [*sic*] representation of ideal beauty" is a system justified, perhaps, by the studies of Helen in the essays of M. Paul de St. Victor and of Mr. J. A. Symonds. Servius has remarked that she was "immortal"; Herodotus tells us that, as in the tale, she was worshipped by the Egyptians under the name of "The Strange Aphrodite" or Hathor. The extremely learned article on Helen in Rosscher's *Lexikon* illustrates her immortality of beauty, her red star, stone, and other attributes, by passages familiar to few even of those who know Greek mythology well. The invisible defenders of Helen are paralleled by Pausanias's legend of the ghost of Aias in the Locrian ranks.

However, these considerations interest one less than the character of Odysseus in Homer. In his recent work, Mr Gladstone has defended the unity of the character: his view has been impugned, partly because of Odysseus's hair-brained adventure with the Cyclops. His conduct was out of character, indeed; but the whole plot of the *Odyssey* turns on it. Remove the Cyclops, and you have no *Odyssey*. The hero's wanderings, the subject of the poem, are caused by the wrath of Poseidon, and that by his blinding of Poseidon's son, Polyphemus.

\* That is to say, it does so if we assume with Prof. Skeat that *ðhil* stands for long and not also for short *o*. But the assumption is hardly sound. In the extant English inscriptions *ðhil* is not *o* at all, but *æ*; both *ð* and *ð* being represented by the *ans*-rune. Prehistorically, the English *ðhil* must have been both *ð* and *ð* (*cf.* HORN on the Gallehus horn). Hence Prof. Skeat ought, according to the date he selects, either to have omitted the O, or placed it before his S.

For this cause, too, the hero must wander to the Saltless Men even after his return to Ithaca. Thus the Cyclops and Odysseus's apparently inconsistent conduct to him are the key-stone of the whole arch. The poet who composed the *Odyssey* as we possess it built it all up to and from that point; so, if he makes Odysseus inconsistent, it is with his eyes open and knowingly. The inconsistency, such as it is, is not accidental, the result of dove-tailing, but essential.

By the way, why does Canon Taylor, in his review of Mr. Gladstone's book in the *ACADEMY* of November 8, say that the people of the *Iliad* do not eat fish? He must allow that they angled for them, at least, with bait. I am sorry to say the passage is too familiar to need quotation.

A. LANG.

#### APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Dec. 14, 4 p.m. South Place Institute: "The Vatican," by Mr. B. F. C. Costelloe.  
7.30 p.m. Ethical: "The Social Virtues," by Mrs. Bryant.  
7.30 p.m. Toynbee Hall: "Browning," by Mr. A. Sidgwick.
- MONDAY, Dec. 15, 4 p.m. Asiatic: "The Akkadian Version of the Story of the Creation," by Mr. Theo. G. Pinches; "Three Inscriptions of Sennacherib," by Mr. S. Arthur Strong.  
5 p.m. London Institution: "English Architecture of the Middle Ages," illustrated, by Mr. Arnold Mitchell.  
8 p.m. Society of Arts: Cantor Lecture, "Gaseous Illuminants," IV., by Prof. Vivian B. Lewes.  
8 p.m. Aristotelian: Symposium, "Does our Knowledge of Perception of the Ego admit of being Analysed?" by Messrs. H. W. Blunt, A. Bontwood, and G. F. Stout.
- TUESDAY, Dec. 16, 3 p.m. British Museum: "History of the Literature of Babylonia, III., Second Akkado-Semitic Period," by Mr. G. Bertain.  
7.30 p.m. Statistical: "Statistics of the Defence-Expenditure of the Chief Naval and Military Powers," by Sir Charles W. Dilke.  
8 p.m. Civil Engineers: Discussion, "The Lansdowne Bridge over the Indus at Sukkur," by Mr. F. E. Robertson; and "The New Chittavrati Bridge, Madras Railway," by Mr. E. W. Stoney.
- WEDNESDAY, Dec. 17, 8 p.m. Society of Arts: "Impressionism in Photography," by Mr. George Davison.  
8 p.m. Geological.  
8 p.m. Microscopical.
- THURSDAY, Dec. 18, 6 p.m. London Institution: "Alexander and his Successors: their Influence on Art and Manners," by Prof. R. S. Poole.  
8 p.m. Linnean: "The Structure and Development of the Cystocarps in *Catenella opuntia*," by Mr. R. J. Harvey Gibson; "The Effect of Exposure on the Relative Length and Breadth of Leaves," by Mr. G. F. Scott Elliot.  
8 p.m. Chemical: "The Constitution of Dehydracetic Acid," by Dr. N. Collie; "The Theory of Dissociation into Ions and its Consequences," by Mr. S. N. Pickering; "Phenolic Acid," by Dr. A. Colefax.  
8.30 p.m. Historical: "Republican Government," by Mr. Oscar Browning.  
8.30 p.m. Antiquaries.

#### SCIENCE.

##### SOME BOOKS ON GEOMETRY.

- Euclid's Elements of Geometry.* Books I., II. By H. M. Taylor. (Cambridge: Pitt Press.)
- The Harpur Euclid.* Books V., VI., XI. By E. M. Langley and W. S. Phillips. (Rivingtons.)
- Elements of Euclid.* Book I. By H. Deighton. (Cambridge: Deighton, Bell, & Co.)
- Elements of Solid Geometry.* By R. B. Hayward. (Macmillan.)
- Geometrical Conics.* Part I. "The Parabola." By Rev. J. J. Milne and R. F. Davis. (Macmillan.)

It ought to be said at the outset that Mr. Taylor's edition of the first two books of Euclid's *Elements* is a scholarly production, and that it contains, in the way of notes, additional propositions, and exercises, an amount of geometrical knowledge large enough to satisfy the appetite of any beginner. Several of the objectionable features in the reprints of Simson's editions have been removed, and in many cases simplified proofs have been introduced for Euclid's more cumbersome ones. From the defini-

tions Mr. Taylor discards those of trapezium, rhomboid, and gnomon as unnecessary; and figure, rhombus, square are defined somewhat differently from what has been usual. Among the postulates he includes what are sometimes called geometrical axioms, as well as two others regarding closed figures, thus bringing the number of them up to nine. The general axioms given by Euclid are mentioned, but not referred to in the text of the propositions. With respect to the propositions, the sequence of Euclid is adhered to, and, in general, Euclid's proof is retained, but not in the second book. There only five of the propositions are demonstrated in Euclid's manner, and the diagrams for the propositions from the fourth to the tenth consist of a single straight line. The outlines of the alternative proofs annexed to these propositions give all that is necessary to satisfy the inquiries made by intelligent beginners for ocular demonstration. The changes made on the propositions in the first book are the following:—The *pons asinorum* and its converse and the 26th proposition are proved by superposition, Euclid's defective proof of the 24th is replaced by a sound one, and the 45th is solved by the help of a subsidiary proposition inserted as 41A.

While some of the changes made by Mr. Taylor on the venerable text-book will commend themselves at once to mathematical teachers, others, it seems to us, will not. A few of these may be specified. The enunciations of propositions 35 to 41 are not so simple as the time-honoured phraseology to which we have been accustomed, and they are not a whit more accurate. The use of capitals and small letters in the proofs of the 5th and 6th propositions of the first book is embarrassing to young beginners when they have to reproduce the proposition either orally or in writing. An easier proof of the 24th proposition than that given by Mr. Taylor might have been substituted for Euclid's. As regards the changes which Mr. Taylor has not made, we may specify the enunciations of the second book, which are mostly left in their unmemorable forms, and the absence of a convenient symbolic notation. The want of this notation will go far to render the proofs Mr. Taylor has given of the propositions from the fourth to the tenth, if not unteachable, certainly more difficult to understand and remember. It seems hard to see why a notation which is in use throughout the civilised world should be proscribed in Cambridge elementary text-books, though permitted in more advanced ones, or why the connection of things algebraical and things geometrical should be of set purpose ignored. The correspondence which exists between certain of Euclid's propositions might have been more emphasised than it has been. Why should not, for instance, the diagrams of the 9th and 11th propositions of the first book be lettered to correspond, and the construction and proof thus shown to be the same for both? Many of the diagrams have, no doubt intentionally, a curious tilted-over appearance, and no distinction as by thickening or dotting has been made between lines given and lines constructed.

Messrs. Langley and Phillips have now completed their edition of those parts of Euclid's *Elements* which are usually read in schools. In the fifth book they employ the notation recommended by De Morgan and adopted by the Association for the Improvement of Geometrical Teaching, thereby simplifying the proofs of Euclid's propositions. They retain the expressions *componendo*, *dividendo*, *convertendo*, &c., which in their ancient forms may have been significant to a Greek, but might now be superannuated. In the sixth and the eleventh books several changes have been made on Euclid's modes of proof, and these changes are in most cases improvements. The employment

of small letters and capitals in the demonstrations of VI., 18 and 20, is, perhaps, an exception to the last statement; and so also are the omission of a definition of the phrase "similar and similarly described," and the use, as synonymous with it, of the phrase "similar and similarly situated." Appended to the sixth book are short sections treating of loci, harmonic division, similarity, maxima and minima, and a few miscellaneous theorems the purport of which will be understood from the names of their authors—Ceva, Menelaus, Pascal, Brianchon, Chapple, Feuerbach. The feature which distinguishes this edition from other lately published ones is the prominence given to some of the new discoveries regarding the triangle. A large number of technical words that promise or threaten to become current are explained and illustrated, and the book, as a whole, can be emphatically recommended as one of the best of recent editions.

Mr. Deighton has issued a revised reprint of Euclid's first book, taken from his larger work. The reprint differs from the original edition in using symbols and abbreviations, the letters which refer to diagrams are in bolder type, and a few additions have been made to the exercises. Perhaps it ought to be again pointed out that the first exercise on the first proposition cannot be proved at that stage if Euclid's definition of a rhombus be retained, and that there seems no need for the statement on the title-page "newly translated from the Greek text." Nothing of mathematical interest is now to be gained by translating Euclid's six books afresh; and Mr. Deighton's rendering, while it conveys accurately enough Euclid's meaning, does not give a close approximation to his style.

Mr. Hayward's short treatise on solid geometry has been developed out of a syllabus submitted by him to the Association for the Improvement of Geometrical Teaching. An idea of its scope may be formed from the statement that in six sections he treats of intersections and parallels, normals and obliques, dihedral and solid angles, polyhedra and other solids (the three round bodies), stereometry, and spherical surface geometry, and that there is prefixed a preliminary discussion of the postulates of geometry. It will thus be seen that Mr. Hayward gives much more than a mere substitute for the score or so of propositions in Euclid's eleventh book which it has been usual to prescribe for school and college examinations. Whatever may be thought of Euclid's treatment of plane geometry, there can be no doubt that his treatment of solid geometry is much less satisfactory, and that many of his proofs are highly artificial. Like others who have deviated from Euclid's ways, Mr. Hayward has sought to "bring the propositions nearer, along the line of deduction, to the fundamental postulates"; and he has not failed of success. It may be worth while calling attention to the term "cuboid," which he has coined to replace the long-winded "rectangular parallelopiped." It is a very happy one, certainly more expressive than De Morgan's "right solid," and deserves to be adopted. To some of the propositions of his treatise Mr. Hayward has added a reference to the corresponding proposition in Euclid. He might have added a few more by going beyond the eleventh book. One excellent historical note accompanies the theorem about polyhedra which it has been usual to attribute to Euler.

Messrs. Milne and Davis, in the preface to their *Geometrical Conics*, state that, instead of presenting the subject in the customary form of a series of detached propositions, they have endeavoured to make it a continuous treatise. This announcement seems somewhat misleading; for, except that the propositions are



often followed by notes, corollaries, and exercises, the treatment resembles that of other text-books. In one respect, certainly, their treatment differs from the usual presentation of the subject, as they have endeavoured "to bring the argument into closer agreement with that found in analytical text-books." This has some advantages, but for beginners to whom co-ordinate geometry is unknown it has also some drawbacks. The authors do not confine themselves to the properties of chords, tangents, normals, diameters, which form the bulk of many similar manuals. They introduce the student to the theory of envelopes, curvature, confocal parabolas, and some other matters useful to anyone who is interested in modern geometrical developments. A century of exercises is appended to the text, along with solutions or hints to the solution of the first eighty. This is an excellent feature. While nothing but praise can be given to the authors for their performance, it may be permitted to throw out a suggestion of improvement. The suggestion is that, instead of making one figure serve for several propositions and thus complicating it with lines, two or more figures might be given, and that a figure should not be on the back of a page of text referring to it.

J. S. MACKAY.

#### CORRESPONDENCE.

##### THE EURASIAN MEDITERRANEAN AND ARYAN ORIGINS.

Wimbleton Common: November 30, 1890.

In a notice in the ACADEMY of November 29, of Prof. Huxley's *Nineteenth Century* article on "The Aryan Question," special attention is called to the "novel argument" which he draws from the former existence of "a vast inland sea, including the Aral, the Caspian, the Euxine, together with the plains of the Danube and the Volga, and discharging itself into the Arctic Ocean by the valley of the Obi." This midland sea Dr. Huxley calls the "Ponto-Aralian Mediterranean" (p. 764). But as its eastern shores are in Asia and its western in Europe, I venture to think that "Eurasian" would be a preferable adjective; and that the sea usually called the Mediterranean might, when necessary, be similarly distinguished as the Eurafrian.

As to the "novel argument," will you permit me to say that I had already, in the *Babylonian and Oriental Record* of last August, pointed out some of the important historical consequences of the recognition of this former geographical fact, and of the geological convulsions which probably led to the draining-off of this Eurasian Mediterranean; that, in the paper read before the Historical Society, which was reported in the same number of the ACADEMY, I drew certain further conclusions from the same fact; and that these conclusions were illustrated by a large map, on which, with the assistance of Mr. Bolton, of Stanford's Geographical Department, I had corrected, from the orographical maps of Ramsay and the geological maps of Berghans, the somewhat conjectural sketch of this Eurasian sea given long ago by Lenormant in his *Atlas d'Histoire Ancienne*?

Let me add that, for all questions of ultimate historical origins, no less important than recognition of this former Eurasian Mediterranean is recognition of the wide distribution of non-Aryan and non-Semitic white races, and—considering ethnographical monuments, traditions, and observations—of the very high probability, to say the least, that the ruling classes of the ancient empires both of Egypt and of Chaldea belonged to the widespread stock of white races.

Combining the considerations arising from these two sets of facts—geological and ethnological—I have been led to a conclusion which appears to reconcile the old Asiatic and the new European theories of Aryan origins. So far as the problem was treated as a question of the origin of the white race, the Asiatic solution was probably right. The white race did, as I have endeavoured to show, probably originate in Asia, and not in Europe, at the time when Europe and Asia were separated by a Mediterranean stretching from the Arctic Ocean almost to the Ægean. But so far as the question of Aryan origins is a question simply of the locality of the origin of Aryan speech among white tribes, the European solution will probably hold good; and that form of it, particularly, which regards the South Russian steppes, after the draining-off of the Eurasian Mediterranean and the consequent inrush of various white and other tribes into these "pastures new," as the most likely "Aryan cradleland," properly so-called. I need not here point out how the theory thus briefly indicated differs from Prof. Huxley's.

Permit me, in conclusion, to correct two errors in your otherwise accurate report of my Historical Society paper—"a mere," for "a more scientific procedure"; and "camp," for "centre of origin."

J. S. STUART GLENNIE.

#### MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOSOPHICAL SOCIETY.—(Monday, Nov. 24.)

Prof. G. H. Darwin, president, in the chair.—The following were elected honorary members:—Francesco Brioschi; on the ground of his contributions to mathematical science by his investigations in the theory of forms, the theory of equations, and in elliptic and hyperelliptic functions.—Leopold Kronecker; on the ground of his contributions to mathematical science by his investigations in the theory of numbers and elliptic functions.—Sophus Lie; on the ground of his contributions to mathematical science by his investigations in geometry, in the theory of differential equations, and in the theory of groups.—Henri Poincaré; on the ground of his contributions to mathematical science by his investigations in the theory of functions and in mathematical physics.—George William Hill; on the ground of his contributions to astronomical science by his investigations on the secular motion of the moon's perigee and other researches in the lunar theory.—J. Willard Gibbs; on the ground of his contributions to physical science and specially to the sciences of thermodynamics and electromagnetism.—Heinrich Hertz; on the ground of his contributions to the science, of electromagnetism, and specially for his brilliant experimental verification of Maxwell's theory.—Arthur Schuster; on the ground of his contributions to physical science, and specially for his researches on spectrum analysis and on the passage of the electric spark through high vacua.—Victor Meyer; on the ground of his contributions to chemical science, namely, his researches on the nitro-compounds of the fatty series, on the thiophenes, on pyro-chemistry, his development of Raoult's researches, and many other investigations.—James Dwight Dana; on the ground of his contributions to mineralogical and geological science, namely, his researches on coral islands, his great work *A System of Mineralogy*, and numerous other papers.—Henry Bowman Brady; on the ground of his zoological researches and in recognition of his generosity in presenting to the university a valuable collection of foraminifera.—Rudolf Heidenhain; on the ground of his contributions to physiology, dealing with the physiology of secretion and absorption, and the physiology of muscles.—Elias Metschnikoff; on the ground of his researches in many fields of biological science, and especially in the study of embryology.—Melchior Treub, director of the Botanical Gardens, Java; on the ground of his general researches in botany.

ARISTOTELIAN SOCIETY.—(Monday, Dec. 1.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Mr. B. Bosanquet read a paper on "The Fundamental Outline of Greek Theory concerning the Beautiful." Having explained that the title of the paper alluded to the fact that, of Greek views concerning the beautiful, a large part could not be called aesthetic theories, the writer proceeded to distinguish three main principles, dominant in all Greek speculation about the beautiful before Plotinus, and having a common root in the metaphysical assumption that representation or "imitation" is an imperfect kind of common-place reality (common-place reality as apprehended by average feeling and perception). These three principles were stated as (1) Moralistic, viz., the notion that the content of art, being simply a repetition of the facts of life, was moral or immoral, according to the same standard as those facts. (2) Metaphysical, viz., that an artistic representation is merely a common reality reproduced in a mode which deprives it of all practical value. (3) Aesthetic, viz., that beauty can only consist in conformity to abstract conditions derived from the conception of unity in variety. Omitting the further treatment of the first two principles, the writer proceeded to illustrate the application by ancient writers of the formal or abstract aesthetic principle of unity in variety from general definitions of beauty in which it is the main factor, and also from special cases in which it guided their analysis; such as purity of colour and tone, elementary geometrical form, very simple music, the lesser arts and formative art, and the drama, noting that in the three latter cases the principle, though treated as substantive, is really no more than a limiting condition. The relation of such a limiting condition to individual expressiveness was elucidated by the relation between the shape of a picture and its subject or content, on the provisional assumption that the golden-section rectangle is, in itself, the most beautiful form of the rectangle.—The paper was followed by a discussion.

#### FINE ART.

*Architectural Studies in France.* By the Rev. J. L. Petit. New Edition, revised by Edward Bell. (Bell.)

We are very glad to see an improved edition of these *Architectural Studies*, first published, in folio, in 1854. The drawings are in some instances reduced in size; but, far from having lost, they seem rather to have gained thereby. Mr. Petit's rough and rapid, yet really accurate and truthful, sketches acquire thus a certain softness without losing any of their characteristic vigour. Mr. Petit's artistic talent was not confined to drawing churches; his sketches of shipping were equally excellent. In both cases the excellence was the result of a thorough knowledge both of principles and details. He knew and understood thoroughly the whole rigging and furniture of a ship, the use and exact position of every rope, and spar, and sail; and he reproduced it all truthfully, he put his full knowledge into his sketches. His belief was that every necessary detail could be included by a skilful artist. He had the instinct to choose at once, even in a strange town, the very best point of view; hence the trustworthy workmanlike character of his drawings, so different from the pretty but weak attempts of the uninstructed amateur.

The present volume gives full proof of Mr. Petit's mastery of the principles and details of Church architecture. It is not, indeed, nearly so complete for France as is Mr. Street's *Gothic Architecture in Spain* for Spain. Mr. Petit visited only portions of the country. His sketches comprise

Normandy, but not Brittany; Paris and its neighbourhood, but not the North, or French Flanders; the churches of Anjou, Poitou, and Perigord, but a few only of those of Auvergne and Guienne; the South-East, Burgundy, and Lorraine are hardly touched. Another difference from Mr. Street's volume consists in the wider architectural sympathies of Mr. Petit. He is no fanatic of the Gothic and of the Gothic only. "The Gothic," he says, "is not a bad style" (p. 354). He admires it greatly; but he sees merit also in the Italian, and in the Renaissance, and especially in the original model of our St. Paul's. His peculiar preference seems to be given to the cruciform, central-turreted, Angevin church, where the Romanesque passes into the Gothic, where we find Gothic sometimes on a Romanesque foundation, and even sometimes Romanesque on Gothic—a style which attained its height in the eleventh and twelfth centuries.

It is with this style that the volume chiefly deals; but its connexion with the earlier Gallo-Roman architecture on the one hand, and with the Norman, as we know it in Great Britain, is not thoroughly worked out. Chap. xi., "Roman Work," shows that Mr. Petit saw some connexion, but he was not able to work it out satisfactorily to himself; he grasps a great deal of the truth, but he lacked the material which might have enabled him accurately to distinguish between different periods. A wider study of the remains of Southern France and of Northern Spain might have done this. Our author studies architecture and construction only. This he does admirably and thoroughly; and, could the solution have been given conclusively by this alone, he would probably have found it. But there are other elements which often fix the date of a building more certainly than the mere architecture; mosaics, or the fragments of them, as at Lescar, Sorde, &c.; sarcophagi, altars, inscriptions. By paying attention to these a distinction might be made between Roman and Romanesque; the one prevailing from the sixth to the tenth century, while the other appears in perfection in the eleventh and twelfth. The Romanesque Church of the eleventh and twelfth centuries is a perfect style, complete in itself, as beautiful and as well adapted for its ends as any other style that followed it, and fully justifying Mr. Petit's preference; but the Roman is mere imitation, often debased imitation, chronologically continuous with Roman work, never equalling it, and never attaining to the definite completeness and beauty of the true Romanesque. It was by no means confined to ecclesiastical architecture.

Mr. Petit mentions some of the marks which we should regard as characteristic of the earlier work; for instance, the use of brick and tile in the construction, in layers with stone work, but especially among the voussoirs or stones of the arch; sometimes a peculiarly hard cement or mortar replaces these tiles—a cement used not only to bind the stone work, but as a real factor in the construction, so hard that it often stands out with sharp edges where the stone has completely worn away. The secret of it in engineering work was long preserved, and

perhaps even improved upon, in Spain. It stands out in the canal of Tauste, in the sea-wall of Montevideo, and in some of the earliest work in Mexico. Mr. Petit was, we think, nearer the truth than he was aware when he speaks of such buildings as S. Jean of Poitiers (p. 194)

"perhaps nearer Roman than Mediaeval. . . . The south wall has also some curious work, in which the straight-sided arch appears, also some round arches of very Roman character; brick as well as stone is used in the construction."

Again, p. 200, describing a church at Courcôme, near Ruffec, he remarks:

"It is in such buildings as the present, where the difference in character between different parts of a Romanesque work is stronger and more evident than even between the latest Romanesque and Gothic, that we are induced to assign a remote date to certain portions, and to seek for the characteristics of a style belonging to an earlier period than we feel justified in confidently fixing as the date of any of our own buildings."

Elsewhere (p. 342) he speaks of recognising Roman work in the South of France, such as the Palais Gallien at Bordeaux, as the type or model of some of the principal churches of the eleventh or twelfth century. This continued imitation of Roman work is still more apparent in some of the castles and bridges. Unless we are utterly mistaken, bridges, exactly copying in arch, width of roadway, and construction the old Roman bridges, were continued to a very late date in the remoter parts of Southern France, just as some of the agricultural and domestic implements and forms of pottery remained the same almost to the present time. The non-recognition of this fact, the continuance of Gallo-Roman work and methods, though often degraded, yet aspiring to something new, has led to confusion between two styles. Not seldom has some of this Roman work been attributed to Moorish influence, to which it has some occasional resemblance, and into which mould modern restorers have often forced it. It has indeed occurred to me whether the horse-shoe arch may not have arisen from carrying the inner line of the tall arch to the edge of the huge inner projecting capital, so common in the Roman; but this fact would not make such work really Arabic.

I have dwelt so long on this that I have no space for other portions of the volume. Differences of opinion will exist as to some points treated of in the last chapters. The rest is all thoroughly well done; the architectural illustrations, whether by Mr. Petit or the few by Mr. Delamotte, are excellent. The geometrical formulae, the numerous and careful outlines of mouldings, show how completely Mr. Petit entered into and mastered his subject. The additional notes of Mr. Bell are few, but all are valuable. This edition, besides being more convenient, is a real improvement on the former one. The book should be on the shelves of every lover of French ecclesiastical architecture, and especially of that of Anjou, Poitou, and Perigord.

WENTWORTH WEBSTER.

## CORRESPONDENCE.

### THE HERO OF THE CHALDEAN EPIC.

New York: Nov. 13, 1890.

Allow me to add a word to Mr. Sayce's letter in the *ACADEMY* of November 8, identifying Gilgames, the true reading for "Gishubar," with the Gilgames of Aelian, son of the daughter of Sakkhoras, king of the Babylonians, who was thrown by his grandfather from the top of a tower, but saved by an eagle in mid-air.

It is curious that the same October issue of the *Babylonian and Oriental Record*, which contained Mr. Pinches's announcement of the discovery of the name Gilgames, contained also the material for confirming Mr. Sayce's subsequent identification of Gilgames with Aelian's Gilgames. In that number was an article by myself, in comment on Sir Henry Peek's Collection of Cylinders, edited by Mr. Pinches, in which I recalled that No. 18 of that collection had been previously published by me, and had then been compared with another cylinder which I saw, and of which I took an impression in Southern Babylonia. Both of these cylinders give the representation of a small naked human figure astride the back of a flying eagle and holding to its neck. I said that "we must wait for Eastern mythological literature to offer us its variant or original of the Ganymede myth." Here we seem to have the explanation. The personage being borne by the eagle on these two cylinders, which I offered evidence to show were archaic and from Southern Babylonia, is apparently no other than the Gilgames of Aelian, the Gilgames of Mr. Pinches's Syllabary, and the "Gishubar" of the famous Babylonian epic. The two dogs looking up at the eagle and the child are not in a worshipful attitude—an idea of animals foreign to Babylonian art—but are disappointed of their prey. It is not unlikely that the man driving his flock on both these cylinders is the husbandman to whose care the child was committed by the eagle.

George Smith first found for us the portrait of Nimrod; it is interesting to see how we are slowly recovering his biography.

WILLIAM HAYES WARD.

## NOTES ON ART AND ARCHAEOLOGY.

THE archaeological survey of Egypt recently announced by the Egypt Exploration Fund has received the hearty approval of the French and English authorities at Cairo. Mr. George Fraser and Mr. Percy Newberry, officers of the Fund, have arrived in Cairo for the purpose of immediately commencing operations.

THE council of the Royal Geographical Society has made a grant of £200 to Mr. Theodore Bent, to assist him in making a systematic exploration of the ancient ruins in Mashonaland, which have recently been so much talked about.

THE Guild and School of Handicraft propose to publish before the close of the present year the first volume of their Transactions, edited by Mr. C. R. Ashbee. Mr. G. F. Watts has written a preface; and among the contents will be—Mr. Holman Hunt's address on the opening of the Whitechapel picture exhibition; an address on "Sculpture," by Mr. Alma Tadema; "The Artistic Aspects of *Looking Backward*," by Mr. H. Holiday; and "Gesso," by Mr. W. B. Richmond. There will also be some forty block illustrations, mostly of a practical nature; and recipes for gesso, stucco, &c., by Mr. Walter Crane.

THE thirtieth annual exhibition of the Glasgow Institute of the Fine Arts will open on Monday next, December 15.

THE first annual volume of *The Art Decorator*, which is announced for immediate publication, will have an introduction by the president of the Royal Society of British Artists, and will be dedicated, by special permission, to the Princess Louise.

A PORTRAIT of Mr. Felix Joseph is, at the unanimous request of the corporation of Nottingham, to be painted by an eminent artist and placed in the Castle Museum in that town, in recognition of his valuable and varied services to art in the Midland Counties, and notably in Nottingham, where his name is held in the very highest esteem.

IN view of the visit of the Archaeological Institute to Edinburgh next August, a loan exhibition illustrative of heraldry in its various aspects is at present being organised, and will probably be held in one or more of the rooms of the National Galleries, Queen Street, in which the collection of Scottish portraits and the Museum of Antiquities are now preserved. An influential general committee is in process of formation, and the name of the Marquis of Bute is already included in the list of patrons. Mr. A. Ross, Marchmont Herald, has undertaken the secretaryship of the historical section of the display, which will deal mainly, but not exclusively, with Scottish examples. Especial attention will be devoted to the artistic and decorative aspects of heraldry; and in this department, under the charge of Dr. Rowand Anderson, architect, and Mr. J. M. Gray, of the Scottish National Portrait Gallery, examples of fine heraldic emblazonings, of all countries and periods, will be collected. The exhibition will probably be open, free, during July and the greater part of August. Subscriptions may be forwarded to Mr. A. W. Inglis, secretary of the Board of Manufactures, Edinburgh; and notices of available exhibits should be addressed to the chairman of the general committee, Mr. J. Balfour-Paul, Lyon-King-of-Arms.

WE note another important error among the ascriptions of the casts newly added to the department of the Italian Renaissance at South Kensington. The famous marble holy-water vase from Siena Cathedral is not, as stated, "by Lorenzo di Mariano (Il. Marrina) circa 1508"; but is, like its pendant in the Duomo, a well-authenticated work of an earlier and more vigorous Siennese sculptor, Antonio Federighi, executed circa 1462. Moreover, the great bronze "St. John the Baptist," of Donatello, not only "formerly" adorned the cathedral of Siena, as the South Kensington authorities persist in stating, but still constitutes the chief ornament of the chapel dedicated to the saint there.

## THE STAGE.

WE shall next week be able to discuss Mr. Wilson Barrett's important new production, "The People's Idol," which was produced a few nights since at the New Olympic with every token of popular approval.

THE last nights of "Ravenswood" are announced at the Lyceum. The piece—good as it is, and admirably acted—would appear to have been less thoroughly popular than many of its predecessors in Wellington Street. "The Bells" in the first instance, and afterwards "Much Ado about Nothing," are to be revived by Mr. Irving.

"CAPTAIN SWIFT" and "The Red Lamp"—perhaps the most successful works of Mr. Haddon Chambers and Mr. Outram Tristram respectively—are to be the next Monday night productions at the Haymarket.

MR. THACKERAY'S well-known "Rose and the Ring" has been arranged for the theatre as a

pantomime for "great and small children," by Mr. Savile Clarke—the music by Mr. Walter Slaughter—and its production will take place at the Prince of Wales's just before Christmas.

## MUSIC.

### BERLIOZ' "LES TROYENS" AT CARLSRUHE.

IN 1855 Berlioz visited the Princess Wittgenstein at Weimar, and spoke of his intention to write an opera on the subject of Troy and the Trojans; from earliest youth the *Aeneid* had fascinated him. The Princess replied: "Something grandiose and new will be the result of your passion for Shakspeare combined with this love of the antique;" and added, "Il faut le commencer et le finir." Her prophecy proved a true one. Berlioz, immediately on his return to Paris set to work, and after more than three years' labour, finished "Les Troyens," producing something altogether new, and in many places grandiose to the highest degree. "Les Troyens" consists of five acts. The first and second are connected with Troy, and the rest with Carthage. Berlioz carefully timed the opera, and calculated that the music would take 206 minutes; allowing for *entr'actes*, the performance, commencing at 7.30, could conclude before midnight. It is worth noting that the composer evidently objected to *encores*; his music, drama, indeed, is so arranged as to make them almost impossible. In 1863, M. Carvalho, director of the Théâtre Lyrique at Paris, proposed to give only the second part—"Les Troyens à Carthage." So Berlioz wrote a Prologue, consisting of music (*Il Lamento*) and a recitation recalling, the one, by means of a theme connected with the destruction of Troy, and the other by words, the events contained in the first part "la Prise de Troie." In this patched-up form the second part was produced and performed twenty-one times, and then withdrawn. Some terrible cuts were made, of which the composer bitterly complains in his *Mémoires*; and he was really glad when the work was abandoned. It was favourably received the first night, but made little or no impression afterwards. Berlioz's early opera—Benvenuto Cellini—had already failed in 1838; even his "Faust" did not satisfy the Parisians; so that, as a composer, he cannot be said to have had honour in his own country. Since his death, in 1869, some measure of justice has been done to his memory. His Symphonies, the "Messe des Morts," and "Faust," have been received with acclamation in Paris; but no attempt has hitherto been made there to revive, or, as we ought rather to say, produce "Les Troyens." The failure of the second part in 1863 could scarcely be taken as a criterion of the work; for Paris hissed "Tannhäuser" in 1861. Had the work been announced at any time since the reaction in favour of Berlioz, surely curiosity would have drawn the public to see it. During his lifetime the composer found many sympathetic friends in Germany; and now, thanks to the enthusiasm and energy of Herr Capellmeister Mottl of Carlsruhe, "Les Troyens" in its entirety has been produced, and with brilliant success. Paris will probably regret that she has lost such a splendid opportunity of paying homage to the memory of one of her greatest musicians. It is all very well to say there should be no nationality in art, but in this special case Paris ought certainly to have taken the lead. The musical world will, however, be thankful to Herr Mottl for making known a masterpiece which has thus been suffered to lie in oblivion for so many years.

The Capellmeister was anxious that the whole, or very nearly all, of the music should be heard, so he played the first part on

Saturday evening, December 6, and the second part on the following evening, when he gave the introductory "Lamento" mentioned above. In thus departing from the composer's intentions he committed no grave sin. For the one night performance Berlioz has indicated cuts, sacrificing some of the most characteristic music, which all present at Carlsruhe were thankful to hear.

In "La Prise de Troie" Cassandra commands supreme attention. When the singing, dancing, relic-seeking crowd, that issues from Troy to view the camp deserted by the perfidious Greeks has retired, the maiden strikes the key-note of the tragedy. She has seen the ghost of Hector wandering over the battlements of the city, and she tells of coming woe. The youth Chorebus appears and tries to calm her, and talks of love. She reciprocates his affection, but warns him that death is at hand. As Wagner with Brünhilde, so Berlioz shows the tender as well as the mystical side of his heroine, and thus arouses the sympathy of the audience. The next scene presents the Trojans without the walls, singing praise to the gods of Olympia. Wrestlers exhibit their feats of strength before Priam and Hecuba; Andromache (dressed in black, and not in white as prescribed by Berlioz), leading Astyanax by the hand, advances to an altar, at the foot of which the child places a garland. Aeneas arrives in haste, and relates the Laocoon tragedy. The crowd rushes away to bring the fatal monster, left by the Greeks, within the city as an offering to Pallas. Cassandra remains behind; and as she hears the noise of the advancing procession and the sounds of the inspiring Trojan march, utters passionate exclamations of sorrow and bitter warning. This contrast of joy and mourning is most striking. But the drama grows in intensity. The ghost of Hector surprises Aeneas while asleep in the palace, and bids him fly. In the last scene Cassandra, and the Trojan women who have fled from the scenes of carnage in the streets, assemble round the altar of Vesta. She appeals to them to die rather than become slaves of the conquerors, and is the first to stab herself.

We have given the briefest outline of the story. The music is essentially dramatic and thoroughly original. The music-drama is worked out with consummate skill and genius. It is Berlioz's masterpiece, and as far beyond his other works as Beethoven's Ninth Symphony is beyond his First. Where everything hangs so perfectly together, where the various parts combine to form one grand whole, it is almost impossible to single out any passage for special mention. We will therefore only note the wonderful orchestration in the ghost scene. The composer never displayed his skill in the handling of the orchestra to greater advantage. And now for the inevitable comparison. How does Berlioz as here revealed stand with regard to Wagner? Our answer shall be a bold one: in all but one point the French master deserves to be placed on a level with the Bayreuth master. But this point is an important one. Of the two, Wagner is stronger as a musician. With Berlioz the music sometimes lacks depth; but his drama is so nobly conceived and well developed, that this judgment is formed not at the time. It is the result of cold reflection after the excitement is over. Berlioz holds his audience spellbound from first note to last.

The rôle of Cassandra was taken by Frau Reuss, and Carlsruhe may be proud of such a singer and actress. We have all the while been indirectly praising her, for how could she have produced the wonderful impression she did had the impersonation been tame or faulty? She rose to the situation; her classic attitudes, her earnest gestures, cannot be too highly praised. The other performers deserve commendation.

The staging and scene painting were excellent, but for its due effect "La Prise de Troie" demands a larger stage and immense resources. Carlsruhe did its best. There is one dangerous moment in the drama—the Grecian Horse passes along the back of the stage. The appearance of the monster, like that of the dragon in Siegfried, seems to us a mistake. But Berlioz by his genius triumphed, and one felt that it was not a time even to smile.

In "Les Troyens à Carthage," all the personages are new except Aeneas and Pantheus. It was somewhat difficult to forget the tragedy of the preceding evening, and to listen to music of a very different kind. The opening scene is laid in Dido's palace at Carthage, where the queen is holding high festival. The Carthaginians sing their "Gloire, Gloire, à Didon" to a theme quite Handelian in character. Then builders, sailors, labourers enter, receiving in turn presents from the queen. The music accompanying the various deputations is clever and characteristic. A long duet ensues between the queen and "sister Anna," in which there are many fine passages. The arrival of shipwrecked mariners is announced, and straightway the orchestra gives out the Trojan March "dans le mode triste." The Trojans, with Aeneas disguised, appear; and Ascanius offers as presents the sceptre of Ilione, the crown of Heecuba, and Helen's veil. Suddenly it is reported that Iarbas, the barbarian, is about to attack the city. Aeneas now reveals himself, and offers to fight against the invaders. During all this the music is interesting. The March in the minor key makes a striking impression, and the finale is striking and characteristic. Certain changes in the order of the scenes were here made by M. Mottl, but it is not possible now to describe them in detail. It must suffice to state that the "Chasse Royale" Intermezzo placed next by Berlioz is illogical, seeing that the public are not yet aware of the victor's return. After a duet between Sister Anna and Narbel, Dido's prime minister, the queen receives the conqueror of Iarbas. Then follows a graceful ballet, a quaint dance of Nubian slaves, and a song by Jopas, the court poet. The queen interrupts the last, for Aeneas alone occupies her thoughts. In a fine quintet, a septet of wonderful charm and refinement, and a duet, the fatal passion of the royal lover is fully revealed. In this "Carthage" opera the composer follows to some extent the showy manner of Spontini and Meyerbeer; the elegance and individuality of his music, however, deserves to be fully recognised. The duet is graceful and soothing, but too long. The Intermezzo mentioned above is an orchestral movement of wonderful power and imagination. The stage represents an African

forest; naiads are swimming among the reeds; fairies and satyrs flit by; hunters pass and re-pass. Amid rain and lightning Dido and Aeneas appear, and seek refuge from the fury of the storm in a grotto. The means at command at Carlsruhe were insufficient to present this scene with becoming magnificence. But the programme music was finely rendered, and one got a glimpse of the effect which might be made of this curious episode. The departure of the Trojans is at hand. Berlioz attempts another ghost scene; but after the extraordinary apparition already noticed, the spectres—for this time there are several—do not make a very strong impression. A sailor's song and a duet between two soldiers are characteristic. Up to this point Berlioz has written much that is interesting; but it is evident that he was writing for the public more than for himself. There are fine moments, but also some in which interest flags. In the last act, however, inspiration once more seizes the composer, and enables him to present the death scene of Dido with all due solemnity and grandeur. The chorus of the priests of Pluto, the Queen's farewell words—everything is impressive. In style and power it may be compared with "La Prise de Troie." As Dido stabs herself, a vision of the Roman Capitol is seen, and the Trojan March is given in loudest tones by the orchestra. This ending seems to us poor, not to say commonplace.

With reference to the performers, we can only add that Fräulein Friedlein as Anna, and Herr Plank as Narbel were good; but the great success of the evening was undoubtedly Fräulein-Mailhac, whose impersonation of the Queen was worthy of the highest praise. The chorus was good. The audience was again enthusiastic, and there were many recalls. Capellmeister Mottl conducted the whole performance with immense care, intelligence, and energy, and was enthusiastically applauded each night. The opera was, of course, sung in German, the translation of O. Neitzel being used.

The work is to be repeated again this week, and probably in January. It is to be hoped that it will soon be given in London as well as in Paris.

J. S. SHEDLOCK.

#### MUSIC NOTES.

CONCERTS are so numerous just now that brief notice of the most important is all that can be attempted in the space at our disposal. On Thursday of last week, the latest prodigy, Master Jean Gerardy (aged twelve and a half), gave a violoncello recital at St. James's Hall. This really gifted child had already in private

aroused the enthusiasm even of those least favourably inclined, towards exhibitions of the sort, so that critics were not altogether unprepared for the excellence of his performances. The maturity of his expression, however, astonished everyone; and this, aided by the modesty and simplicity of his manner, made it possible to feel that Master Gerardy's claims are based on artistic merits rather than on extreme youth.

At the second of Mr. Henschel's London Symphony Concerts a Suite in E for strings was given. It is adapted from a string Quintett produced at Leipsig some six years ago, and therefore cannot be regarded as a test of the composer's present powers. The Suite is fairly well written; but, except in the slow movement, the themes are trivial and are not made more interesting by development. The remaining items were Schubert's "Unfinished" Symphony, extremely well played, the Pastoral music from Bach's Christmas Oratorio, and the selection from Wagner's "Meistersinger." A notice was circulated with the programme that, in consequence of inadequate subscriptions, Mr. Henschel will be compelled to discontinue these concerts unless further support be forthcoming. Subscriptions are, therefore, invited for the remaining concerts; and on the result of this appeal their continuance will depend. We sincerely trust that a generous response will be made, for the cessation of these concerts under such circumstances would be distinctly discreditable to the taste of London amateurs.

At the ninth Crystal Palace concert, Mr. MacCunn's Ballad, "The Cameronian's Dream," and Dr. Parry's Cantata "L'Allegro ed il Penseroso," were performed for the first time in (or near) London. Mr. MacCunn's work cannot be regarded as altogether worthy of him. It is picturesquely, and, indeed, imaginatively scored; but the quality of inspiration seemed to us, on a first hearing, sadly lacking in thematic material. The treatment, too, in places, borders on the conventional. We have a right to ask Mr. MacCunn for better work than this. Of Dr. Parry's Cantata we spoke fully on the occasion of its production at Norwich. The performance on the present occasion left something to be desired. Mr. Henschel rendered the baritone part with all due effect; but Miss Amy Sherwin was so obviously out of voice that it would have been only fair to ask indulgence for her. The choir did fairly well, considering their unfamiliarity with the music. An excellent rendering of Berlioz's brilliant and beautiful Overture, "Waverley," was given under the direction of Mr. Manns. Dr. Parry and Mr. MacCunn conducted their own works.

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## LITERATURE.

*Dante, and his Early Biographers.* By Edward Moore, D.D. (Longmans.)

IN this interesting volume Dr. Moore gives us the substance of three lectures delivered by him as Barlow Lectures on Dante last year in University College, London.

The subject is one that has been comparatively neglected in this country, though much has been written upon it both in Italy and in Germany. Dr. Moore acknowledges his indebtedness to previous writers, especially Italian; but in spite of the modest disclaimer in his preface, he may be credited with a certain measure of originality for his work—if not in respect of the matter itself, at any rate as regards his method of dealing with it.

The first question discussed is that of the relative value of the two lives attributed to Boccaccio, commonly known as the *Vita* and the *Compendio*. Dr. Moore, in agreement with the majority of Italian and German critics, unhesitatingly condemns the latter as spurious, supporting his opinion with arguments based upon internal evidence which appear to us conclusive. It is inconceivable, for example, that Boccaccio should have so stultified himself as to make the statement which appears in the *Compendio* with regard to Dante's relations at Lucca with the young girl "whom he names Pargoletta," this being an evident perversion, wilful or otherwise, of a well-known passage in the *Purgatorio*.

Dr. Moore is at some pains to vindicate the memory of Gemma Donati from the attacks made upon it by the biographers of Dante. The author of the *Compendio*, whoever he may have been,\* *à propos* of Dante's marriage to the unfortunate Gemma, taking his cue from Boccaccio, launches out into a tremendous tirade against marriage and married life—"the companionship of a wife," he declares, "as they affirm who have experienced it, brings nothing but constant anxiety and unremitting strife"—and he then proceeds to draw a satirical picture of Dante interrupted in the midst of his sublime speculations by questions as to the children's clothes and the payment of the nurses' wages!

Boccaccio himself, with a bitterness almost worthy of the author of the *Quinze Joyes de Mariage*, gives a melancholy representation

of the consequences of marriage to a man of Dante's disposition:

"Egli, usato di vegghiare ne' santi studi, quante volte a grado gli era, cogl' imperadori, co' re e con qualunque altri altissimi principi ragionava, disputava co' filosofi, e co' piacevolissimi poeti si diletta, e le altrui angosce ascoltando, mitigava le sue. Ora, quando alla nuova donna piace, è con costoro, e quel tempo ch'ella vuole, tolto da così celebre compagnia, gli conviene li femminili ragionamenti ascoltare . . . Egli, usato liberamente di ridere, di piangere, di cantare o di sospirare, secondochè le passioni dolci o amare il pungevano; ora egli non osa, o gli conviene non che delle maggiori cose, ma d'ogni picciolo sospiro rendere alla donna ragione, mostrando che'l mosse, donde venne e dove andò . . . Oh fatica inestimabile avere con così sospettoso animale a vivere, a conversare, ed ultimamente ad invecchiare o a morire!"

Oh! unutterable weariness indeed to pass one's life with a "domesticated recording angel" of this description!

Unhappily for Gemma Donati, this flight of Boccaccio's fancy was accepted as depicting the actual state of her relations with Dante, and she has been branded in consequence as a shrew and a second Xanthippe. In vain Boccaccio has added at the end of it all—"Certo io non affermo queste cose a Dante essere addivenute; ch'è non lo so," and declared that he only stated what he supposed must have been the case, because Dante, once parted from his wife, took care never to come near her again. There can be hardly a doubt that Gemma's memory has suffered undeservedly. As a matter of fact, there is no positive evidence whatever to show that Dante was unhappy in his marriage. The most that can be said, in addition to Boccaccio's innuendo, is that Dante himself seems to avoid any reference to his married life, and speaks somewhat contemptuously of woman in general in one or two passages in his writings. If there was any domestic reason for the estrangement hinted at by Boccaccio, we may well believe that the fault was not on one side only. Dante, doubtless, like many another man of genius, was "gey ill to live wi'"—"omnibus hoc vitium cantoribus atque poetis!"

Unlike many modern critics, Dr. Moore shows a disposition to do Boccaccio the justice of believing that he at any rate sometimes speaks the truth; and he argues, as Witte did before him, that we are no more justified in rejecting the whole of the *Vita* because it contains certain palpable fictions, than we are entitled to discredit Livy's account of the Second Punic War because of the fables he has admitted into other portions of his history. It is not easy, for instance, to see on what grounds the statement, for which Boccaccio is the sole authority—that Dante's Beatrice was Beatrice Portinari, afterwards the wife of Simone Bardi (elegantly described by a recent German critic as, "die Frau Bardi, geb. Portinari")—is to be disbelieved, as it is by those who maintain that the Beatrice of the "*Vita Nuova*" and of the "*Divina Commedia*" was a mere creature of Dante's imagination, a personification of the theology, and nothing more.\* Boccaccio would have hardly had

the temerity to make such a statement publicly in Florence within fifty years of Dante's death, at the risk of immediate contradiction from one or other of the families concerned, if it was a pure invention of his own.

With regard to Boccaccio's story about the accidental loss and recovery of certain portions of the "*Divina Commedia*" (a story there is no *prima facie* ground for rejecting so far as the actual facts are concerned) which he explains to be due to Dante's habit of sending every seven or eight cantos, as they were finished, to Can Grande della Scala, to be afterwards submitted to whom he pleased, Dr. Moore throws out the ingenious suggestion that we may here have the explanation of "the singular relationships and divergencies between MSS., not only in the several *Cantiche*, but in groups or blocks of cantos in the same *Cantica*." A somewhat similar suggestion, we may remark, had already been made by Mr. Butler in the preface to his edition of the *Paradiso*.

Of the remaining four biographies, that of Filippo Villani, nephew of Giovanni Villani, the chronicler, and Boccaccio's successor as public lecturer on the "*Divina Commedia*" in Florence, is chiefly interesting as being the first to give a detailed account of the occasion of Dante's last illness, which supervened after an unsuccessful embassy to Venice on behalf of Guido Novello da Polenta. His ill-success was mainly owing to his great reputation, for the Venetians, fearful of being persuaded by his eloquence, refused to grant him a hearing. Dante, finding them obdurate, and being sick with fever, begged for a passage back to Ravenna by sea. But this, too, was refused. So ill as he was, he had to face the fatigues and risks of the unhealthy journey overland, and reached Ravenna only to die a few days later.

The lives by Manetti and Filelfo do not call for any especial remark here. We have already mentioned the chief point of interest in the latter. We must, however, draw attention to a curious slip Dr. Moore has made with regard to Manetti. He says that in his work we meet for the first time with the familiar anecdote about the women who pointed to Dante's crisped beard and dark colour as evidence of his having been to hell and back. As a matter of fact, the story occurs in a well-known chapter of Boccaccio's *Vita*; the only essential difference between the two accounts being that Boccaccio lays the scene in Verona, while Manetti (as quoted by Dr. Moore) lays it in Ravenna.\*

The biography by Lionardo (Bruni) Aretino, which comes third in chronological order, is a work of considerable importance from several points of view. To begin with, the author's position as Secretary of State to the Florentine Republic, and his intimate acquaintance with the history of Florence (of which he wrote an account from the earliest times down to 1401), give great weight to his statements with regard to Dante's

first to start this theory:—"ego aequae Beatricem quam amasse fingitur Dantes mulierem unquam fuisse opinor ac fuit Pandora"—Beatrice was no more a real woman than was Pandora.

\* The story is rightly referred to Boccaccio in a note further on in the volume.

\* The theory that it was Giovanni da Serravalle, the author of the Commentary on the *Divina Commedia*, is, as Signor Macri-Leone has pointed out, obviously untenable, for his biographical notice of Dante is in direct contradiction with the *Compendio* on at least one important question of fact.

\* Giovanni Filelfo, who wrote a Life of Dante in the fifteenth century, appears to have been the

political life. Moreover, he deliberately undertook the work with the intention of correcting the impression left by the perusal of Boccaccio's account of Dante. Boccaccio, he says, wrote:

"Come se l'uomo nascesse in questo mondo, solamente per ritrovarsi in quelle dieci giornate amorose [alluding of course to the *Decamerone*], nelle quali da donne innamorate, e da giovani leggiadri raccontate furono le cento Novelle; e tanto s'inflamma in queste parti d'amore, che le gravi e sustanzievoli parti della vita di Dante lascia in dietro, e trapassa con silenzio, ricordando le cose leggiere, e tacendo le gravi. Io dunque mi posi in cuore per mio spasso scriver di nuovo la vita di Dante con maggior notizia delle cose stimabili."

So carefully does Lionardo himself abstain from handling what he calls "le cose leggiere" that, with the exception of a single contemptuous reference to "l'amore di nove anni e simili leggierezze," he makes no allusion whatever to the most important episode in Dante's existence, the name of Beatrice being not even once mentioned throughout the work. On the other hand, he gives a detailed account of the Battle of Campaldino, at which he says Dante was present, and in confirmation of this statement he quotes a letter of Dante's which has not elsewhere been preserved. We are somewhat surprised to find that Dr. Moore gives no hint of the fact that considerable doubts have arisen both as to Lionardo's accuracy in this instance, and as to the genuineness of the letter he quotes.\* The question is too long to discuss here. Suffice it to point out that, if Lionardo's unsupported assertion be accepted, it is hard to account for the total silence on the subject of Giovanni Villani, Boccaccio, and all the early commentators, to say nothing of the difficulty of explaining the fact that, though according to Lionardo Dante was in the forefront of the battle—"combattendo vigorosamente a cavallo nella prima schiera"—he yet totally fails to recognise Buonconte, the Ghibelline leader, when he sees him in Purgatory.

"Guarda se alcun di noi unque vedesti"

he is asked, to which he replies:

"Perchè ne' vostri visi guati  
Non riconosco alcun."†

"Look if thou hast ever seen any of us." "For all that I gaze in your faces I recognise none of you."

Dr. Moore concludes his volume with a discussion of such biographical notices of Dante as occur in the early Commentaries or elsewhere, and with a chapter on the characteristics of Dante. Next to the well-known passage in Giovanni Villani's *Cronaca*, perhaps the most interesting of these minor notices is that in the Commentary written at the beginning of the fifteenth century by Giovanni da Serravalle, who was in attendance upon two English bishops at the Council of Constance in 1417. He makes the deliberate statement that Dante studied theology for some time "in Oxoniis in regno

Angliae," which, taken in connexion with a vague expression of Boccaccio's, and with such hints as may be gathered from the "Divina Commedia" itself, has given rise to somewhat wild speculations with regard to Dante's supposed travels in England. There are, however, as Dr. Moore shows, very good reasons for believing this statement to have been a pure invention on the part of Serravalle, who made it probably with the object of pleasing the two English bishops (of Bath and Wells, and of Salisbury—the latter, be it noted, an ex-chancellor of the University of Oxford) at whose instance his work was undertaken. It is highly improbable on many grounds that Dante ever visited England.

In his concluding chapter Dr. Moore gives some interesting details regarding Dante's personal characteristics and appearance. He was of middle stature, apparently, slow and dignified in his gait, with a slight stoop (at any rate in later years), and of a thoughtful and melancholy expression of countenance. His features are too well known to require description. There is some question as to the colour of his hair. Boccaccio says that, like his beard, it was "black and thick and crisp"; but Dante speaks of himself in one of his Eclogues as being fair-haired, unless the term *flavescere* which he uses be merely meant to emphasise in poetical fashion the contrast between the hair of a youth and the hoary locks ("cani capilli") of an old man. In the Bargello portrait (the attribution of which to Giotto, by the way, Dr. Moore seems, in spite of the many difficulties, to have no hesitation in accepting) the hair is invisible, owing to the close-fitting head-gear; but we may mention that in the interesting portrait prefixed to Codex 1040 in the Riccardi Library at Florence (considered by the Florentine commission of 1864 to be the most faithful and authentic in existence\*) the hair, which is plainly visible over the temples, is of a decidedly dark colour, almost black in fact, while the complexion of the face is just such as Boccaccio describes it ("il colore era bruno"). It is somewhat remarkable that in none of the portraits is Dante depicted with a beard, although from Boccaccio's account, and from an expression of his own,† we know him to have worn one.

PAGET TOYNBEE.

\* See *Giornale del Centenario* for July 20, 1864.

† *Purg.*, xxxi. 68, 74, 75. Dr. Moore seems to think that the words "alza la barba" are not to be taken literally, and therefore prove nothing, the expression being used by Beatrice instead of "alza il viso" to remind Dante that he was a man, no longer a youth. But surely it would be rather strange to tell a beardless man to lift up his beard; "il velen dell'argomento" loses none of its force if we assume, as seems most natural, that Dante actually was *barbuto*. The absence of the beard may be accounted for in the case of the later portraits by the fact that they were evidently based upon the death-mask, which is necessarily without it, since in order to take the cast of the features the hair must have been removed from the face.

"EVENTS OF OUR TIMES."—*The Indian Mutiny of 1857*. By Col. G. B. Malleon. With Portraits and Maps. (Seeley.)

THE reader of 1891, distraught with all the claims to his attention, may perhaps ask with pardonable impatience why he should be troubled with another book upon what, in latter-day phrase, is called "ancient history." But, if we can accept this bright book of four hundred pages as superseding all the bigger works, we may rest content with what Col. Malleon has done for us. In his own classical edition of Kaye, in the workmanlike study of Mr. Holmes, and in Capt. Trotter's *India Under Victoria*, we have abundance of solid material for the studious. Let those who are not studious be thankful that they can have its essence distilled into so useful and agreeable a form as the present handy and well-composed volume.

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It would be impossible, in the space here available, to do adequate justice to the selection and arrangement of the matter or the sustained flow of the narrative; and indeed all those—and most of our readers may be of the number—who are acquainted with the writer's reputation well know that the expectation of such things from him will rarely be disappointed. All that can be here done is to refer them to the book itself for the exciting story, and to offer a few friendly comments on some of the conclusions expressed or implied in the treatment.

The gallant author is doubtless right in imputing a good deal of the ultimate violence of the Sepoy army to treasonable tamperings and persuasions from discontented magnates. Above all, it was Dalhousie's doctrinaire rigour that provoked those treasons—if that be not too harsh a word. But there was another cause, also noticed by our author, in which Dalhousie was less to blame, yet gave greater offence to native opinion. The reader perceives that allusion is intended to what has been termed the "annexation policy," but which more deserves the name of the "political propaganda." There was nothing in annexation of itself that need shock races whose history is one tissue of war, conquest, and usurpation. Dalhousie annexed the Punjab—not without questionable proceedings—and the Punjab became, as it has ever since been, the most loyal and useful province of the empire. Still more high-handed had been the dealings with Sindh and Burma, yet no Nemesis awaited the spoliators. What then was there in the wholly dissimilar cases of Oudh, Bithur, and Jhānsi that continues to draw down the condemnation of Col. Malleon and other historians?

\* See Bartoli, *Storia della Lett. Ital.*, vol. v., pp. 81 ff., and Renier, in the *Giornale Storico*, iii., 110; and for the other side of the question, Scartazzini, *Prolegomeni della D.C.*, pp. 38 ff.

† *Purg.* v. 49, 58-59



The case of Oudh was most peculiar. No Governor-General could have much longer endured the scandalous state of corruption and misrule which existed in that so-called "Kingdom" solely by virtue of the protection of British bayonets. To have simply withdrawn the troops would have been to provoke the outburst of a conflagration, on three sides of which our own territories would have abutted. Dalhousie proposed to supersede the imbecile "King," and to administer the country in his name; the Home Government adopted the more open course of annexation pure and simple. The Oudh Sepoys were annoyed at this: driven to enlist by the misery of their homes, they formed a sort of "most-favoured nation" in the Bengal army. It might have been more prudent to have preserved the privileges of those who were then in the service; if so, the omission was an administrative error, but the point is merely one of detail. The sequestration of the Peshwa's pension, again, rested on the interpretation of a promise: a liberal interpretation would have been a showy and—as things turned out—an advantageous sacrifice of the interests of the general tax-payer. But this also, by itself, was a trifle.

What really shocked public conscience was the haughty assumption that Western ways were such a benefit to Eastern mankind that no opportunity should be neglected of introducing the new wine into the old skins. Here, as our author insists, was the real fountain and origin of evil. Under the influence of our national self-conceit, and of the spirit incarnate in the editorial staff of *The Friend of India*, a masterful statesman simply ignored a popular feeling which was never properly brought to his notice. Had that able ruler known what we have since learned, he might have continued to make wars and annexations, he might have stood upon the old ways and the traditionary policy of the East India Company, and no harm might have followed. But his ardent nature combined with a want of proper information to urge him on the path of Fate. He made the propagating policy his own, he pushed it to its most extreme results, and he supported it by sophisms which, however honestly believed by him, were soon confuted by the remorseless logic of facts.

Out of evil, courage and justice bring good. By that potent alchemy the terrible events of 1857 have been turned into precious political metal. It is the first and greatest of such gains that we have learned how to govern Asiatics. When, with happy audacity, Lord W. Bentinck made widow-burning a penal offence, he fortified himself with the *responsa prudentum*, the opinions of scriptural lawyers who publicly declared that Sati was no part of the Hindu religion. But you cannot safely go further. Col. Malleon is, indeed, hardly justified in saying that Western ideas had been introduced into the Upper Provinces by Mr. Thomason and his school of land revenue. The suppression of the *seigneurs* and the settlement of the land with the communes was a most oriental and conservative policy. So far from the Upper Provinces being goaded into rebellion by such measures, the

greater part of the province under the Lieutenant-Governor of Agra remained either quiescent or actively loyal; and the Punjab, which had been settled on the same principles, was the most useful element of the first resistance to the military revolt, and the direct instrument of the fall of Delhi. But it is not the less true that the attempts to force an ideal purity on the administration, and to deprive the native community of all interest in public affairs, is so far from being an appreciable benefit that it has always caused the deepest resentment.

That was the great lesson. Only next to it in importance—for both Native and European in India—was the benefit of discipline and mutual confidence. Five thousand sick men took Delhi, with its fifteen miles of strong walls garrisoned by fifty thousand good troops. A smaller number of still more broken-down and worn-out wanderers, under Sir Hugh Rose, captured Kalpi and Gwalior. Outram defeated a force ten times the number of his own at the Alambagh. How were these things done? The enemy were the men who had conquered all opponents so long as they were true to their salt: individually they were as brave as Europeans, with almost equal enterprise and a greater contempt of death. It was not even—as our author thinks—wholly due to English blood. Half the troops were Asiatics; of the other half a large portion consisted of Celts. Even the English themselves have been declared by recent historians to be largely, if not mainly, of un-English blood (r. Grant Allen's *Anglo-Saxon Britain*).

But the British in India never despaired. In the darkest days of the mutiny everyone looked on every other Briton as his brother, and trusted to him to do what he could, even as he himself intended to do. It was that solidarity that begot discipline, and discipline begot victory. The universal thought was that long ago attributed by him who was born upon St. George's Day to one of his heroic characters:—

"Come the three corners of the world in arms  
And we shall shock them. Nought can make  
us rue  
If England to itself do rest but true."

If the Mutiny was the outcome of British self-conceit, its suppression was the sign and seal of the conceit that Britons have of one another.

May it be permitted to a fellow-labourer to ask that a little more attention should be paid to the matter of transliteration? It is most properly insisted upon in the Preface, on the excellent ground that every Indian name has a meaning. But, then, why "Máphuz" and "Fakir-ud-din"? The former should be, of course, Mahfuz Ali, "the protected of Ali"; the latter, Fakhr-ul-din, "the Boast of Religion." But this savours of hypercriticism, the book being what it is—a most delightful and instructive record of a heroic episode in British story.

H. G. KEENE.

*Poor People's Christmas: a Poem.* By the Hon. Roden Noel. (Elkin Mathews.)

At a large afternoon party last summer, a well-known professional entertained the guests by "taking off" certain society fashions and ways, among which was drawing-room recitation. He described the ballads in favour with drawing-room reciters as having, among other qualities not to be commended, that of being "generally about poor people!" An unpleasant subject, truly, and no doubt in bad taste! What shall we then say to the Hon. Roden Noel, who actually dares to violate the good taste we might naturally expect of him, by giving us a poem of twenty pages and upwards, all "about poor people," and, moreover, ventures to suggest, not that Ladies Bountiful and Lords Philanthropical should, out of their abundance, give beef and coals to the needy, but that justice should be done!

"Justice, not almsgiving, they need.

It is no new thing to find Mr. Roden Noel writing "about poor people." More than in the work of any other English poet, we find in his verse sympathy with the sorrows and struggles and handicapping of those we call "the working class," questioning horror and burning indignation at their wrongs, and also recognition of the power of that great Love which one day must save the world. We have all this in such poems as "The Children's Grass," "The Temple of Storm," "A Lay of Civilization," and, not least markedly, in "A Modern Faust." But this latest of his published poems differs from the others in its suggestion of a possible remedy, through a change of conditions.

The Christmas bells are ringing, and many light hearts full of joy.

"They come and go upon the wind,  
Peace and goodwill to all mankind."

But

"Where bleared faces of mean houses  
Lean as if to touch each other,"

amid the choke of brown fogs, in a dun, damp room,

"Sits a woman scantily clad,  
Sewing by a feeble lamp"

"Rich apparel to be worn  
In splendid balls by laughing wealth,  
Whose pale sister, here forlorn,  
Leaves in it all her youth and health."

A terrible "living lining to the dress"! Mary has fought a hard fight—she, the sole breadwinner; for her husband has been disabled by an accident, and then crippled anew by efforts to labour at any work he could get, no matter how rude, and heavy, and unfit for him. Two of the little lives she has striven to keep from the hunger that fed on them "have gone where want can hurt no more"; children who, we feel, need not have died, and, had they been a rich man's, would not so have died. They are country folk, Mary and her husband Jim; one or two touches bring to us the vision of a happy, pure-aired home, where roses and children alike had thriven; but now Jim is reduced to sitting in bitter idleness, while Mary, in her lovely patience, sits bowed over the white dress that looks to Jim like her own shroud. Dazed with pain, hopeless, anguished for the little son, "like a weed

thrown into a nameless grave," for the wife dying at her task, himself hopeless for aid, "but one more mouth to feed"; baffled by the apparent impossibility of finding "God who delivers men from evil"; jeered at, as it seems to him, by the bells that ring for peace and goodwill, but not peace and goodwill to his beloved ones, who must but die, he hides his sorrow in the breast of the great dark river that rolls along with its great ship laden with merchandise, whose paddle-wheels foam over his corpse. Want of space prevents from quoting the powerful passage at p. 11, beginning with "England wrestles for the slave"; but we would draw special attention to it, and to the one on p. 14, opening with the stately and sonorous

"So, while the indifferent body rolls,  
With other things that have no souls,  
On the blind tide"

with its picture of our terrible London extremes of contrast, and its note of warning,

"Do ye not hear low thunders rumble," &c.

Mary yet toils on, possessing her soul in patience, and strong in the faith which tells her she will again meet her husband and the little dead Willie, of whom, in his father's words, so sweet a picture is drawn. But her time to rest is not far off; and in the death-scene the poet expresses his more than hope of a possibility, not necessarily distant, of better things. The sister who nurses the sick woman, herself one who has "left her vantage ground to help the weak," hears near the low pallet where the dying sempstress lies "low song as from some heavenly bird," a song from no human lips, and knows how the Christ has come in vision to comfort Mary, and bring with Him the little Willie, with the "waif" he had once, in his child-chivalry, helped and comforted.

"A common workman seemed the Lord,  
Standing by the poor bedside;  
Yet she knew He was the Lord,  
That Jesus who was crucified."

Thus, in days of yore, to the dreamer on the Malvern Hills was the Christhood revealed under the form of the plowman: the Christhood that once had walked in the garb of a carpenter.

As the Hebrew of old heard, through the promptings of a soul eager for truth and light, the very voice of God Himself, the poet assigns to Christ the words of ardent enthusiasm in which he expresses his belief that Christ's servants "fashion even now justice for the commonweal"; and into His mouth, too, Mr. Noel puts the pregnant words, "Justice, not almsgiving, they need." Again Christ's "birthday bells" ring out; joy is carried into many a light heart; and into Mary's, the gladness and radiance of heaven.

If in this poem we miss some of the special qualities of Mr. Noel's work (for instance, his markedly great power of nature-imaging, for which there is here no scope) we have yet great things before us—breadth of sympathy; tender touches of child-life; power of invective, so tempered and chastened as never to pass into vituperation; belief in the love which

transcends all limits; and that fine sincerity, without which the expression of the noblest sentiments may degenerate into rhetoric, and the most perfect rhythm may ring false.

E. H. HICKEY.

"THE TREASURE HOUSE OF TALES BY GREAT AUTHORS."

*Tales by Leigh Hunt.* With a Prefatory Memoir by William Knight.

*Tales and Stories by Mary Wollstonecraft Shelley.* With an Introduction by Richard Garnett. (Paterson.)

THESE volumes appear to be the first numbers of a new series; and it is convenient that they should be noticed together, though the two authors represented have so little in common that their varying endowments lend themselves neither to comparison nor to contrast.

Both the criticism and the poetry of Leigh Hunt are rich in imagination, and richer still in a very pleasant kind of fancy; but he never seems to have possessed any large share of invention pure and simple. Of the eight-and-twenty tales here collected from Hunt's various ventures, those which, to use a nursery phrase, he "made out of his own head," can be counted on the fingers of one hand, with perhaps a finger to spare. And, indeed, the contribution which is quantitatively far the most important of Prof. Knight's selections, "A Year of Honeymoons," is not, strictly speaking, a tale at all, but rather a series of characteristically Huntian essays, full of favourite quotations, and phrases of pretty sentiment, such as "the quiet and lovingness of the fields," strung on a narrative-thread of such extreme tenuity that the reader is hardly aware of its existence. What Hunt liked was to tell again, in his own fashion, a story which had been told long ago in somebody else's fashion—to take some current but well-worn coin of fiction, melt it down, and send it out from the mint with his own image and superscription. It mattered not whether the original device had been stamped by a die in ancient Greece or mediæval France, in the Italy of Ovid or the Italy of Boccaccio: if the disc of metal rang true on Hunt's counter, how could he better honour it than by giving it the bright sharpness of a new coinage? Sometimes the novel design preserves the general features of its predecessor, as in "The Nurture of Triptolemus" or "The Adventures of Cephalus and Procris," where the old Greek stories reappear in the familiar form, but with something in their expression that is not familiar—an infusion of sentiment that belongs generally to the modern world, specifically to Hunt himself. Occasionally, however, when he is in one of his more whimsical or freakish moods—such a mood as that which produced "The True Story of Vertumnus and Pomona"—the new spirit is embodied in a novel and fantastic form. Vertumnus is a gallant and Pomona a belle in the merry rather than wise days of the second Charles; the garden becomes a modish drawing-room where everything that happens is perfectly decorous; and Ovid himself undergoes a complete metamorphosis. Of the few stories for which

Hunt supplied matter as well as manner the best are "Jack Abbott's Breakfast" and "The Day of the Disasters of Carfington Blundell, Esquire"; and they in themselves seem to hint at the narrowness of Hunt's inventive range, for they both deal with a single narrative theme—the misadventures of a gentleman who sallies forth from home to take a meal abroad. The former is the better, because in it the touch is lighter; and in work of this kind lightness is almost everything, for if it be wanting there is a look either of clumsiness or strain which destroys all the finer effects of humour. In both stories the materials are farcical, but Hunt's daintiness preserved him from falling into the brutalities hardly ever absent from farce proper. No one would think of saying that Hunt is seen at his best in his tales; but he is seen in them, and whatever be the form through which we apprehend the peculiar qualities of his work—its grace, geniality, and gaiety—it is certain that they are always charming.

Of the short stories of Mrs. Shelley there is less to be said. One suspects that the two influences which operated most powerfully in suggesting the substance and dominating the manner of her literary production—the influence of Godwin and of Shelley—were not really congenial to her inborn aptitude: at any rate, that is the impression left on the mind by the perusal of Mrs. Julian Marshall's full and interesting biography. If we go on to inquire what the true nature of that inborn aptitude really was, and in what kind of work it would most fitly and pleasantly have exploited itself, we may be unable to answer our own questions. But this inability does not rid us of the feeling that Mrs. Shelley had somehow missed her way; and that, when she was writing her stories about transformations and evil eyes and elixirs of life, and painting the portraits of Minerva Press heroes and melodramatic villains, she was doing work in which she had no vital interest. When she has to describe a beautiful scene in nature or to deal with noble emotion or action, we feel at once the sympathy of her touch. But the most winning treatment of these things hardly suffices to give distinction to a literary form to which they must necessarily be but incidental. That Mrs. Shelley's stories were of a much higher degree of excellence than the average contents of the "Annuals" from which they are gathered, may be admitted with no hesitation; but they are at best first-rate specimens of an essentially inferior kind of literature—literature which, to mention only one defect, errs in its obvious assumption that the non-real and the ideal are the same thing.

The introductory essays by Prof. Knight and Dr. Garnett are in every respect admirable. The former is, however, hardly correct in saying that "Shelley's death was also a death-blow to the *Liberal*"; for that event happened before the first number of the *Liberal* appeared, and the collapse of the magazine was entirely due to Byron's fickleness and loss of interest in a scheme about which he had shortly before been so enthusiastic. Nor, though Prof. Knight is evidently an admirer of Hunt, is he quite

fair in saying, so unreservedly, *à propos* of the *Recollections of Lord Byron and his Contemporaries*, that the book was a "regrettable performance," because "Byron had been kind to him in many ways." This is really in substance a repetition of the old charge of ingratitude which the author of the book was able to refute so irrefragably. Hunt himself regretted the publication of the work, not because he owed Byron anything, but because it was a grief to his essentially kindly spirit that he should have given permanence to the utterances of a natural irritation, which with most men would have been much less transient than it was with him. Dr. Garnett is, as usual, both sympathetic and discriminating. His closing paragraph is specially interesting; but some readers will find it difficult to see in the story entitled "Transformation" a variation on the theme of *Frankenstein*. The etched portraits of Hunt and Mrs. Shelley are decidedly good, and add to the interest of the volumes.

JAMES ASHCROFT NOBLE.

*Locke.* By Prof. A. C. Fraser. (Blackwood.)

THIS little volume is a worthy companion to the *Berkeley* which Prof. Fraser wrote for the same series ("Philosophical Classics") a few years ago.

The *Berkeley*, as those who are interested in these matters know, is a much more important work than its modest exterior suggests. It is a monograph in which the student, to whose genial insight it is mainly due that Berkeley's philosophical position is rightly understood, sums up results and gives his mature judgment. No such distinction, it will be easily understood, belongs to the present volume. It is a good—indeed a very good—book of its kind, where other good books of the same kind in its own series, and in other series, exist; and, of course, one naturally compares it more closely with the excellent volume written by Dr. Fowler for the "English Men of Letters" series. Dr. Fowler, writing of Locke as a "man of letters," gives, as was to be expected, less space than Prof. Fraser does to the philosophy of the "Essay concerning Human Understanding." But, after all, this difference in plan makes less difference in result than might be supposed. Both writers have one aim—to present Locke concretely as he lived and thought in the England of his day; and both are anxious to make their readers realise that Locke's philosophy is of a kind peculiarly apt to be misunderstood if regarded *in vacuo*—apart from the special circumstances in which it arose. This is a point which needs much to be insisted on at present, and Prof. Fraser and Dr. Fowler have done good service by insisting on it. It is a point which Green unfortunately did not keep in view in criticising Locke (*Hume*: General Introduction).

"The really moral purpose," writes Prof. Fraser, "of Locke's persistent war against innateness must be kept constantly in view in our interpretation of the whole 'Essay.' The drift of this famous argument has been overlooked by critics. It has been read as if it

were an abstract discussion as to universality and necessity in knowledge, like that now at issue between empiricism and intellectualism. It has, indeed, in the course of historical evolution, led on to this discussion; but abstract epistemology and ontology was not in Locke's design, which was more directly practical, and concerned with the conduct of the human understanding. The argument against innate principles and ideas is expressly put by him as a protest of reason against the tyranny of traditional assumptions and empty words, shielded by their assumed innateness from the need for verification by our mental experience. Locke's war against the 'innate' is in its spirit human understanding in revolt against the despotism of dogmas which disdain to be verified by facts, and against words and phrases for which there are no corresponding ideas or meanings. Locke believed that by insisting upon a recognition of 'experienced' ideas and principles only, he was helping to put self-evidence and demonstration and well-calculated probabilities in the room of blind repose upon authority; and that he was thus (to use his own words) 'not pulling up the foundations of knowledge, but laying those foundations surer.'"

This extract shows the spirit in which Prof. Fraser interprets Locke. Young students would be well advised, I think, not to read Green's criticism of Locke without reading also Prof. Fraser's little book.

It is hardly necessary to say in conclusion that Prof. Fraser tells the story of Locke's life with great charm of manner. The chapters devoted to the philosopher's closing years spent at Oates are especially pleasing. These chapters also contain a good deal of interesting biographical matter now published for the first time.

J. A. STEWART.

#### NEW NOVELS.

*Basil and Annette.* By B. L. Farjeon. In 3 vols. (White.)

*Between Life and Death.* By Frank Barrett. In 3 vols. (Chatto & Windus.)

*Jack's Secret.* By Mrs. Lovett Cameron. In 3 vols. (White.)

*Golden Lives.* By Frederick Wicks. (Blackwood.)

*A Weird Gift.* By Georges Ohnet. (Chatto & Windus.)

*Fair Castaways.* By F. H. Winder. (Eden, Remington & Co.)

*Golden Bullets.* By W. W. Ireland. (Edinburgh: Bell & Bradfute.)

*Lady Brough.* By Bernard Berris. (Eden, Remington & Co.)

FREER than are most of Mr. Farjeon's writings from Dickensian moralisings and bread-and-cheese-and-kisses sentimentalities, *Basil and Annette* is a fascinating story with a compact and well-sustained plot. Occasionally Mr. Farjeon drops into flabby description like this of his hero:

"Tender, simple, brave; fearless, but not foolhardy; open-hearted, confiding, and unsuspecting of sinister motives in those with whom he has once shaken hands; with a sense of humour which lightens adversity; regretting not the past, though he has wilfully steered his boat into the Bay of Poverty, and dreading not the future; such is Basil Whittingham, a typical type of an honest frank manly English gentleman."

The bulk of this is commonplace; "the Bay of Poverty" and "the typical type" are painfully Farjeonish. But happily there is not a superabundance of writing of the kind in *Basil and Annette*, in which the reader's attention is concentrated on four persons—Basil Whittingham; Newman Chaytor, the scoundrel who half murders and, for a time, successfully personates him; Annette Bidand, a simple girl of the "typical type," who falls in love with the first presentable young man that puts in an appearance; and her portentously villainous uncle Gilbert. There is something forced and fantastic in Basil's involuntary appearances in England in the guise of the man who is bent on ruining him; but the duel in the third volume between Chaytor and the very decidedly superior fiend Bidand is admirably managed. The "idyllic business"—for such it always is in Mr. Farjeon's novels—is also exceptionally good.

One regrets to speak unfavourably of any book by a writer who has done such good work as Mr. Frank Barrett. Yet the simple truth is that *Between Life and Death* is a carelessly written, violently impossible, and, in parts, vulgar story. The attempted murder of Vanessa Graham in the first volume, and the accomplished murder of Mrs. Redmond and her "friend" Cummings in the end of the third, look like deliberate attempts to reduce modern sensationalism to farce. There is not a reasonably probable incident or a passable character in the story—not even Vanessa Graham or her husband. Mrs. Redmond, a preposterous adventuress, who develops into a disgusting drunkard, pervades the book; and of her it is enough to say that her slang is even more odious than her weakness for attempting murder.

A simple country girl, a voluptuous, selfish, and ambitious woman of fashion, a weak man, and a secret marriage, have played important parts in many a novel before now; and *Jack's Secret* is to the extent that they figure in it a very commonplace story indeed. When a man of ordinary susceptibility is brought into a contact with "a woman tall and divinely beautiful," especially when "her black lace dress is open at the neck," and "her arm, smooth and round as polished marble, from shoulder to wrist is bare, and the dazzling milky whiteness of it takes away his breath a little," then, of course, "in the next moment, reason, common sense, and honour, were flung to the winds! he held her in his arms close against his breast, while in the fierce glow of an ungovernable outburst of passion he rained down kisses upon her lips and throat and arm." Mrs. Cameron, perhaps, makes this siren, Agnes Verinder, a trifle too coarsely selfish and sensual, and the ill-treated Madge Durham a little too feeble and complaisant; but in this she must be allowed some originality, as also in the extraordinary conspiracy of circumstances, aided by vindictive relatives, against the happiness of poor Madge. The good-natured Lionel Parker, who plays, after a fashion William Dobbin to Jack Ludlow's George Osborn, is also a very likeable character. He is, indeed, the salt of the book, for Ludlow is by

no means worthy of the happiness which ultimately comes to him. Within its limits, *Jack's Secret* is a good story, and proves that in the art of plot-construction its author is making decided and rapid progress. Nor has she ever before drawn three such good characters as the three Miss Durhams.

A great deal of cleverness is diffused over *Golden Lives*, which contains the germs of half a dozen excellent novels, mainly, however, of the kind which the prigs of criticism delight in styling "cynical." The story of a tontine, with its unlimited possibilities in the way of treasons, stratagems, and spoils, is on the whole well told; but it would have been infinitely more successful had Mr. Wicks not dragged into it almost every sensation and every odd character to be found in modern life or modern fiction, including subtle poisonings, big fires, sensational trials, ordinary Stock Exchange sharks, and extraordinary American "cool cards." As a result, the reader gets tired of seeking to unravel Mr. Wicks's plot; and so in the end, to all appearance, does Mr. Wicks himself. At all events, the mystery which surrounds the past of Joshua Cope, the chief villain of the story, does not appear to be altogether cleared up in the end. There are two really strong characters in *Golden Lives*—Joshua Cope and his father-in-law, Crawley Foyle, who is an almost ideal representation of a pompous, bluff swindler, but who never could have had such a daughter as Isabella. Mr. Wicks is not successful in his love scenes. To all appearance he would be somewhat French if he durst. But he seems not to possess the adequate amount of courage. One scene looks somewhat risky. Isabella Foyle, when nominally Mrs. Joshua Cope, admits Mr. David Thresher at midnight into her private sitting room, having previously donned "a loose robe of maroon silk, quilted with down and drawn in at the waist with a girdle," and then "her lithe and sinuous form embedded in the downy robe, with passionate involutions was embraced by the lover of her youth." This is either underdone French realism—how very much better would M. Guy de Maupassant or M. Paul Bourget have managed an interview of this kind!—or it is egregious English nonsense. Probably it is the latter; but it is none the better for being such. The supreme passion should never be made supremely ridiculous. It is doubtful whether Mr. Wicks could write a good love-story; it is absolutely certain that if he took time and care, and kept his ambition within bounds, he could produce a very smart representation of modern London society. The illustrations of *Golden Lives*, by M. Jean de Paleologue, are probably the best that have appeared lately in any novel.

There is none of the ability of *The Iron-master* or of *Dr. Rameau* in M. Ohnet's new story, which, by the way, has been very carefully translated by Mr. Albert Vandam. It is, however, fantastic, "psychical," very French, and very unpleasant. In obedience to a hint thrown out in a conversation of a quasi-scientific character at Monte Carlo, Pierre Laurier, an artist, having been ex-

pelled from the presence of Clémence Villa, his mistress, an actress-prostitute of the Nana type—in whose case "the firm bust set like a jewel in a cloud of Mechlin lace, and made more evident by the low-cut dress, enhanced the proud sensual look of the whole," &c.—kindly bequeaths his soul, when to all appearance he is about to die, to his friend Jacques de Vigne. Jacques, who has led a "fast" life, and is in the last stage of consumption, revives physically, is fascinated by and takes over Clémence, to be in turn ruined and thrown over by her. Pierre, however, does not die, but lives to marry the sister of Jacques, and to be overwhelmed with commissions. Jacques himself is good enough to die, having made the discovery that the psychologico-physical experiment which had been tried with the view of effecting his cure was "performed on a weak subject with a very vivid imagination," and was therefore "too successful." *A Weird Gift* has nothing, not even style, to recommend it.

*The Fair Castaways* is a lively sea story, which in its occasionally boisterous humour, however, recalls Captain Marryat rather than Mr. Clark Russell. The description of the Sowkins household in particular is decidedly Marryatish. Mr. Winder utilises the war between Chili and Peru with much skill; and although a hunt for hidden treasure and a mutiny are unhappily among the most commonplace incidents of fiction, both are, on the whole, very skillfully managed in *The Fair Castaways*. The two heroes, Harold Wynne and his friend Stanley, who is a compound of Captain Kidd and Lord Dundonald, are cool and courageous enough, as indeed they require to be, for they have a positively Stevensonian amount of fighting to get through. Of the heroines, Grace Meredith (who is plagued by a titled and persistent suitor) is decidedly the better, being indeed the only female in the book that is tolerable. The plot of *The Fair Castaways* is rather involved and eminently improbable, but the incidents which figure in it are in themselves novel and attractive. The only serious blunder that Mr. Winder makes is the killing of poor, good-natured, and plucky young Sowkins, who is the clown of the story—such a clown as Mr. Midshipman Easy would have delighted to play the patron to.

A certain seriousness of purpose effectually prevents *Golden Bullets*, which is quite accurately described as "a story in the days of Akbar and Elizabeth," from being classed among books of adventure specially intended for boys. Dr. Ireland confines himself almost entirely to giving an accurate historical representation of India—its men, customs, and life (including its seraglio life)—in the time of Akbar. He has, indeed, a sort of hero in the person of Stephen Ashbourne, a merchant, whom he ruins, and then makes an artillery officer in the service of Akbar; and even a heroine in the person of Irene, who becomes Ashbourne's wife; and both have adventures of different kinds. But they, and indeed the entire plot of the book, are subordinated by Dr. Ireland to the giving of a full and faithful picture of India in the period of which he writes.

Thus he supplies a tolerably full account of the Jesuit propaganda, which is historically valuable rather than specially interesting. Altogether, and although there is plenty of movement in *Golden Bullets*, it cannot be said to be very exciting. But it is written with the most scrupulous care, and will be enjoyed by all who like to take a large proportion of historical truth in their fiction.

*Lady Brough* is preposterously long and hopelessly commonplace, being nothing better than the very old story of a selfish girl jilting a young man whom she loves to marry an old man with a title, and yet in the long run getting jealous of the young man's attentions to another woman whom her conduct has left him perfectly free to admire. Sir Charles Brough is the most patient and magnanimous of husbands that find themselves deceived in and by their wives, but even he becomes in the end very tiresome. There is, however, some tolerable writing and character-sketching in *Lady Brough*; and the author, with a simpler but more original plot than he has attempted to work out here, would probably produce a fairly readable second-class novel.

WILLIAM WALLACE.

#### GIFT BOOKS.

*Winchester Meads*, in the Time of Thomas Ken. By Emma Marshall. With eight illustrations. (Seeley.) Though a true "child of the house"—as Mrs. Marshall prettily calls the boys of Winchester—would dispute the entire appropriateness of the title, and might further object to one or two topographical details, no reader can fail to admit the charm of this little historical romance, which recalls Miss Charlotte Yonge in her earlier days. But though Miss Yonge has perhaps a firmer grasp on history, and can paint stirring events in more vivid colours, her successor does not yield to her in delineation of character, or in clothing her narrative with the atmosphere of the chosen time and place. Even the prominence given to the religious element is not out of harmony with a story that has for its central figure Bishop Ken, whose whole life was a protest against the sinfulness of "the world." The other characters, too, stand out clearly; and, what is more, each fits into its place—the loving mother, the Puritan maiden, the two sons, one of whom goes to court, and the other becomes a nonconforming "gospeller," while both remain true to one another and to the teaching of Ken. The fanatical uncle is less satisfactory, nor should we expect to meet with a spoilt child in such a household. But if it be incumbent on a critic to find faults, so it is necessary for an author to provide foils to the virtues of his heroes and heroines. The illustrations, from buildings at Winchester and St. Cross, supply just the background that is wanted for an almost perfect story.

*The Fluttered Dovecot*. By G. Manville Fenn. With illustrations by Gordon Browne. (Ward & Downey.) Mr. Manville Fenn, hitherto known to us only as a writer of books for boys and about boys, has here boldly undertaken to reveal the secrets of a girls' school, encouraged, perhaps, by the example of Thackeray in the opening pages of *Vanities Fair*. Of the truth of his description we do not profess to judge, though we may say that he has maintained the consistency of his heroine from first to last. Curiously enough, his *dénouement* turns upon the very same incident to which Miss Rhoda Broughton attaches such



tragic importance in her new novel *Alas!* namely, a frustrated elopement. And here we venture to think that, from the point of view of his readers, Mr. Manville Fenn has committed a no less serious error by turning the affair into a comedy. Like revolutions in Paris, such matters seem to our old-fashioned notions

"Too comic for the solemn things they are,  
Too solemn for the comic touches in them."

The comic touches here are supplied partly by the persistent tendency to caricature on the part of the author, but still more by the pencil of the artist, who has fairly surpassed himself in the humour of some of the allegorical head-pieces.

*La Rochelle*: or, *The Refugees*. By E. C. Wilson. (Nelson.) One more story of the Huguenots, and the Dragonnades, and the revocation of the Edict of Nantes, and the escape of refugees. One more, doubtless, to be followed by many more still, until it may be a question whether the real sufferings of those terrible times have not been compensated by the imaginative pleasures to which they have given birth. This book about *La Rochelle* will add its mite to the heap. Despite the brutalities and agonies inseparable from its subject, *La Rochelle* is a gentle story; despite its gentleness, it has no lack of stirring incident and romantic episode. It is written by a kind and wise hand, guided by a pure taste, which can touch religion without cant, and suffering without sentimentality. The story never flags in its interest, and the characters are well drawn and individual. Nannette is one of the most charming of small Protestants; Nicholas Picard, the dragon, an admirable picture of a soft kernel in a hard shell; and Alphonse Bourdet, the Protestant who keeps up his old rôle of respectable Catholic, in order to aid the escape of his co-religionists, is, perhaps, from a literary point of view, the best of the bunch. Mr. Wilson may be congratulated on the production of a book which, if not a masterpiece of fiction, is still far above the average, and sound and sweet from beginning to end.

*The Purchase of the North Pole and A Family Without a Name*. By Jules Verne. Illustrated. (Sampson Low.) The two books exemplify the two manners of their popular author. The former—which is, indeed, described as a sequel to *From the Earth to the Moon*, published some twenty years ago—belongs to that class of marvels of science by which M. Jules Verne made his reputation. The title skilfully conceals the real subject, which is nothing else than to make the pole accessible by shifting the axis of the globe. How this is proposed to be done, and why the scheme fails, the reader must find out for himself. We will only promise him that he will find both secrets very well kept. The second book belongs to the author's later manner, which has only been attained by dropping out gradually every element of mystery. We are thus left with a plain historical romance, rendered realistic by the vivid narrative of the writer. In the present case, the scene is laid in Lower Canada, at the time of the rising of 1835, about which most English people know less than about the Arctic regions. We do not doubt the general truth of M. Jules Verne's picture, which is coloured by no animosity to English rule. Political students will be interested to observe the similarity between French and Irish rebels. There ought to be—and, for all we know, there may be—many "families without a name" in Ireland, from Hackett of Dungarvan downwards.

*New York to Brest in Seven Hours*. By André Laurier. Illustrated. (Sampson Low.) The master must look to his laurels, which, indeed,

are plenteous enough for him to rest upon. M. Jules Verne has never written anything finer—more ingenious, more vivid, and better sustained—than this scientific dream of his most successful imitator, M. André Laurier. In fact, the imitation is so close that it might be characterised by a harsher term. Boys, however, will not be troubled about the ethical question. We can assure them that, if they can only reconcile themselves to a Gallic hero and an American heroine, they will here find a story which, both in its general scheme and in its details, they cannot resist believing.

*Young People and Old Pictures*. By Theodore Child. With Forty-seven Illustrations. (Griffith, Farran & Co.) This is the sort of book that Leigh Hunt would have delighted to write, or to have helped another to write. It deals with art from the human point of view, and is a pleasant gossip book—well written, and pleasantly varied by quotations of picturesque passages from other authors. It is formed of a number of short essays illustrating life, especially child life, in all periods and countries of modern Europe. The illustrations begin with the charming dancing and singing children of Della Robbia, from the singing gallery once in the Duomo of Florence; these are followed by Ghirlandajo's so-called "Ginevra dei Benci," from the fresco in Santa Maria Novella, in the same city; and this by Donatello's bust of the young Baptist, and the angels and children from Botticelli's "Crowning of the Virgin" in the Uffizi. All these pictures (except perhaps Ginevra) form good illustrations for a pleasant article on "Boys and Girls from Old Florence," in which the life of the grand old city in the fifteenth and sixteenth centuries is happily recalled by extracts from Vasari, Castiglione, Machiavelli, Cellini, and others, including Rabelais and Mr. J. A. Symonds. In the same way pleasant peeps are given of court life in Spain in the days of Phillip IV. and Velasquez, of French girl life in the seventeenth century, of the family circle of Rubens, and so on, until we have seen much that is pleasant, and read much that is not only entertaining but valuable, about "young people" in Italy, Spain, France, the Netherlands, Germany, and England, from the fifteenth to the present century. We hope that Mr. Child will give us some other books of the same kind—even on the same subject, for he has by no means exhausted it. He has evidently extended his reading beyond the ordinary grooves, and is well able to interest us in many things which are worth the knowing. *Young People and Old Pictures* would be a delightful book even without the pictures, but these are well selected and well engraved.

*The Light Princess*. By George MacDonald. (Blackie.) This little volume contains three quite unconventional fairy tales. The Princess, whose wicked aunt deprives her of "gravity" (in both senses of the word), and the giant, who puts his heart out to nurse, are, we fancy, new figures in this province of the realm of fancy. The style has the peculiar charm that belongs to all Dr. MacDonald's writings; and if the illustrations fall below the letterpress, it is because the standard of the latter is unusually high.

*Fifty-two more Stories for Boys*. Edited by Alfred H. Miles. (Hutchinson.) The rather odd number of the stories in this collection seems to suggest that it is intended to provide material for a year's reading, the tales to be consumed at the rate of one per week. It is, however, certain that voracious boyhood will have nothing to say to this self-denying ordinance, and that by the time the first week has expired the entire contents of the book will have been incontinently devoured. Indeed, no other fate could be expected for a banquet of

fiction supplied by such caterers as Dr. Gordon Stables and Messrs. W. H. G. Kingston, Manville Fenn, and David Ker, to mention only four out of some thirty contributors. The best testimony to the thoroughness and discrimination of the editor's research is provided by the fact that many of the best stories are by writers whose names, in this country at any rate, are little known.

*By Sea and Land*. By Gordon Stables, M.D., R.N. With Illustrations by W. S. Stacey. (Frederick Warne.) An exciting book, suitable for boys. It is full of adventures by sea and land; hence the title. The account of the jungle and the killing of the tiger is written in very graphic style.

*Loyal Hearts*, by Evelyn Everett Green (Nelson), is a charming story of the times of Good Queen Bess. There are several pairs of lovers, who, after passing through many difficulties, are at last happily united. A good description is given of the Queen surrounded by her courtiers; she is shown in the best light—handsome, lovable, and generous. It ends with an exciting account of the Spanish Armada. The story is an agreeable mixture of fact and fiction.

*The Garret and the Garden*, or *Low Life High Up*; and *Jeff Benson*, or the *Young Coastguardsman*. By R. M. Ballantyne. With Illustrations. (Nisbet.) These two stories are told in a bright manner. In the first there is an account of a garden on the roof of a humble dwelling in the East-end of London; and it is shown how life, though surrounded by what is low and vulgar, can be purified by artistic taste. "Jeff Benson" is a stirring tale of a young coastguardsman, who experiences the usual round of shipwrecks, fires, &c., but ends by coming in for a large fortune.

*"Fritz" of Prussia*. By Lucy Taylor. (Nelson.) To any boy or girl interested in history this book would be a welcome gift. The introductory chapters are excellent. In the first Miss Taylor gives a brief account of Prussian history from the founding of Königsberg by the Teutonic Knights down to the death of Frederick William the Second of Prussia, the grandfather of the late Emperor William. In the second chapter Prussian history is continued to the birth of the late Emperor Frederick in 1831. From 1863 to his death the biography of the Crown Prince and Emperor becomes the history of Europe. The sketch of this eventful period is well drawn by Miss Taylor, who has the knack of conveying information in a pleasant manner.

*The Log of the Bombastes*. By Henry Frith. Illustrated by Walter William May. (Griffith, Farran & Co.) This is a spirited and well-written tale of naval adventure on the coasts of South America and among the islands of the Pacific. The incidents show more than usual freshness of invention, without being at all improbable—except one relating to a volcanic island inhabited by cuttlefish, the date of which is the first of April. The illustrations are rather disappointing.

*Fresh from the Fens: a Story of Three Lincolnshire Lassies*. By E. Ward. With eight Illustrations. (Seeley.) A pretty little story, telling how three little girls from a Lincolnshire parsonage went on a visit to their aunt near the cathedral town of "Avon-minster," and how their simple goodness won the hearts and softened the manner of some very ill-trained and ill-conditioned young cousins, and led to various other desirable results. The illustrations are ludicrously amateurish.

*The Little Princess Angel*. By Stella Austin. (Walter Smith & Innes.) This is a delightful story for girls. The plot is good, and the

character of the young heroine is ably and sympathetically drawn. Miss Austin is a lover of children, and describes them well. The picture of the little Italian Princess in the old English home is charming, and the tale of her adventures in the travelling circus is decidedly well told. The author would, we venture to think, have done better if she had laid down her pen after writing Chapter I. in Part III.; for here the interest ceases. Perhaps, however, to the young reader, for whom the book is intended, the digression about the puppy "Notable" will not be all unwelcome. Miss Austin may be a better judge than we.

*City Boys in the Woods: or, A Trapping Venture in Maine.* By Henry P. Wells. Illustrated. (Chapman & Hall.) The story of this book is very slight. Two Boston lads of seventeen are permitted by their fathers to set out alone on a "gunning" expedition into the backwoods of Maine. After two or three days' adventures, they naturally come to hopeless grief in the forest primeval. But they are rescued by a benevolent trapper, who initiates them into the mysteries of woodcraft, and spins long yarns about moose, caribou, beavers, &c. Here the author is in his element; for he evidently knows well the delights, dangers, and hardships of a hunter's life. Whether his descriptions are so deterrent as they are intended to be, may be doubted; but they are certainly extremely vivid and picturesque. As is often the case with American books, the illustrations are more than half the whole. As pictures of scenery and of animals they are equally admirable. Some are from photographs; others bear the names of Mr. A. B. Frost and Mr. R. A. Muller. The engraving varies in merit, but not seldom it attains the same high standard as the best of the drawings.

*The Slave Prince.* By Archdeacon Chiswell. (Griffith, Farran & Co.) This story, which, we are assured, is founded on fact, illustrates in the adventures of Perano, a runaway slave, the difficulties attending the observance of treaties especially intended for the benefit of unfortunates of this kind. Captain Hardy, of the *Favour*, is an exceptionally good commander; for he is not only a thoroughly humane man, but he is so thoroughly up in the language of the treaty, in virtue of which he is asked to give up Perano, that he completely baffles that poor lad's enemies. In addition to this interesting feature of *The Slave Prince*, the unravelling of the royal negro mystery in it is well managed. Most of the negroes who appear in this story, especially the "scholarly" Taleny and the scoundrelly Salo, are remarkably well drawn. Archdeacon Chiswell's descriptions of tropical scenery are more than graphic. Some of his chapters are a trifle too long; but, all things considered, he has produced one of the best and most sensational—although not too sensational—books dealing with negro life in its present state that have ever been published.

*The Little Ladies.* By Helen Milman. Illustrated by Emily F. Harding. (Griffith, Farran & Co.) And very nice "little ladies" they are so long as they remain little. There is not a pin to choose between them; and the "Gasman" is a very nice young fellow, too, until he develops into Lord Claremont; and Sybil, or "Sweetheart," is a "lovely" aunt, until she falls in love. In short, it is a delightful book till you get rather more than half-way through, and some of the episodes, like the taking of the blind man to church, are very pretty and new. But we confess that we do not greatly admire the love-making and the religious sentiment that follow. We had much rather that Nona and Nesta had remained "little ladies" to the last, although Nesta marries Guy, and Nona, by an accident, is "called to the highest plat-

form of suffering." Miss Milman may fairly congratulate herself that the "little ladies" are not "story-book" children altogether, but the same epithet describes but too accurately the young women into which they develop. When will writers of stories like these understand that in art as in life there is a distinct break between childhood and adolescence, and that quite a new story begins when the nursery and school-room doors are closed? To begin this story at the fag-end of the other is as great a mistake as to begin dinner directly after breakfast.

*The Golden Weathercock.* By Julia Goddard. (Blackie.) Miss Goddard is not deficient in fancy, and her stories are picturesque and bright, if rather thin and inconsequent. They are full of lively dialogue, pretty pictures, and striking incidents, like the introduction to a pantomime. They are told by a weathercock and several other less stationary birds, by two winds, a cat, a rainbow, and a star, and if they contain nothing which lingers long on the memory, they arrest the attention sufficiently by a series of gay dissolving views to enable the reader (or spectator rather) to sit out the performance without being bored. Indeed, the effect of the book generally is of a pleasant dream of all the Christmas pieces and fairy tales one has seen and read for the last thirty years, from Planché and Perrault to Blanchard and Lewis Carroll.

*Santa Claus on a Lark, and Other Christmas Stories.* By Washington Gladden. (Fisher Unwin.) This is an American book; but English children will like it none the worse for that. The sprightly extravagance of the stories is delightful in its way; and the volume altogether, with its large handsome type, good paper, and clever pictures, is pleasant to look at and to handle.

*Half-hour Plays.* By Amabel Jenner. (Walter Smith & Innes.) A book which will be a welcome addition to the libraries of our little schoolroom actors and actresses, and especially appreciated by such among them as are sufficiently poetical to understand the sentiment and feeling of the book. The unknown wonders of fairy-land, the ideal lives of elves and brownies, are always subjects of delight in childhood. But to many of our little ones the idea that they themselves may become "good folk" if they will, that love and unselfishness are fairy wands they all possess and can use at pleasure, will be as novel as it might be made delightful; and this idea seems to be the silver thread running through the book—the *motif* of the little plays. As regards its stage possibilities, the *dramatis personæ* are few and the parts easy; the difficulties begin in the fact that the scenery to be effective would need to be elaborate and beyond some schoolroom capabilities. Ice palaces in the Arctic regions—lovely as they sound—are not easy to create; and moonlight scenes in dim far-reaching forests are out of place in a London back drawing-room. However, difficulties like distance may lend enchantment, and snowy Christmas holidays produce brilliant ideas.

*Duty's Bondman.* By Helen Shipton. (S.P.C.K.) We are always glad to receive new books from this authoress. We are sure of getting a readable story, with much originality, and a distinctly high moral tone. *Duty's Bondman* is no exception to this rule. It is an interesting story of a young man, Laurence Ford, who begins life in doing his duty for duty's sake, and ends in performing it under the law of love. Laurence goes as valet with an invalid master, who, to prolong his life, spends the winter in Algiers. The description of the journey there and their various adventures will make this book deservedly popular. We recommend it to all parish libraries.

*Steady and Strong.* By R. M. Freeman. (Griffith, Farran & Co.) We do not know what school is intended by Chudleigh Abbey, and therefore cannot guess who is the original of "the head"; but it is impossible not to be interested by the enthusiasm with which the author of *Steady and Strong* describes all the arrangements—domestic, sanitary, and scholastic—of his favourite school, and the estimable character of its master. This enthusiasm redeems the book, which, as a picture of school life, is crude in its drawing of character and feeble in plot. There is not much necessity for the warning of the preface that the three bad boys are "entirely without foundation in fact." The illustrations are spirited, but we do not admire the "process" by which they are reproduced.

*Heart of Gold.* By L. T. Meade. (Frederick Warne.) This is a story for girls, describing the life of two orphans, who, though twins, have very different characters. Jocelyn Karron is the idle, while her sister Hope is the industrious, apprentice. The old idea is adhered to, and the selfish Jocelyn comes to no good end. We are bound to say that the dialogue is stilted, but the plot is clever and the love-story interesting. Markham, the hero, is an unmitigated prig. That he should escape whipping disappoints the reader; but Hope, the heroine, has a heart of gold, and is the best drawn character in the book.

*The Farm on the Down.* By Anne Beale. (Hodder & Stoughton.) This volume takes its title from a story of farm life, the scene of which opens in a snowstorm. The subject is the return of a prodigal daughter to a dying mother. Unfortunately the author is realistic to the extent of being commonplace. There is neither art nor picturesqueness in the tale, and the following sentence is a fair sample of Miss Beale's style: "She took a basin containing warm milk from the fender, and by means of a piece of sponge and her fingers strove to replace the maternal ewe to this her offspring." The second story in the volume deals with country life in Wales, and is decidedly more interesting than the first.

*Dorothy the Dictator.* By Annette Lyster. (S.P.C.K.) This is a story of a curate who lives with six brothers and sisters. Their house is a large one, but their income is small, and the combination requires management. Dorothy becomes the house-keeper in place of her eldest sister, and at once order reigns and waste is put a stop to. There are, however, some drawbacks even to the rule of King Stork; and Dorothy the manager imperceptibly becomes Dorothy the dictator. The story is well told, and the dialogue is throughout bright and clever.

*The Young Squire.* By Lady Dunboyne. (S.P.C.K.) Lady Dunboyne has here given us a very prettily-written and naturally told story of a family of real children. "The Young Squire" is a boy of thirteen brought up by two adoring aunts. He goes to stay with his cousins in London, and the account of how he saves a poor cab-horse from a miserable end is well drawn. The tone of the book is excellent, and it deserves to be popular.

*The Spoilt Twins.* By Emily Dibdin. (Nisbet.) There is nothing new either in plot or character in this little tale. But the old story of the troubles and disasters of two spoilt children, and their gradual acquisition of wisdom by means of their sorrows, is told again with more than the average skill and knowledge; and a pleasant little story is the result.

*When we were Children.* By E. M. Green. Illustrated by W. G. Burton. (Griffith, Farran

& Co.) This is a book which will charm on account of its illustrations, though these are strangely unequal. It is difficult to believe that the picture of Tring in page 4 and the woodcut on page 173 are by the same hand. The letter-press is decidedly dull, and the descriptions of child-life are both uninteresting and commonplace. The book is well printed and decorated, and the verses which precede the chapters are well chosen.

*Pictures and Stories from English History.* With numerous Illustrations (Nelson.) Children of eight or nine will be pleased with this book. The pictures are mostly good; the stories are short and simply told, and are interspersed with political pieces—among others Bell's "Mary Queen of Scots," Southey's "Battle of Blenheim," and Mrs. Hemans's "The Pilgrim Fathers."

*A Boy's Honour.* By Maud Christie. (S. P. C. K.) A short, well-written story of school-boy life, likely to be popular in a school or parish library. Although there is nothing new or original in the plot, it is well worked out and ends satisfactorily.

*Wanted a Sphere.* By M. Bramston. (S. P. C. K.) No girl need search long for a sphere who reads Miss Bramston's idyllic tale. It teaches how to take a deep and loving interest in the ordinary people of everyday life. That the author's sentiments are lofty and her heroines loveable goes for granted.

*A Message from the Sea,* by A. Eubule-Evans (S. P. C. K.), is a brightly-written seaside story rather than a story of the sea. It contains a town boy who does not recognise whittings at the sea, because in London they are always seen with their tails in their mouths, and who proposes to take a room in a lodging-house for a pet monkey, and pay for it out of his pocket-money.

*The Children's Treasury for 1890.* (Nelson.) An excellent little book and a boon for Sunday-school teachers on the look-out for prizes. The poems are above the average, the pictures artistic, and the tales and anecdotes both interesting and instructive; while some of the customs of foreign lands described will probably be quite unknown to most of the readers, be they nurses, teachers, or children. The book is worthy of its name, for its contents are really of value.

WE may notice here two reprints, both of which are admirably adapted for Christmas presents. First, Messrs. Reeves & Turner—who are now, we believe, the publishers of all Mr. William Morris's works—have at last issued *The Earthly Paradise* in a single volume, closely printed in double columns of about 440 pages. The familiar design is still on the title-page, and the cover bears a graceful pattern of leaves and flowers. It is interesting to know that the original four volumes (1868-70), which intervened between Swinburne's *Poems and Ballads* and Rossetti's *Poems*, have passed through seven editions; and not everybody is aware that a popular edition in duodecimo was published in ten parts in 1872, and again, bound up in five volumes, in 1886. The other reprint is of Carlyle's Translation of *Wilhelm Meister*, in two volumes, which form apparently the first of a series which Mr. David Stott is issuing under the title of "Masterpieces of Foreign Authors." It is clearly printed on good paper, and handsomely bound—perhaps too handsomely for the smoke of London. Prof. Edward Dowden has written a brief introduction; while Mr. C. K. Shorter is responsible for editorial notes. Each volume has a frontispiece—Goethe's portrait and Goethe's house at Weimar—reproduced by the novel and not altogether unsatisfactory process called photomezzotype.

## NOTES AND NEWS.

WE are glad to hear that Dr. Charles Wordsworth, Bishop of St. Andrews, has written his *Recollections*, which go back to the first decade of the century. The first volume will be published in the coming spring, under the title *Annals of My Early Life*. It will include his school-days at Harrow; his brilliant Oxford career, when he rowed in the first university boat-race (which, indeed, he has the credit of having organised), played in the university eleven, and also won a first-class and several university prizes; and his residence at Winchester as second master for ten years before he went to Glenalmond.

MESSRS. MACMILLAN & Co. will publish early in January the first volume of the new and revised edition of *The Cambridge Shakespeare*. Mr. Aldis Wright, the surviving editor, has gone carefully over the whole book in the light of the most recent textual criticism, and it is hoped that the edition in its final form will fully sustain its reputation as the most scholarly in existence. No pains have been spared to make the book outwardly attractive by the use of new and handsome type, and by careful printing, for which the Cambridge University Press is deservedly famous. The work will, as before, be completed in nine volumes, to appear quarterly.

A COMMITTEE—with Viscount Melville as chairman, Prof. Masson as vice-chairman, and Mr. A. W. Purvis, of Esk Tower, Lasswade, as hon. secretary and treasurer—has been formed to erect a memorial over the grave of William Drummond, in Lasswade churchyard, two miles distant from the poet's castle of Hawthornden, where he received Ben Jonson in 1618-9. The monument will include a medallion portrait, for which authentic materials exist; and admirers of his work residing in the neighbourhood have undertaken that roses shall shade the place, according to Drummond's desire, indicated in the words of his proposed epitaph, in his address to a brother poet, the Earl of Stirling. If funds permit, a statue or other more important memorial will be erected in some suitable locality, in addition to that over the grave.

THE Rev. Dr. J. C. Cox—now rector of Barton-le-Street in Yorkshire, but formerly of Derby—has nearly completed a work in two volumes, to be entitled *Three Centuries of Derbyshire Annals*. It is based mainly upon the records of quarter-sessions from the time of Elizabeth, which, though imperfect in some particulars, are yet both older and more varied than those of any other English county. Apart from local administration and criminal justice, special chapters will deal with military, ecclesiastical, fiscal, poor-law, and economical questions. In an appendix will be given particulars of every enclosure award; and there will be three full indexes. The publishers are Messrs. Bemrose & Sons, who hope to have the book ready early in the new year.

MESSRS. GEORGE PHILIP & SON will publish immediately *Across East African Glaciers*, by Dr. Hans Meyer, being an account of the first ascent of Mount Kilima Njaro. The book will have upwards of forty illustrations, including photogravures and a coloured frontispiece. An appendix will deal with the geological, botanical, and entomological results of the expedition.

MR. JOHN MURRAY has in the press *A Ride through the Disturbed Districts of Asia Minor and Armenia*, by Mr. H. C. Barkley, author of "Bulgaria before the War."

MESSRS. EDEN, REMINGTON & Co. will publish on January 1 a work entitled *Last Year*, which will contain, in addition to a

chronological summary of the principal events of 1890 an obituary list of the year, together with portraits.

MESSRS. T. & T. CLARK have arranged with Prof. Hermann Schultz, of Darmstadt, for an English translation (from the latest edition) of his *Old Testament Theology*, which has already reached four editions in the original. The translation will be by Prof. J. A. Paterson, of Edinburgh.

THE same publishers announce for immediate publication *The Lord's Supper: a Biblical Exposition of its Origin, Nature, and Use*, by the Rev. J. P. Lilley, of Arbroath.

*Seven Lights of Society*: or, the Eighth Voyage of Sinbad the Sailor, by Mr. J. A. Kelman, is the title of a volume bearing on current social questions, announced for immediate publication by Mr. Elliot Stock.

MISS MABEL PEACOCK has written for *Bygone Lincolnshire* a work to be shortly issued by Messrs. William Andrews & Co., of Hull, a long paper on "Havelok the Dane."

THE novel by Mr. Littlejohns, entitled *The Flowing Tide*, which was announced in the ACADEMY of last week, is published by Mr. Stanley J. Killby.

MESSRS. GRIFFITH, FARRAN & Co., owing to the growth of their ordinary publishing business, have disposed of their department dealing with Bibles, prayer-books, fine bindings, &c., to the Oxford University Press Warehouse.

TWENTY-ONE of Mendelssohn's letters to his intimate friend, Julius Schubring, are now to be seen in London. Mr. Quaritch is in temporary possession of them, and will, we doubt not, gladly exhibit them to the lovers of the great composer. The earliest is dated in 1830, and the latest in 1846, so that they may be called representative of his whole active career. The close and affectionate relations between the writer and the recipient give a more than ordinary interest to the little collection. Schubring is known as the writer of "Recollections of Mendelssohn," which appeared nearly five-and-twenty years ago, and is still read with eagerness.

AT a meeting of the members of the National Liberal Club, held on December 14th, Prof. T. W. Rhys Davids in the chair, it was decided to form within the club a Philosophical Circle, for the discussion of philosophical questions. The provisional committee are issuing invitations to an inaugural dinner, to be held on January 14th, at 7 p.m., when they will submit proposals as to the organisation of the Circle, a committee will be elected, and an inaugural address will be delivered by Prof. Rhys Davids on "The Evolution of Indian Philosophy as compared with Western Thought."

MESSRS. MACMILLAN have issued the two parts of Sir John Lubbock's *The Pleasures of Life*, bound up in one volume. Part I., which contained the famous list of one hundred best books, was first published in June, 1887, since which time more than 70,000 copies have been sold. It is interesting to learn that Sir John Lubbock has been induced to make only two changes in his original list, two plays—Kalidasa's "Sakuntala," and Schiller's "Wilhelm Tell"—taking the place of Lucretius and Miss Austen. Part II. has been no less successful, more than half as many copies having been called for in less than half the time. After this, let no modern author complain that there is no public for any books except fiction.

Correction:—In the obituary notice of W. B. Scott, in the ACADEMY of December 6, page 529, column 3, line 49, for "poverty" read "poetry."

## FORTHCOMING MAGAZINES.

The first instalment of the long-expected Talleyrand Memoirs will appear in the *Century* for January, 1891, to be published towards the end of this month. M. Ledros de Beaufort has for this purpose translated into English, and Mr. Whitelaw Reid, the American Minister at Paris, will edit, these excerpts, which are understood to contain the tit-bits of the entire work. The *Century* has thus practically secured not only the right of translation, but also that of prior publication.

The January number of the *Antiquary* will contain an article by Mr. W. H. K. John Hope on "The Mace of the House of Commons," illustrated by the first engraving of the mace and its details, which has been produced from photographs taken by special leave of Mr. Speaker and the Lord Chamberlain; and also an important series of original letters, giving details hitherto unknown of the last Stuart rising, under the title "Out in the Forty-five." Mr. F. Haverfield, of Lancing College, contributes to the same number the first of a quarterly series on "Recent Roman Discoveries in Great Britain."

SIR PATRICK COLQUHOUN and Wassa Pasha will publish in the January number of the *Asiatic Quarterly Review* the first of a series of papers on the ancient Pelasgi and their modern descendants, the independent researches of both having led to the same result. The same number will also contain an historical sketch of French enterprise in the East in 1623, by M. J. Girard de Rialle, based on a document in the archives of the French Ministry of Foreign Affairs. This document consists of instructions given by Louis XIII. to a mission sent to Shah Abbas by Cardinal Richelieu. It throws considerable light on the rivalry between France and Spain and the friendship of France for Turkey, and also on the relations between English and Dutch commercial and religious enterprise, and on the hope entertained by Louis XIII., that his sister's marriage to the King of England would ensure the free exercise of Roman Catholic worship at the Court of St. James.

MR. W. A. CLOUSTON will contribute an article on "The Asiatic Source of a Passage in the *Diates*, printed by Caxton," to the January issue of the *Bookworm*.

*New and Old*, a penny church monthly, which has been for some years published by Mr. Hayes, and edited by the Rev. C. Gutch, will, with the January number, pass into the hands of Messrs. Griffith, Farran & Co., and will be edited by Miss E. M. Green.

THE first number of a new issue of the *Young Men's Christian Association Times* will be issued next week by the district travelling secretary, Mr. J. C. Moor, of Sunderland.

## UNIVERSITY JOTTINGS.

THE second course of Prof. Max Müller's Gifford Lectures, to which we referred in last week's ACADEMY, is, we understand, ready for publication. The third course, which will treat of "Anthropological Religion," is to be delivered at Glasgow next January. Prof. Max Müller has been chiefly engaged during the last year in revising his lectures on the Science of Language. They will soon appear, in a new form, as "The Science of Language, founded on Lectures delivered at the Royal Institution in 1861." Of his new edition of the *Rig-Veda*, with Sâyana's Commentary, two volumes have just been published, the third is to appear in 1891, the last in 1892, so that the whole work will be finished in time for the

next International Congress of Orientalists to be held in London.

THE election to the deputy-professorship of comparative philology at Oxford, vacant through the resignation of Mr. Sayce, will be proceeded with immediately. Candidates are requested to send their applications, with testimonials, to the registrar of the university not later than January 14, 1891.

MR. KARL PEARSON, professor of mechanics and applied mathematics at University College, London, has been appointed lecturer in mathematics at Gresham College, in succession to the Dean of Exeter.

THE London University records for 1890 are already remarkable for the failure of all the candidates for the degree of D.Sc. They are now signalled by the success of two candidates for that of D.Lit. The successful candidates are Mr. R. J. Lloyd and Mr. John Taylor—the former in English, the latter in Hebrew. This is the first time that the degree has been awarded since the revision of the regulations in 1885. Mr. Lloyd presented a thesis upon "Vowel-Sound," embodying a theory of which some account was given, under "Meetings of Societies," in the ACADEMY of April 18.

WE extract from the *University Correspondent* the following statistics with regard to the recent degree examinations of the London University. For the B.A. there were 399 candidates, of whom 73 passed in the first and 145 in the second division; total, 218, or 54 per cent.; of these, women gained 53 passes out of 78 candidates. For the B.Sc. there were 145 candidates, of whom 28 passed in the first and 43 in the second division; total, 71, or 49 per cent.; of these, women gained 8 passes out of 20 candidates. As compared with the previous year, these figures show a decrease for the B.A., but an equally large increase for the B.Sc. The University Correspondence College claims to have passed 85 candidates, being 39 per cent. of the total. Of the London colleges, University College has 22; King's College, 5; and the Birkbeck Institution, 9. Of the provincial colleges, Aberystwith has 18; Owens, 13; Yorkshire, Masons, and Cardiff, each 7. Of the women's colleges, Holloway has 7; Cheltenham, 6; and Bedford, 5.

ABERDEEN University has received a bequest of £10,000, under the will of the late J. G. Chalmers, to endow a chair of English literature.

AN Agassiz professorship of oriental languages, with an endowment of 50,000 dollars (£10,000), has been founded at the university of California, which is situated at the town of Berkeley, in that state.

THE annual meeting of the managers of the American School at Athens was held at Columbia College, New York, on November 21. Nearly all the colleges supporting the school were represented. Prof. Poland, of Brown University, was chosen director for the coming year, and 5000 dollars (£1000) was appropriated to carry on the work of the institution.

## ORIGINAL VERSE.

JOY COMETH IN THE MORNING.

I HAD a sorrow, and I wept salt tears  
One winter night, and heavy bent the rain;  
At dawn came frost, and on my window pane  
Each drop like fairy lacework now appears.

So shall my grief perchance become a pleasure,  
Yes, tears maybe are jewels hearts would keep,  
For in another life we'll wake from sleep,  
And light shall sparkle from our new-found treasure.

BEATRIX L. TOLLEMACHE.

## MAGAZINES AND REVIEWS.

THE current number of *The American Journal of Psychology* is chiefly remarkable for an article on "The Brain of Laura Bridgman," by Dr. H. H. Donaldson. That now historical child, who, notwithstanding the loss or grave impairment of all the senses except touch, managed by the help of a carefully planned education to grow into an intelligent moral being, has probably had more attention bestowed on her by psychologists and paedagogists than any other individual of our species. In the present paper Dr. Donaldson reports on a particularly careful scientific examination of Laura's brain, the main result of which seems to be that the area of the cortex is below the average of her sex, though the difference is not great, and such as it is can be explained as the result of the failure of certain portions of the brain to develop completely. The results of measurement of the mass of the brain are to follow. Next to this article the most interesting feature of the Journal is a careful study, by Dr. W. Noyes on "The Insanity of Jean Jacques Rousseau." The writer bases his conclusions to a large extent on a recent German monograph on the subject, *J. J. Rousseau's Krankheitsgeschichte*, by P. J. Möbius. This study in psychiatry is particularly instructive. Few who read it will doubt that Rousseau gave quite unmistakable signs of mental disease, and that this disease had a clearly traceable development.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BERTHELF, J. Recherches pour servir à l'histoire des arts en Poitou. Paris: Thorin. 15 fr.  
BOULANGIER, E. Voyage en Sibérie. Paris: Soc. d'éditions scientifiques. 7 fr. 50 c.  
EDOUARD, E. Essai sur la politique intérieure d'Haiti. Paris: Challamel. 2 fr. 50 c.  
FROITZHEIM, J. Lenz u. Goethe. Bielefeld: Velhagen. 2 M. 50 Pf.  
GRINKBACH, E. Das Goethe'sche Zeitalter der deutschen Dichtung. Leipzig: Engelmann. 3 M. 50 Pf.  
JOANNE, Paul. Dictionnaire géographique et administratif de la France et de ses colonies. T. 1 (A—B). Paris: Hachette. 25 fr.  
LERICHE, L. Les Etapes de Gutenberg. Paris: Chacornac. 12 fr.  
MIALLER, G. Géographie des colonies françaises. Paris: Challamel. 3 fr. 80 c.  
MURKO, M. Die Geschichte v. den sieben Weisen bei den Slaven. Leipzig: Freytag. 2 M. 60 Pf.  
PITON, C. Histoire de Paris: le quartier des Halles. Paris: Rothschild. 50 fr.  
TISSANDIER, G. Souvenirs et récits d'un acrobate militaire de l'armée de la Loire. Paris: Dreyfous. 9 fr.  
VIGNON, L. L'expansion de la France. Paris: Guillaumin. 3 fr. 50 c.  
VILLE, Léon. La lutte et les lutteurs. Paris: Rothschild. 10 fr.  
WESSLEY, E. J. Geschichte der graphischen Künste. Leipzig: Weigel. 20 M.

## THEOLOGY, ETC.

- LIPSUS, R. A. Die apokryphen Apostelgeschichten u. Apostellegenden. Ein Beitrag zur altchristl. Literaturgeschichte. Ergänzungsheft. Braunschweig: Schwetschke. 8 M.  
STRAUSS, I. TORNEY, V. v. Der altgriechische Götterglaube. 2. Thl. Heidelberg: Winter. 10 M.

## HISTORY, ETC.

- ARGOVIA. Jahresschrift der histor. Gesellschaft d. Kantons Aargau. 21. Bd. Aarau: Sauerländer. 3 M. 20 Pf.  
ARMORIAL, ancien, d'histoire de la Toison d'or et de l'Europe au 15<sup>e</sup> siècle. Paris: Berger-Levrault. 200 fr.  
BERGER, E. Les registres d'Innocent IV. Fasc. IX. Paris: Thorin. 9 fr. 50 c.  
BIIE, S. Die Fortschritte d. Völkerrechts seit dem Wiener Congress. Breslau: Schletter. 1 M. 20 Pf.  
BRÜ, O. Schlesische Heidenzinnen, ihre Erbauer u. die Handelsstrassen der Alten. Berlin: Calvary. 10 M.  
DU FRESNE DE BRACOURT, le Marquis G. Histoire de Charles VII. T. 5. Le Roi victorieux. Paris: Picard. 8 fr.  
FITTIG, H. Die Institutionenglossen d. Gualcausus u. die übrigen in der Handschrift 328 d. Kölner Stadt-Archivs enthaltenen Erzeugnisse mittelalterlicher Rechtsliteratur. Berlin: Guttentag. 5 M.  
GINDLEY, A. Die maritimen Pläne der Habsburger u. die Antheilnahme Kaiser Ferdinand II. am polnisch-schwedischen Kriege während der J. 1627—1629. Leipzig: Freytag. 2 M. 80 Pf.  
LAFORE, Ch. Collection des principaux cartulaires du diocèse de Troyes. T. 7 et dernier. Paris: Thorin. 12 fr.  
MONUMENTA Germaniae historica. Indices eorum quae tomis hucusque editis continentur. Scripsit O. Holder-Egger et K. Zeumer. Hannover: Bahn. 12 M.  
RACHFAHL, F. Der Stettiner Erbfolgestreit (1464—1472). Breslau: Koebner. 8 M.



STRATZ, R. Die Revolutionen der J. 1848 u. 1849 in Europa, geschichtlich dargestellt. 2. Thl. Heidelberg: Winter. 5 M.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- BIEDERMANN, G. Moral-, Rechts- u. Religionsphilosophie. Leipzig: Freytag. 4 M. 20 Pf.  
 FRITSCH, A. Fauna der Gaskohe u. der Kalksteine der Permformation Böhmens. 3. Bd. 1. Hft. Schachti. Prag: Riva. 32 M.  
 HEINE, F. u. A. REICHENOW. Nomenclator musei Heineani ornithologici. Berlin: Friedländer. 10 M.  
 LORENZ-LIBURNAU, J. R. Ritter v. Die Donau, ihre Strömungen u. Ablagerungen. Wien: Gerold's Sohn. 3 M. 20 Pf.  
 PENZIG, O. Pflanzen-Teratologie, systematisch geordnet. 1. Bd. Dicotyledones polypetalae. Berlin: Friedländer. 20 M.

## PHILOLOGY, ETC.

- ACTA martyrum et sanctorum. Syriace ed. Bedjan. Tom. 1. Leipzig: Harrasowitz. 20 M.  
 ALBRECHT, E. De adiectivi attributi in lingua latina collocatione specimen. Leipzig: Fock. 2 M.  
 BÜHLER, G. Die indischen Inschriften u. das Alter der indischen Kunstpoesie. Leipzig: Freytag. 2 M.  
 DE HARLEZ, C. 1-Li. Cérémonial de la Chine antique. Paris: Maisonneuve. 15 fr.  
 DE LA GRASSIE, Raoul. Etudes de grammaire comparée. Essai de phonétique générale. Paris: Maisonneuve. 12 fr.  
 EXERCITATIONES palaeographicas in Bibliotheca Universitatis Lugduno-Batavae instaurandas iterum indicit S. G. de Uries. Leiden: Brill. 2 M.  
 KÜHNER, R. Ausführliche Grammatik der griechischen Sprache. 1. Th. 3. Aufl. besorgt v. F. Blass. 1. Bd. Hannover: Hahn. 12 M.  
 MAIRET, J. de. Silvanire, m. Einleitg. u. Anmerkgn. hrsg. v. R. Otto. Bamberg: Buchner. 3 M.  
 ROTAK, C. Die Bedeutung der Wiederholungen f. die Homerische Frage. Leipzig: Fock. 1 M. 20 Pf.

## CORRESPONDENCE.

## JULYAN NOTARY'S EDITION OF "THE KALENDER OF SHEPARD'S."

6, North-crescent, Bedford-square, W.C.: Nov. 22, 1890.

While completing the bibliographical history of "The Kalender of Shepherdes" for my forthcoming edition, I have had the satisfaction of finding out and rectifying several erroneous statements concerning Julian Notary's edition, which I beg to communicate to the readers of the ACADEMY as a contribution to the history of English typography.

The first English edition of "The Kalendar" etc., appeared at Paris, in 1503, under the title "The Kalendar of Shyppars." It is a Scotchman's translation of "Le compost et Kalendrier des bergiers" (ed. 1496). As English people were unable to appreciate the uncouth language of this edition, further disfigured by French compositors, Rycharde Pynson had it revised, and printed a second edition at London in 1506. Independent of these two texts, Robert Copland translated the French original for the third English edition, printed by Wynkyn de Worde in 1508. Combining Pynson's and Wynkyn de Worde's texts, Julian Notary printed about 1518 the fourth English edition; and his text is reproduced more or less faithfully, and with orthographical changes in the editions of the sixteenth and seventeenth centuries.

Notary's edition is of extreme rarity; in fact, there is no perfect copy of it extant. Three copies, with smaller or greater deficiencies, are found in the libraries of Alfred Huth, Esq., London, and F. Locker Lampson, Esq., Rowfant, Sussex, and in the Bodleian at Oxford (Auct. QQ. supra ii. 30). I have been able to examine all three, as both gentlemen kindly allowed me the collation of their copies.

If quite complete, Notary's edition consists of 104 folios, arranged from A to N in eights. The title "The Kalender of Sheperdes" above a woodcut, representing a shepherd gazing at the starry sky, while a wolf tears his sheep, is on A<sub>1</sub> recto, the colophon on N<sub>8</sub> verso. The edition is peculiarly marked through the appearance of a Tudor-rose on the rectos of ff. B<sub>2</sub>; G<sub>1</sub> and, T<sub>8</sub>, and M<sub>4</sub>; and on the verso of G<sub>4</sub>. This rose is of the size of a shilling, is sometimes printed in red, sometimes black, and contains in the centre a Roman M, above it a sign resembling an A, and below it an asterisk.

The copy in the Huth Library is the most perfect of the three copies. It lacks only nine folios, viz., M<sub>8</sub> and N<sub>1-8</sub>, besides the right-hand side corner of the bottom of fol. I<sub>8</sub>.

The copy in the Rowfant Library\* was hitherto supposed to be quite perfect, two leaves (N<sub>7</sub> and, and,) having been supplied by facsimiles. This statement proved, as I discovered on a closer examination, to be wrong. Besides the two leaves in facsimile, the copy contains ten leaves from two later editions, viz., M<sub>8, 8, 7</sub>, from the edition of 1556 (the only known copy of this edition is at the Lambeth Library), and M<sub>8</sub>, N<sub>1-8</sub>, from the edition of 1559 (there are two copies known of this edition—one in the Britwell Court Library, the other in the Parker Collection, Corpus Christi College, Cambridge, MS. 169 iii.)† I am surprised that this forgery has hitherto escaped the attention of those who examined the copy, especially when I consider the somewhat ambiguous remark in the Fuller Russell Sale-Catalogue "with all faults."‡

The copy in the Bodleian Library is still more deficient. It lacks no less than eighteen folios—viz., A<sub>1</sub> and, s; E<sub>4</sub>, s, s; F<sub>2</sub>, 7; G<sub>2-8</sub>; T<sub>4-8</sub>; N<sub>7-8</sub>, including title-page and colophon.

By taking the Huth copy, adding to it folios M<sub>8</sub> and N<sub>1-8</sub> from the Bodleian copy, and photographs from the two leaves facsimiled in the Rowfant copy, it would be possible to make up a perfect book.

The colophon on N<sub>8</sub> verso (facsimile) in the Rowfant copy runs thus:

"Imprinted in Powles chyrch yarde at the sygne of the thre  
 Kynges by Julyan Notary the yere of our lorde  
 a. M.CCCCC. &."

a third line is missing, thus leaving the date incomplete. From a comparison with quotations of this colophon by Haslewood in Sir Egerton Brydges's *Censura Literaria* (vol. iii. p. 27), and Dibdin in his *Typographical Antiquities*, the portion marked in italics in the above colophon seems to have been missing on the leaf from which the facsimile is derived. Dibdin, in the second volume of *Typographical Antiquities* (1812), devotes a considerable space to the description of various editions of "The Kalender," &c.; but his statements are, except those about the edition of 1503, all wrong. On page 526 he says:

"There is no edition of this work extant with the name of Pynson subjoined as the printer of it. It

\* The Rowfant Library, Catalogue of the Printed Books, Manuscripts, &c., collected by F. Locker-Lampson. London, 1886, 8vo, p. 115.

"A-N in eights."

"Title with woodcut of shepherd gazing on the heavens, while a wolf devours his sheep, and, on verso of a student resting after work, A<sub>1</sub>; Prologue A<sub>2</sub> recto; Table A<sub>2</sub> verso and A<sub>3</sub>. Illustrated throughout with curious woodcuts, apparently of German origin. (.)

"A similar edition by the same printer, from the only known copy of which also the last figure of the date has been cut off (.) is very fully described by Dibdin in *Typ. Ant.* vol. ii. This copy appears to belong to the same edition as that described by Haslewood in Sir Egerton Brydges's *Cens. Literaria*.

"From the Fuller-Russell Library."

† The editions of 1556 and 1559 are page by page reprinted from Notary's edition; but the type and, if not this, the more modern orthography must at a first glance convince an expert of their later date.

‡ Sale Catalogue of the Library of J. Fuller Russell, Esq., July 1st, 1885. No. 1078 Shepard's Kalender Prose and Verse black letter, numerous woodcuts, the last two leaves marvellously facsimiled by Harris, sold therefore with all faults, green morocco, gilt edges by Lewis, small folio. Julian Notary 1510.

\*\* Specimens of the printing by Julian Notary are extremely rare.

is only from internal evidence that the present and subsequent impressions are arranged in the order in which they are described."

As the Catalogue of the Grenville Collection points out, there is a copy of Pynson's edition extant, with the name plainly and legibly attached to it. What Dibdin describes on pp. 526-34 is not Pynson's nor Notary's, but the edition of 1556. It appears he had never seen a copy of Pynson's. On pp. 590-603, where Dibdin pretends to give a detailed account of Julian Notary's edition, a very strange confusion has taken place, in fact, he mixes two editions. To judge by the fragment of the colophon:

... oles chyrch yarde at the sygne of the thre ...  
 ... otary the yere of our lorde a. M.CCCCC. & ...  
 he had really seen a copy of Notary's impression, most likely the one now at Rowfant; but his description following is that of a much later edition, as is proved by the appearance of Roman type in the facsimile page (p. 594) and by the first date on the table of eclipses: "M. d. l. x." From the copious specimens Dibdin gives as illustrations, I have been enabled to ascertain that he describes the edition of 1560 (?) in the British Museum (C. 27. K. 6).

Haslewood, in the *Censura Literaria*, gives a description of a copy of Notary's edition; but it is not thorough and detailed enough for the purposes of the critical bibliographer.

The determination of the date of Notary's edition has caused various bibliographers great difficulties and led them to wrong conjectures.\* In the Catalogue of the Bodleian Library Notary's edition is ascribed to Pynson and dated 1497, very probably from the table of the eclipses of the sun and the moon. Hazlitt dates it 1510. As there is no copy of "The Kalender of Sheperdes" extant with a complete date, we are left to conjecture it.

From books of Julian Notary's press that have come down to us, containing colophons with genuine dates, we know that Notary settled first about 1496 in King-street, Westminster; about 1503 he moved thence to St. Clement's Parish, and established himself "without Temple Bar," at the sign of "The Three Kings."† About 1515 he removed to St. Paul's Churchyard. The first book we possess with a genuine date from this last address is "The Cronicles of England, with the fruit of the times." The colophon of this book runs line by line thus:

"Enprynted at Londō in powlys chyrche  
 yarde at the west dore of powlys  
 beyde my lorde of London  
 palays by me Julian  
 Notary.

In the yere of oure lorde god. M.CCCCC. xv."

There are two books in the University Library, Cambridge, from Julian Notary's press, bearing the date 1516, and printed in St. Paul's Churchyard at the sign of St. Mark, § viz.—Robert Whittington's *De Metris* and *De Octo Partibus Orationis*. The colophon of the former runs thus:

"Explicit whytintoni editio nuper impressa  
 Londonper Julianum Notari impressorem cō-  
 morante iuxta sancti Pauli fub interfignis fan-  
 cti Marci. Anno dni. MCCCC. xvi. xxiii. mē-  
 fis Julii."

\* Compare Th. Warton's *History of English Poetry*, ed. W. C. Hazlitt, 1871, vol. iii., p. 155; also Dibdin's *Typographical Antiquities*, W. C. Hazlitt's, *Bibliographical Collections and Notes*, third series, Lond. 1887, 8vo, p. 231; and finally B. Quaritch's Catalogue, 1886, p. 115, &c.

† See *Misale secundum usum Sarum* (1498); *The Book of Devotions* (1502).

‡ *The Golden Legend* (1503); *Herolt's Sermones Discipuli*, &c. (1510).

§ I owe the information concerning the two books in the Cambridge University Library to Mr. E. Gordon Duff.

The colophon of the latter :

"Explicit libellus octo partiū Roberti whittintoni lich-  
feldienſis Artiū magiftri Londini ipreſſus per me  
Julianu  
notary commorâte circa templū Sancti pauli ſub  
iterſignis  
ſeti Marci. Anno. dni. M.ccccc. xvi. xxvii meſis  
Auguſti."

The Life of St. Barbara has the following colophon :

"Here endeth the lyfe of ſaynt Barbara  
Inprinted in London by me Julyn  
Notary dwellynge in Paules chyrche  
yarde at the weſte dore beſyde my lorde  
of londonſ palaye / at the ſygne of the  
thre kynges Anno poſt virgineum  
partum . M.ccccc xviii  
Viue memor lethi."

It is impossible to fix the exact date of the removal to St. Paul's Churchyard, it probably took place very near 1515. Another question is, whether "the sign of St. Mark" and "the sign of the three kings" were attached to the same house. The colophons of the "Cronicle" and "Barbara" speak strongly in favour of this hypothesis. Both state "in St. Paul's Churchyard at the west door beside my lord of London's palace," but while the former does not mention any sign, the latter gives that of "The Three Kings."

According to this, Notary must in 1515 have had no sign at all or the "sign of St. Mark," because his books from 1516 have it; in 1518 that of "the three kings." A third possibility is that he had two houses in St. Paul's Churchyard, and first lived "at the sign of St. Mark," and thence removed to the sign "of the three kings."

I am inclined to believe—of course, it is only a conjecture—that he removed to a house in St. Paul's Churchyard which had the sign of St. Mark. In the first two years he adopted this new sign; but afterwards, perhaps for commercial reasons, he replaced it again by his old emblem "of the three kings," as it is not very likely that he should have found three houses with the same sign, however common "the three kings" may have been.

The last book I have come across with this place and sign named in it is the Life of Erasmus (1520). Its colophon runs thus :—

"Here endeth the life of ſaynt Eraſmus. Imprynted  
at  
London in Powles chyrchyarde at the ſygne of  
the. iii. ky-  
ges by my Julyan Notary . a . M.CCCCC. and  
xx."

We may, therefore, fairly date the edition of "The Kalender of Sheparden" by J. Notary "about 1518," which will certainly not be far from the exact year.

H. OSKAR SOMMER.

#### SUPERSTITIOUS USE OF THE ALPHABET.

Dunstable : December 15, 1890.

The pillar stone with Roman letters of the sixth or seventh century at Kilmalkedar (county Kerry) may indicate a former belief in the protective power of the alphabet. The stone is incised on one side with an ornamental cross with a long shaft; on the other with the alphabet running from top to bottom. In the middle of the alphabet three letters of much larger size are inserted, D N I. The stone is illustrated in Petrie and Stokes's *Christian Inscriptions in the Irish Language* (vol. ii., pl. 5), and the authors consider the D N I to be an invocation=DOMINE.

W. G. SMITH.

#### THE MONARCHICAL SPIRIT IN FRANCE.

Queen's College, Oxford : December 8, 1890.

Notwithstanding Mr. Hamerton's able, clear, and vigorous letter in the ACADEMY of December 6, I still adhere to the statement that the French Republic is not national, and that the monarchical sentiment is still alive, though dormant, but capable of vigorous revival.

In 1879—and how often since!—I have heard men and women say in France: "Ah, si le Prince Impérial vivait encore!" In 1873, when he was a Woolwich cadet, I heard Frenchmen and Frenchwomen ask: "A-t-il de l'esprit?" I have also constantly heard the Orleans Princes spoken of in France—and that by Republicans—as "nos Princes."

There is, and has been for the last twenty years, a great resuscitation of the past among French scholars and historians; and the value and the power of "heredity" and "hereditary" qualities and influences has become a household word in France, as well as in a good many other countries.

I do not wish to "oppose one affirmation to another," but I think Mr. Hamerton will perhaps admit that I have met one fact with another. And if I were not afraid of writing a long letter, I believe I have a few more facts in store which might possibly convince Mr. Hamerton that the Bishop of Annecy has been somewhat too hasty in his conclusion.

WILLIAM MARKHEIM.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Dec. 21, 4 p.m. South Place Institute.  
7.30 p.m. Ethical: "Competition as a Principle of Social Progress," by Mr. J. A. Hobson.  
MONDAY, Dec. 22, 8 p.m. Society of Arts: Cantor Lecture, "Gaseous Illuminants," V., by Prof. Vivian B. Lewis.  
TUESDAY, Dec. 23, 3 p.m. British Museum: "History of the Literature of Babylonia, IV., Second Semitic Period," by Mr. G. Bertin.  
SATURDAY, Dec. 27, 8 p.m. Royal Institution: "Frost and Fire," adapted to a Juvenile Auditory, I., by Prof. Dewar.

#### SCIENCE.

##### SOME POPULAR SCIENTIFIC BOOKS.

*A Manual of Public Health.* By A. Wynter Blyth. (Macmillan.) Dr. Blyth is probably most widely known as the capable and energetic medical officer of health and public analyst for St. Marylebone; to students of hygiene he is more particularly and intimately known as the author of most useful text-books upon various branches of their subject. This handsome and well-printed manual, whose appearance recalls Prof. Corfield's standard treatise upon sewage of the same publishers, is in all respects worthy of the writer's high position and reputation. It is neither a dictionary nor a cyclopaedia of a vast subject. It is a careful and well-proportioned statement, at once concise and complete, of the best and latest teaching and practise in all departments of public health. Statistics, air, ventilation, warming, meteorology, water, drains, sewage, nuisances, disinfection, zymotic diseases, hospitals, diet, the inspection of food, the duties of sanitary officers—all these subjects are here fully and ably discussed without omission of essential details and without redundancy, the whole illustrated with maps, diagrams, and plans. Dr. Blyth writes in a clear and lively style—the style, we can fancy, of one who has had to educate his masters of the vestry; and so this volume, though intended primarily as a book of reference and learning for sanitary officers and students, is full of interest and instruction for all of us who live over untrapped drains, breath infected air, and drink poisoned water. The laity read medical works proper far too much for their strength and peace of mind—already, thanks to the daily papers, the silly army of hypochondriacs is smitten with the

craze of tuberculosis; let them read instead such a manual as this, which deals with the broader facts and conditions of personal and popular health, and lays down useful rules within the comprehension and observance of all intelligent persons.

*Through Magic Glasses, and Other Lectures.* A Sequel to "The Fairyland of Science." By Arabella B. Buckley (Mrs. Fisher). With many Illustrations. (Stanford.) This is as pleasant a book of miscellaneous scientific information for young folk as we have seen for a long time. The contents are very diversified; there is a bit of astronomy, a bit of microscopic botany, something about the spectroscope and its revelations, and even a little on prehistoric archaeology, and the extinct fauna and flora of Britain. Mrs. Fisher writes brightly and lucidly, and no boy or girl with a spark of capacity for taking an interest in natural science can fail to be delighted with the book. The illustrations are excellent.

*Object-Lessons from Nature.* By Prof. Miall. (Cassell.) This first book of science comprises twenty-six short and well-illustrated lectures on subjects drawn from all departments of nature. They are intended for children of twelve onwards, and are exactly suited for home or scholastic use. Mr. Miall chooses some interesting plant or animal, and collects its most noteworthy associations after carefully describing its structure. In an age of good scientific books, this takes a high place among elementary manuals. It ought to prove of the greatest service to national and parish schoolmasters.

*Among the Moths and Butterflies.* By Julia P. Ballard. (Putnam's.) This book is a revised and enlarged edition of *Insect Lives*, and is intended for young Americans, as the butterflies and insects treated are mainly those of the New World. They are described in a popular fashion for children. The book is nicely printed; and more than a hundred good illustrations of insects and the larger American butterflies give it a certain value.

MR. G. URE—author of *Our Fancy Pigeons and Rambling Notes of a Naturalist* (Elliot Stock)—is an enthusiastic breeder of fancy pigeons; and as he "verily believes that even such scientists as Edwards, Dick, Frank Buckland, and the rest, were but highly-developed fanciers, which natural bent of mind supplied the enthusiasm necessary for the success they achieved, and without which they would have remained in obscurity," humble persons whose ambition never soared beyond keeping a cloud of white doves naturally feel insignificant. But it is only fair to praise Mr. Ure's careful account of the breeds of prize pigeons, to which are appended some "rambling ornithological notes" on a few of our wild singing birds and others which frequent the river-side. This book would delight every lad fond of nature and pets.

A WELL-KNOWN pisciculturist, Mr. Burgess, of Malvern, has written a useful little work—*Modern Fish Culture* (Billing). We are glad to see that he does not recommend the introduction of the Black Bass from America, and that he is doing his best to breed the White Fish from the same country (*Coregonus albus*). It would be a substantial addition to our native supplies.

#### OBITUARY.

It is with great regret that we hear of the death of Mr. James Croll, LL.D., F.R.S. By sheer force of intellect he had raised himself from a very humble station of life, and acquired the reputation of a deep and original thinker on problems connected with geological physics. His work on *Climate and Time* has received

great attention, even from those who differ from his views, while his writings on such subjects as Oceanic Circulation and Stellar Evolution have also been widely read. Dr. Croll had for many years been suffering from a painful disease. But though fully aware of its fatal character his enthusiasm was not impaired, and he remained at work until removed by death last Monday, December 15, in his seventieth year.

## CORRESPONDENCE.

SCHOOL BOOKS AND THE UNIVERSITY PRESSES.

Dulwich College, S.E.: Dec. 9, 1890.

The current number of the *Classical Review* contains a paper by Mr. Page, which will be welcome to all who are interested not only in school teaching but in the credit of English scholarship. It is a protest against "the mental pabulum which the Presses of Oxford and Cambridge send out as fit for the strong digestion of youth." It is a most refreshing protest; and that long enduring body, assistant masters, may congratulate themselves on having found at last a spokesman in so accomplished a writer and scholar as Mr. Page.

It cannot be a mere coincidence that only a few hours before reading this paper the present writer was endeavouring to throw into the form which follows a few remarks upon this subject. There must be something rotten in a state which has moved two persons, quite independently of one another, but with perhaps not dissimilar opportunities of forming an opinion, to make the same protest at the same time and upon exactly the same grounds. It is indeed an undoubted fact that one result of the business, the very active business, which is being done in England between the publishers and editors of some school editions is that pabulum of a very unwholesome kind is being administered to school boys.

Mr. Page has taken as his text two editions of Virgil, recently published by the Clarendon Press; may it be permitted now to call attention to the edition of the *Phormio* of Terence, issued under the same high authority? The book appeared in 1887; but the present writer made its acquaintance for the first time last week, and after a very cursory reading he offers the following selection from some of the striking statements to be found in it:—

(1) 23, "quom, 'although.' In Plautus often, in Terence occasionally, *quom* causal or concessive is followed by the indicative." After this it is no surprise to find that on 838:

"Ne quom hic non videant me conficere credant argentum suum."

there is no note at all, or that at 502:

"Neque, Antipho alia quom occupatus esset sollicitudine tum hoc esse mi obiectum malum!"

we are only given the very reprehensible rendering "at a time when Antipho might have been beset by," &c.

(2) 154, "when *ubi* is used of indefinite frequency the subjunctive naturally follows." Consistently with this we are told at 90, dum iret; "subjunctive of indefinite frequency."

(3) 723, "interest and *refert* take a gen. of the person."

(4) 840, "ostium concrepuit. Greek doors opened outwards, and so it was customary before leaving a house to knock against the door as a warning to persons in the street."

(5) 1035, "Cantor. Between two or more acts of a Roman comedy it was the custom to introduce a lyrical monologue (*canticum*) with a flute accompaniment. Cf. Pl. Ps. 1, 5, 158-160"—and the familiar passage is quoted at length.

These points turn upon the very alphabet of Plautine and Terentian scholarship; and the doctrine here offered is, it is submitted, either

inadequate, or misleading, or false. It may be doubted whether the force of misrepresentation could further go than it has gone in the passage last quoted. It is of less moment that on p. 117 it is suggested that *amarier* possibly "=*amare-se* (the reflexive pronoun)" or on p. 176 that *provincia* is derived from *providentia*. At 176 we are told that *eius* (fem.) *amittendi* is instructive as showing "how entirely the gerund was once a verbal noun." It would be interesting to know when the form ceased to bear that character. Lastly, on p. 442; "qui me et se hisce impedit nuptiis," the note deliberately says: "*hisce*, nom. masc. plur." W. T. LENDRUM.

## SCIENCE NOTES.

In his presidential address at the annual meeting of the Royal Society on December 1, Sir George Stokes announced some of the recommendations of a committee of the council appointed to revise the whole body of statutes. Proposals to increase the annual number of new fellows from fifteen, and the total number of foreign fellows from fifty, were both rejected. But the committee agreed in approving a proposal that the council should have the power of nominating for election, in addition to the annual fifteen on the ground of scientific merit, a strictly limited number of men of very high eminence in other ways, not more than two in any one year, and not more than twenty-five in all.

At the same meeting, the first award of the Darwin medal was made to Mr. Alfred Russel Wallace, "for his independent origination of the theory of the origin of species by natural selection." The Darwin Fund, originally started in 1882, is administered by the council of the Royal Society in accordance with the following recommendations of a committee:

"That the proceeds be for the present applied biennially in reward of work of acknowledged distinction (especially in biology) in the field in which Darwin himself laboured; that the award consist of a medal in silver or bronze, accompanied by a grant of £100; that it be made either to a British subject or a foreigner, regardless of sex; and that it should be conferred at the same time as other medals at the anniversary."

A THIRD and revised edition of Dr. Crookshank's *Manual of Bacteriology*, with additional plates and engravings, will be published this week by Mr. H. K. Lewis.

## MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, Dec. 4.)

DR. SANDYS, president, in the chair.—Mr. Giles read a paper on certain derivations. (1) *φάνη*, *finda*. *φάνη* (byform *πάνη*) cannot be connected with *πάραιμαι*, nor, as Fick suggests (Bezzenger's *Beiträge*, i. 171), with *βαθύς*, *βάθος*, &c. Nor is the ordinary meaning, "manger, feeding-trough," certain for Homer. If *φάνη* really meant this, we should expect not *ἐν φάνη*—the only form which occurs in Homer—but *ἐν* or *ἐκ φάνης*, as in a fragment of Eubulus (Incert. 17). As we see from K 568, *ἰπποὺς μὲν κατέθησαν ἰμάσιν | φάνη ἐφ' ἰππεῖν*, animals were tied up at the *φάνη*, whatever it may have been. The original meaning of the word seems to be "halter" or "tether," hence "stall," and in the classical period "manger." From this latter use came the derivatives *φάνιον*, "tooth-socket," and *φάνισμα* *lacrimaria*, as well as the use of *φάνη* in the sense of "panels." For similar wide changes in the meaning of words between the Homeric and the classical period, compare the Homeric and the classical use of *ἐμβρυον* and *βρέφος*. If this was the original meaning, the root with which *φάνη* must be connected is *\*bhandh*, the root of *πεῖσμα* (= *\*penθ-μα*), "anchor-cable," and *πενθρός*, "connexion by marriage" (cf. also Skt. *bandhu*, "relation," and

the English "bond" and "band"). *πᾶν-η*, therefore, represents an original *\*bhandh-nā*, with the same suffix as in *ποι-η*, &c. For the change of position in the aspirate cf. *χίτων* and *κίδων*, &c. The Latin *finda*, "sling," is rather to be connected with this root than to be treated as a borrowing from *σπενδών*. It represents an original *\*bhandh-dā* or *bhand-nā* (Thurneysen, *KZ* 26, 303), and is thus the exact philological equivalent in root-form of the English "band." (2) *μίσω*, *μισός*; *μισρός* *miser*. *μισρός* = *\*mis-ros*, is the exact philological equivalent of *miser*. Both are to be separated from *μισέω* and *μισός*, which come from a root appearing in Skt. as *mith*. *μισέω* is Homeric and Herodotean, *μισός* appears only in Attic. Hence it is legitimate to suppose that the verb is older than the substantive. *μισέω*, at any rate, shows no trace of being a derivative of *μίσω*, as *τελέω* is of *τέλος*. The history of the words was probably as follows. From a root *\*mith-*, with a byform *\*mith-* (cf. Skt. *viras* with Latin *vir* = *\*vros*), we could have a derivative *mith-io-s*, whence in Gk. *μισός*, later *μισός*, just as *\*meth-io-s* becomes *μέσος*, *μέσος*. From this adjectival form came the verb *μισέω*—cf. *μίσέω* from *μέσος*. The neuter substantive is formed later, perhaps on the analogy of *ἐχθός*. The history of *στυγέω* and *στύγος* is identical; the verb is Homeric, the substantive later. With this root must be connected the English verb "miss" and the prefix in "mis-trust," "mis-lead," &c., which come from a participial form in original Teutonic *\*mib-tō-* (Kluge); the Old Church Slavonic *mislŭ* (= *\*mith-ti-s*), "revenge, punishment," and possibly Latin *mitto* (old form *mitō*). (3) *Augur*. The first part must be the same as in *au-spex*, *au-ceps*, hence a shortened form of the stem of *avis*. The second part is to be identified with the suffix in *πρᾶ-βυ-s*, Cretan *πρᾶ-γυ-s*, Skt. *vanar-gu*, "haunter of the wood," Lithuanian *zmo-gū-s*, "man," and other words discussed by Brugmann in vol. xli. of the *Berichte über die Verhandlungen d. K. Sachs. Gesellschaft der Wissenschaften*, p. 54. The words in the other languages are *u*-stems, and hence we must postulate a change of declension in the Latin word. Whatever the original meaning of this stem may have been, in all these languages it seems to have reached the stage of acting as a vague designation for "being" or "person"; and it seems not impossible that *γυ-η* is, after all, only the feminine to this masculine form—*γυ-s*.—Mr. Conway read a paper on "The Origin of the Latin Passive." He held that Zimmer's theory (*Kuhn's Zeitschrift*, xxx., p. 224 ff.) was confirmed by an Oscan inscription which had been recently discovered, and was discussed by Bücheler in *Rheinisches Museum*, xlv., p. 161. Zimmer had shown that the passive inflexion in all the Celtic languages was derived from a form of the finite verb which had an active but impersonal sense (i.e., its subject was the indefinite "they." Fr. *on*, Ger. *man*), and which ended in *-r*. Comparing this with the *r* of the regular Sanskrit endings of the 3rd pl. in the perfect and aorist, he inferred that it was the original secondary ending of the 3rd pl. active; and other evidence led to the conclusion that the secondary endings as a whole, including this *-r* of the 3rd pl., were originally used not only in tenses which had the augment or the reduplicating syllable, but also throughout the verb when it was compounded with a preposition. The *r*-form had been "levelled" out of the verbal system in favour of *-nt* in the European languages generally, but in Celtic and Italic it had remained in an impersonal use and given rise to a passive inflexion. In applying this theory more closely to Italic, Mr. Conway distinguished two classes of forms, the older, or rudimentary, the younger, or developed, passives. In the first the passive *-r* appeared in the place of the *-nt*(s) of the active 3rd pl., as in Umbr. *ferar* "aliquis ferat, feratur"; in the second it was added to the complete forms of the active or middle, as in the regular Latin forms (*regitur*, *reguntur*, &c.). The rudimentary class were of course the most important for the theory, but only some six or seven examples had hitherto been known in Oscan and Umbrian; with most of these the logical object of the action was left unexpressed, and in no case could it be determined whether they properly took an accus. or nomin. The developed passives in Oscan and Umbrian as well as Latin regularly took a nominative. Now in the

new inscription one of the rudimentary forms occurred, from a verb in common use in the active, and unmistakably governed an accusative. It was a direction for the celebration of periodical sacrifices before a group of *ivirlas* (nom. fem. plur. Lat. *\*ivirlae*) or coats of arms (dedicated in the temple of Capua on behalf of a clan), *sakriiss sakrafr aut oltiumam kersmaia*, "sacrificis sacratae sint (more nearly 'sacraverit aliquis'), sed ultimam cenis," "they are to be re-consecrated with sacrifices, but the last of them with a public banquet." *Sakrafr* was the rudim. passive, originally the indefinite form of the 3rd pl. active, of the regular Osc. perf. subj., cf. *fefacid, lamatir*. The same distinction between a "banquet" and a "sacrifice" appeared also on a pair of companion *ivirlae* found on the same site. (Bücheler, *Rh. Mus.* 44 (1889), p. 323.) If this interpretation was correct, it proved the originally transitive force of the *r*-forms for Italic. The old legal construction *censetur pecuniam* (Cic. Flacc. §80) like the Osc. *censamur eitiam* (Tab. Bant.) perhaps showed a trace of this use even in the forms of the developed passive. The inscription contained other points of interest, e.g., the word *messimais* (fem. abl. pl.), which should be compared with Lat. *maximus* as showing the original *e* of the root (Gr. *μῆγας*).

### FINE ART.

#### SWEDISH ETYMOLOGY—THE DANISH STONE AGE—DANISH GROUP-FINDS.

*Etymologisk Svensk Ordbog*, af Fredr. Tamm. Iste Häftet. A—BÄRGA. Large 8vo double columns, pp 80. (Stockholm.)

*Nordisk Archaeologi. Stenålderstudier* af L. Zinck. 8vo. Kjöbenhavn. Pp. viii. 105.

*Kongl. Vitterhets Historie och Ant. Ak. Månadsblad*. Stockholm, Oct.—Dec., 1890. Pp. 145-185. "Yxformar från Stenåldern i Ringsjö-fynden," by C. D. Reventlow.

*Hypotesen om Religiöse Offer-og Votiefund fra Danmarks forhistoriske Tid*. Af Henry Petersen. (Aarb. f. Nord. Oldkynd. og Hist. Pp. 209-252.)

It was in 1769 that the great Swedish linguist Johan Ihre published at Upsala his renowned and still valuable *Glossarium Sutoyothicum*, in folio and in Latin. It is now, of course, largely obsolete, and is, besides, so rare that a chance copy costs some 50 English shillings. All have longed for something similar, in the vernacular, about the present four Northern languages, whether on the scale of Prof. Skeat's quarto or the smaller of Kluge's High-German and Franck's Netherlandish. But none such has appeared till this part of Tamm's Swedish, which was issued a few days ago. I hasten to announce it, and recommend it to students of English at home and abroad. As sprung largely from Scandinavia, English will gain much help from every etymological dictionary of a Northern tongue.

Docent Tamm, of Upsala, is well known as a diligent and gifted worker in this field, and many have profited by his published dissertations. But he here comes as a Hercules, determined to accomplish a great task; and so far he has shown himself fully qualified for his undertaking. Cautious and modest, he now and again hits the mark better than his fore-gangers. Of course, he does not expect everybody to accept everything. Here, as elsewhere, we sometimes think we "know better." But the book is a solid and welcome gift, and deserves a large circulation. It is announced to be completed in ten parts.

Of not less interest in another direction are the papers by Zinck and Reventlow. The former is an active digger in Denmark, and at once gained reputation by his *Broncefolket's Gravhøje* (Kjöbenhavn, 1871). The latter is a veteran South-Swedish old-istorist, famous for his museum of stone-age objects from Ringsjön in Skone, the fruit of many years' toil and sacrifice. This

rich collection will eventually be handed over to the Swedish State. The finds have been discussed by him in former volumes of the *Månadsblad*.

In these publications the two scientists come to close quarters with the enemy. My "pre-historic" readers are aware of the life-long conflict in Denmark between the late Chamberlain Worsaae and the still living palaeontologist Japetus Steenstrup on the division of the first age, fixing an early "barbarous-stone" and a late "polished-stone" period. This, in fact, depended on the date of the rough-cut so-called "scrapers" whose use is still under debate. Worsaae and his men affirmed that these "scrapers" were so rude that their chippers were mere savages, and that there was a gulf of ages between them and the "polished stone" population. Steenstrup and his warriors denied the fact, and therefore refused to admit the conclusion. In this violent dispute the fault belonged to the time—which patronised too much theorising, an impatience of unpleasant realities, and an extravagant use of typology, as if the free will and free talent of man were ruled by the same "laws" as dead matter.

The result is that here, as elsewhere in science, a reaction has set in. As might be expected, both these treatises are on Steenstrup's side. They tabulate the lateness of the "scrapers," and bring proofs of no sudden leap in the stone-age, no new mass-colonization, but the same population gradually accomplishing masterpieces in its stone art, and then receiving from abroad bronze-culture elements which it locally developed, as it afterwards welcomed and perfected the great advance into iron. Whether we will or no, we must now admit that the Danish "scrapers" were at least as young as the "polished" pieces, and the ideas of the honoured Worsaae must be abandoned.

Lastly, Dr. Henry Petersen's brilliant essay. It handles a great question. When the remarkable third and fourth century finds were taken from the Danish peat mosses in Slesvig, Worsaae started the theory that all these things—from the gold and silver down to pots and pans and the simplest tools and wooden fragments, whether Roman or Romanised, or first-class Scandinavian—had been hacked and smashed and then tumbled in as an offering to the gods. His great name made the doctrine fashionable, and his followers gradually extended it to all other group-finds, iron, or bronze, or stone age. A minority, again headed by Steenstrup, in vain protested.

Now that the progress of science and the accumulation of large material has permitted cooler examination and wider views, Dr. Petersen, one of the leaders in opposition, has here gathered the many decisive evidences against it. He shows that the Scando-Angles never had this monstrous sacrificial custom, that the peat-moss finds are camp-plunder and the stock of marauders belonging to two or more bodies of the same Danish iron-using nationality, and that such group-finds, as far back as the bronze and stone periods, were hidden for safety by their owners for future use, whether those owners were artisans, traders, or travellers. Most interesting details abound in the course of this reasoning.

Very many are eagerly engaged in these attractive and important enquiries. I draw their attention to the arguments and realities brought together in the above unusually fresh and independent archaeological contributions.

GEORGE STEPHENS.

### OBITUARY.

MANY persons interested in art will have heard with regret of the death of the well-known collector and connoisseur, Mr. Richard Fisher. Mr. Fisher's death occurred lately at his country house, Hill Top, Midhurst. He was in his eighty-first year. For two generations Mr. Fisher had been closely associated with the collection of works of art. He was, we believe, one of the original members of the Burlington Fine Arts Club, and he was the intimate friend, and afterwards the trustee, of the late Mr. Felix Slade. He lived in art and for it. He issued for private circulation, about a dozen years since, a voluminous and extremely interesting catalogue of his principal possessions, appending to the list of them a series of notes, both chatty and learned, and printing the volume—which was full of rare ornament—in such a style as to increase its value to the tasteful amateur. Though Mr. Fisher's knowledge of art was varied and wide, his collection was confined chiefly to etchings and engravings. He was a most comprehensive print-collector of the old-fashioned type, now, alas! rapidly disappearing. Rich in such comparative trifles as modern etchings, rich too in Rembrandts, Ostades, and Claudes, Richard Fisher was richest of all in the works of the Italian engravers, from the very earliest craftsmen who produced the *nielli*, down to Marc Antonio, or to artists of even later practice. What will become of his collection is at present a matter of conjecture. Meanwhile, we confine ourselves to regretting the loss of a veteran connoisseur of great amiability, of full information, and of fine taste.

### NOTES ON ART AND ARCHAEOLOGY

THE January number of the *Magazine of Art* will contain an article on "The Portraits of John Ruskin," by the editor, which will be illustrated with two portraits of Ruskin as a child, by J. Northcote, and, among others, the portraits of 1842 and 1857, by Mr. George Richmond. In the text, "impressions" are contributed by such friends as Mr. Woolner, Mr. Holman Hunt, and also by Mr. Ruskin himself. Mr. Holman Hunt will write in the same number on "The Proper Mode and Study of Drawing"; and there will be an article on Mr. Brocklebank's collection of modern pictures, with engravings of works by Sir Everett Millais, Mr. W. P. Frith, Mr. Peter Graham, T. Webster, and John Phillip. The paper on Belvoir Castle, the seat of the Duke of Rutland, is illustrated with seven drawings, by Mr. J. Pinemore; and Mr. Harry Furniss will contribute a paper on "The Illustrating of Books" from the humourist artist's point of view.

MR. HENRY GRAY—antiquarian bookseller, formerly of Manchester, but now of Leicester-square, London—proposes to issue by subscription *Views of the Old Halls of Lancashire and Cheshire*, by Nathaniel George Philips, consisting of twenty-eight etchings (including five hitherto unpublished) from the original copper plates, mostly engraved by the artist himself between 1820 and 1822. There will be a letterpress description of each plate, written by various well-known authors; and a brief memoir of the artist, by Mr. W. Morton Philips. The work will be handsomely printed on toned paper of imperial quarto size.

THE latest discovery at Rome is that of a series of inscriptions, found on the right bank of the Tiber, near the Prati di Castello. There are in all from 150 to 200 lines, in small characters, consisting of fragments of the Acts of the college of XV viri sacris faciundis. But there are also some separate passages, engraved in fine, tall letters, of the time of Augustus.



which include the following words: "Carmen saeculare composuit Q. Horatius Flaccus."

OUR Indian readers will be startled to learn, from the *New York Critic*, that "the right to explore the site of ancient Delhi [*sic*] has at last been secured to America."

THE Académie des Inscriptions has recommended M. Homolle for the vacant post of director of the French School of Athens.

FROM Messrs. Marcus Ward & Co. we have received two parcels, containing Christmas Cards and illustrated booklets appropriate to the season. The Cards do not show any particular novelty in design or treatment, but they are beautifully printed; and it is satisfactory to be assured that they come, not from Germany or the United States, but from the Royal Ulster Works, Belfast. The booklets have pleased us more. They consist of a familiar text—such as a poem, a hymn, or a fairy tale—accompanied by a series of designs that really do illustrate. Here, again, much of the charm is due to the admirable printing in colour and gold, and the artistic "get-up" of the little volumes. For the monotypes we do not care so much, but the illuminated borders and initials are the finest specimens of such work that we have ever seen in cheap publications. We may specially mention Keble's "Star of the East," with reproductions of Raphael's Madonnas. Coleridge's "Ancient Mariner" has some bold drawings of unequal merit by Mr. C. M. Paddy. The illustrations to Dickens's "Christmas Carol," by Mr. Frank Bindley, likewise fail in the figures.

## THE STAGE.

### WILSON BARRETT AND THE NEW OLYMPIC.

MR. WILSON BARRETT'S reappearance has been a theatrical event—the theatrical event, properly speaking—of this December season. He has appeared in his best form, and with a company large and well drilled, and generally of fair strength, and with a new young "leading lady," Miss Winifred Emery, whose talents and whose personality are, to say the least, well adapted to the particular part bestowed upon her in the piece with which, after an eighteen months' absence, Mr. Barrett makes his bow to the London public. Furthermore, the popular and romantic and really scholarly actor comes before us in what is practically a new theatre. Not the "Olympic," but the "New Olympic"—the "New" must never be dropped: it must be kept to the front. For the old Olympic (though it was associated with many pleasant memories of very long ago; though people who are still with us saw Robson there; though I myself, *moi qui vous parle*, have there been under the spell of Miss Kate Terry—the old Olympic, notwithstanding all that, had accumulated a tradition of failure, of dulness, and of disrepute. If the name has been maintained at all, it can only be as a convenient direction to a cabman—as an indication of a place that is known. But Mr. Barrett and the playgoing public must forget "Olympic" as much as they can and must insist upon the "New." The theatre's newness, its skilful planning, its size, its comfort, its wisely popular prices—all that is what must be borne in mind. It has purged itself of its traditions, and begins life afresh. Do I insist upon this a little too lengthily? There

is something in it, depend upon it—a bad name sticks.

"The People's Idol"—the new piece, written mainly, no doubt, by Mr. Victor Widnell, but in which Mr. Barrett himself has had part—is a play of real merit; and, from its humanity, its wholesomeness, and the almost perfect fashion in which it is set upon the stage, one would like to hope for it a very long run. A success, to a certain extent, it is bound to be, but of its thoroughgoing popularity—a matter with which the educated people who read the *ACADEMY* are fortunately unconcerned—of its thoroughgoing popularity, I say, I am not so well assured. And there shall be mentioned at once the three causes—one or two of them minor faults, one or two of them quite substantial merits—which may conceivably combine to arrest the progress of this worthy drama of the day. The first is that the play wants humour. Mr. George Barrett, whose performance ought at all costs to include something of the comic, is invited to be wholly pathetic. The lack is felt distinctly of that comedy element which proceeds from a joyous or, if you will, even from a cynical observation of life. Am I preaching the necessity, or even the advisability, of the introduction of humour into every work of literary art? Nothing of the kind. Imagine the introduction of humour into Grey's Elegy, or Wordsworth's Ode, or Milton's Sonnets, or into the profoundest of the short stories of Balzac! But at the theatre—and in a play that has four acts, and that lasts all but three hours—it is quite a different matter. The relief of comedy—something more of the relief than is afforded in "The People's Idol"—is certainly to be desired. Again, there is some approach to faultiness of construction in that division of interest between the strike of the workpeople and the love affair of Lawrence St. Aubrey, which occurs lateish in the play. It may be urged that the strike concerns Lawrence almost as much as does his love affair. It may be urged that we are concerned with the whole of his fortunes, with his chivalry, his personality, as Mr. Wilson Barrett represents him. And that is, no doubt, true. But, for all that, we cannot so readily divert our attention from one of his troubles to another; and they come upon him during the progress of the play "not single spies, but in battalions." Thus is the interest not indeed precisely frittered, but yet not concentrated. The third feature which may conceivably be found to tell to some extent against the commercial interests of the piece is a positive merit, and that is the reasonable and judicial manner in which the problem of the strike is treated. When, to gather the average opinion, I lingered for a moment in an ante-room, in the atmosphere of other people's cigarettes, I was informed that the piece was "too argumentative." And I fear that this wholly Philistine British objection may have some weight. The middle class embraces its prejudices, and loves not argument. The lower class—the great residuum who enjoy the courtesy-title of "working men"—hates reason. Now all the treatment of the strike business in "The People's Idol" is thoroughly unpre-

judiced, is eminently reasonable. I trust—with no great sanguineness—that it will commend itself to the public. In the drawing of the principal characters—chivalrous hero, charming young woman, sneaking gentleman, violent and protesting lady—there is no particular freshness of observation; but the writers who, not at all in a spirit of mere compromise, have addressed themselves to the study of humanity as it is affected by a great strike, are capable of excellent work.

And now for the acting. Mr. Wilson Barrett, as the best young manufacturer of the modern type—whose interest in his workpeople is probably considerably in excess of his workpeople's interest in him—gives us a natural and unforced study of character, in a performance often spirited and impressive, and never less than judicious and discreet. Tender and lover-like in his dealings with Grace Duncan, the representative of Lawrence is possibly seen at his best in the scenes with his scapegrace brother, who has been rescued out of a tight place not seven times but seventy times seven, it would appear. Lawrence St. Aubrey's relations with the erring Arthur are depicted by Mr. Barrett like a true observer of life. A little more of tenderness, and the thing would have become sentimental: a little less of natural consideration and kindness, and the truth would not have been reached. But, in the different parts of his performance, with singular skill has Mr. Barrett kept the balance true. Miss Emery has played stronger parts than that of Grace Duncan, whose joys are not those of very high comedy, and whose sorrows are chiefly vicarious. One has seen her in parts that have proved a little too strong for her: one has never seen her in any part that has proved too delicate for her—her great intelligence and sensibility, and her knowledge of the business of her art, make it quite unlikely that that could ever happen. For Grace—a character both gladsome and tender, and essentially young—Miss Emery, with her seemingly spontaneous emotions, is admirably fitted. That Miss Lillie Belmore—in whom, before her departure for America, I recognised great promise—should succeed as well as she did with a part quite out of the line on which one thought she was about to travel, was indeed a surprise. The part of a rather bad young person she performed with decisiveness and *aplomb*. Subtlety—well, perhaps the particular young person here indicated did not want much subtlety. Her badness—at the least, her egotism, her selfishness—very likely was as obvious as her youthful comeliness. Miss Lillie Hanbury played a small part, attractive in its sentiment, sympathetic, though slight; and she made it—may I say, of course?—admirably picturesque. Mr. George Barrett, deprived of some of his accustomed opportunities, did everything which a not very important part suffered him to do. Miss Alice Cooke, Mr. Cooper Cliffe, and especially, perhaps, Mr. Austin Melford, lent useful aid in parts more or less effective; and Mr. Stafford Smith—whose name is, I think, new to me—really distinguished himself in the part of a workman, whose common sense rebels

against the dictation of the demagogue of the moment, who for the moment has been in vogue among his peers.

At a season when there are several good plays to be seen, "A People's Idol" is not dependent wholly upon the circumstance of Mr. Wilson Barrett's return for the interest which it is entitled to claim. Piece, acting, mounting, taken altogether—the occasion is one which the playgoer will hardly think of missing.

FREDERICK WEDMORE.

## MUSIC.

### RECENT CONCERTS.

DR. MACKENZIE'S "Rose of Sharon" was given at the Albert Hall last Wednesday week. We have always looked upon this oratorio as one of the composer's highest achievements, and are surprised that it is not oftener heard in London. It cannot, perhaps, be said that Mr. Barnby's choir did entire justice to the work—there was, at times, a lack of fervour; but still, the performance may be pronounced a good one. The soloists were Mme. Albani, Miss Hilda Wilson, and Messrs. Lloyd and Watkin Mills—an excellent cast.

Sir C. Hallé gave his third orchestral concert on Friday, December 12. The programme included Cherubini's fine and rarely heard "Medea" Overture, and the graceful Romanza from "Eine kleine Nachtmusik" of Mozart, charmingly played and encored. Mme. Néruda's rendering of the Beethoven Concerto was remarkable for its purity and power. The performance of Berlioz's *Symphonie Fantastique*, under Sir Charles's direction, can scarcely be overpraised. He displayed unwonted vigour and care; almost every detail of the intricate score came out with wonderful clearness. The "almost" refers to the "Ball"

movement, for which he had only two harps instead of four. There was a much better attendance. But the concert-giver is not satisfied with the support given to his London scheme, and the concerts announced for after Christmas will be abandoned. It is strange that, almost at the same time, Mr. Henschel gives notice that unless a sufficient number of applications are made for the remainder of his series, he, too, will discontinue. This is an extraordinary and, we may add, unprecedented state of things. It cannot be said that there are too many other attractions of a similar kind. The Crystal Palace is the only place where high class orchestral music was to be heard in November and December, and after the Christmas break they are not to be resumed until February. Herr Richter every season puts forward a scheme in which the works of Beethoven and Wagner form the most prominent features, and these names draw the public. It is dangerous to say whether a similar scheme would be equally successful with Sir Charles or Mr. Henschel, but we believe that programmes drawn up according to some guiding principle would produce better results. Why, for instance, should Sir Charles not have given special Berlioz programmes, or have introduced some of the novelties which he produces at Manchester. And Mr. Henschel might, we think, have followed a similar course, say—with Schubert or Schumann, or even Brahms; and of course Wagner. Then, again, have both been wise to exclude the vocal element?

A Symphony in E minor, No. 1, by Mr. E. German, was produced at the Crystal Palace last Saturday afternoon. The work is founded on the themes of a symphony written when the composer was a student at the Royal Academy of Music, so that it is not astonishing to find it somewhat Mendelssohnian in character, particularly in the second and third movements. The writing and the scoring are thoroughly good, and Mr. German may be praised for his clear and unpretentious style. The Finale is full of life and vigour, but on the

whole we like the opening *Allegro* best. The work was conducted, in the absence of Mr. Manns, by Mr. C. Jung, and the composer was recalled at the close. Miss Fanny Davies gave a really fine reading of Beethoven's E flat Concerto; her phrasing was distinct, and her technique irreproachable. The slow movement was rendered with much feeling. She was received with great cordiality. Miss Fillunger sang Beethoven's "Ah Perfido" with considerable power.

On Tuesday evening the Bach Society gave a performance of Brahms's "Requiem," a masterpiece which they have already attempted three times. The enormous, almost cruel, difficulties of the vocal music must be remembered in criticising the efforts of this choir. In the matter of purity of intonation they deserve high praise, and some of the quiet passages were delivered in an impressive manner. But the quality of tone of the choir is not rich, and the volume of tone in the loud passages was therefore not satisfactory. Moreover, there was hesitancy just where spirit and firmness was most needed; and the basses, too, often dragged. Dr. Stanford conducted most carefully; but we cannot approve of his *tempi* for the opening chorus, the "How lovely is thy dwelling-place," and the final chorus. If the printed metronome marks are correct, he was too slow in all three. The solo parts were well sung by Miss L. Lehmann and Mr. Ffrangcon Davies. The programme included Dr. Parry's "St. Cecilia Ode," which he wrote for the Leeds Festival of 1889. It was conducted by the composer. The choir sang with spirit, and the clever and genial music was evidently much enjoyed. In spite of the name of the society, no composition by Bach was included in the programme. A second concert, however, is announced for February 10, to be devoted entirely to the works of the Cantor of Leipzig. The programme includes the grand Church Cantata "Ich hatte viel Bekümmerniss," and the violin Suite in E to be played by Dr. Joachim.

J. S. SHEDLOCK.

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## LITERATURE.

"THE PRIME MINISTERS OF QUEEN VICTORIA."—Lord Beaconsfield. By J. A. Froude. (Sampson Low.)

WHATEVER else there is to be said of it, beyond any manner of doubt this book is most attractively written. Be he what he will, Tory, Disraelite, Radical, or Whig, no man of taste can fail to read it with pleasure and to lay it down with regret. When Mr. Froude writes on a historical subject, praise is, perhaps, a superfluity, and blame a presumption. Still, with all possible humility, it must be said of this book that the matter is almost as faulty as the manner is faultless. One wonders equally at the facile adroitness of the style—so bright, so flowing, so easy, yet so epigrammatic—and at the perverse paradox of the opinions. Facts seem to masquerade uncomfortably in novel garbs; and one appears to be listening to the voice of a minor prophet crying in the wilderness—of one who, like the Bourbons, has learnt nothing and forgotten nothing for all the political changes that have passed by, who seems to occupy, without either discomfort or misgiving, the position of a teacher without pupils, a philosopher without a school. At times, one is tempted to think that the book is a collection of historical lamentations by Mr. Froude, enlivened by anecdotic sketches of Mr. Disraeli; at times, that it is a latter-day parody of *Coningsby* or *Sybil*. But for all that, however idiosyncratic and however imaginative it is, Mr. Froude's theory of Disraeli's life must always be a thing of interest and of a certain value.

Mr. Froude had access to a good deal of new material of the lighter kind, which at any rate must have enabled him to form a complete idea of the workings and ways of Disraeli's mind. For many years Disraeli carried on a close and candid correspondence with Mrs. Brydges Williams, a wealthy Jewish lady, who followed his career with admiration and interest, sought an assignation with him in order to make his personal acquaintance, became his wife's and his own most intimate friend, and by her request is buried near them at Hughenden. This correspondence Mr. Froude has seen, and at least in a general way has used. From other sources, apparently from intimate personal friends of Disraeli's, he has obtained a quantity of information particularly about Disraeli's money matters, which, if correct, adds considerably to our knowledge of his character. But with all this we seem to see rather points of light than a picture; we get more characteristics than character.

Two points in particular Mr. Froude seems to us to urge with an insistence that the evidence does not really justify. He will have it that Disraeli's lifelong affectation was a deliberate mask adopted to conceal his real thoughts and deeper nature; and he perpetually uses Disraeli's Hebrew descent to explain his aims and his failures. He makes it the source of his ideals and the excuse for his shortcomings. He calls him *libertinus, libertino patre natus*. Surely it is time these personalities were forgotten. Disraeli was a Jew, no doubt; but if his name had been Dickenson, if his physiognomy had been of a racially neutral cast and colouring, if his novels had not mentioned Jerusalem or crypto-Judaism, the world would have forgotten his Hebraism. Brought up as a Jew, he never acquired the instinctive knowledge of English ways and standards, which English boys obtain at school; but from the time he was twenty he lived among the classes who were always his principal allies and supporters; and if he failed to understand them, as he certainly failed to understand the middle classes, it was from no lack of acquaintance. To speak of him as being in reality a stranger in the country of his adoption is to make far too much of the matter. If he was not English, he certainly was not anything else; if he did not know his native land, it was not because he was particularly full of the knowledge of any other; and, considering the pains he was at not only to seem but to be English in every fibre, it is impossible thus to class him as a member of no nation at all.

That some of his affectation was deliberate there can be no doubt. The particular form it took was the sham-Byronic. He posed in drawing-rooms as a Childe Harold of Wardour-street. But if all he wanted was to make his manners serve the Talleyrandian office of speech and conceal his thoughts, he was too clever not to know that he might find many better cloaks than familiarities of dress and demeanour, which were vulgar in a young man, and ridiculous in an old one. In fact, these traits testify to nothing but an innate want of an artistic sense of propriety. Such an hypothesis cannot explain the vigour and thoroughness with which he played that part of the English country gentleman, which, it would seem, he particularly affected. He boxed, he rode to hounds, he received the Eucharist with punctual devotion, he wore velvetens and gaiters, he presided at farmers' ordinaries. Mr. Froude would have us conceive that in reality no more was involved in all this than the love of nature of an accomplished literary man of simple personal tastes. It is too much that we should be left in doubt whether this elaborate study of the country gentleman was a life-long exercise in irony, or was really conceived to be part and parcel of those influences which made the chief of the Tory party.

With more literary tact than historical fidelity, Mr. Froude deals lightly with that part of Disraeli's life which was spent in debates and divisions, in votes of want of confidence and motions by way of amendment, and confines himself to the more human side of his subject. The gain in interest is very great, but it is accompanied by a corre-

sponding want of historical accuracy. Mr. Froude appears to have felt that many of these passages in Disraeli's life are now indefensible, and to have wisely decided against boring his readers merely in order to give his subject away. He disposes of these things in a few airy asides. "It may be claimed for Disraeli," he says of the period when he first became leader of the opposition, "that he discharged his sad duties during all this time with as little insincerity as the circumstances allowed."

"His speeches in Parliament and out of it were dictated by the exigencies of the passing moment. We do not look for the real opinions of a leading counsel in his forensic orations. We need not expect to find Disraeli's personal convictions in what he occasionally found it necessary to say."

It may be unintentional, but really this is too unsparing. The *Times* could hardly say more of Mr. Parnell. It is an echo of Dr. Johnson's *mot*, "I do not wish to be censorious, but I believe the man to be an attorney."

Leaving the wildernesses of debates, Mr. Froude casts his lines in more pleasant places. He dilates on Disraeli's literary work, on his youth, his political ideals, which, by the way, he made no attempt to realise—on almost anything rather than his serious politics. His budgets are never mentioned; that he was in office twice before 1867 is only indicated, and from this book a casual reader might hardly even guess the fact. There is no real information about the "Ten Minutes' Bill"; and the whole administration of 1874 is dealt with in only four more pages than are given to a foreign tour which Disraeli made when he was about twenty-five. Thanks probably to the publication of Disraeli's letters to his sister, we have his early manhood in full. The story is interesting, if not admirable. Disraeli's leading motive from his twentieth to his fortieth year appears to have been self-advertisement. He wore gaudy garments, he wrote conceited novels, he "cheeked" Peel, he challenged O'Connell, he abused his opponents, he satirised his friends. Whatever men might think of him, he was determined never to be forgotten; and he was wise in his generation. There must, withal, have been a spice of malicious pleasure even in his singularly unmalicious nature, when he saw the puzzled wonder and the helpless indignation of some of his party under these lively sallies. A "topboot Tory," wroth but dumb, struggling but impotent, like a captive cockchafer buzzing on a pin, must have been a precious spectacle to his somewhat elfin waywardness.

But, as time went on, Disraeli developed more positive opinions. Till 1840, whatever he might call himself, he was really an anti-Whig. If he called himself a Radical, it was not from any affinity to Joseph Hume, but from antipathy to Earl Grey. If he followed Peel, it was from no community of principle, but in virtue of a community of opposition. With the period of *Sybil* and *Coningsby* he appears to have matured something like a distinct political ideal, which never, however, approached realisation. The importance of these two novels as indicating the lasting

attitude of his mind has been much over-estimated, but no doubt his "Young Englandism" was as genuine as it certainly is interesting. But here disastrously comes in Mr. Froude's personal equation. He affiliates the subject of his latest book to the subjects of earlier writings. He connects Disraeli's views at this time with the Oxford Movement and with Carlyle. This is doing a double injustice. Disraeli's mediaevalism is like Pugin's Gothic—it was ignorant sentimentalism; a very distant imitation of reality. Great as he was, there was no real affinity between his mind and Newman's. On the other hand, his thoughts were at least the thoughts of a man of sense and a statesman. As a politician, Mr. Froude may compare him to a mere Queen's counsel, but he had at least a lucid mind. He knew what he meant, and could express his meaning in English, which, if turgid, was still intelligible. It is hard upon him actually to make him sit, even for the briefest possible period, at the feet of one who paid him the unconscious homage of his most particular detestation.

One is all the more disposed to think that Mr. Froude's personal bias has misled him as to the sincerity of Disraeli's Young Englandism, by observing that his speculations about what might have been have brought him to the conclusion that both of the great Tory leaders of this century, Peel and Disraeli, actually went most wrong when they have generally seemed most to have gone right. Peel's Free Trade policy, whatever may be said for its sincerity, and even for its success, was in the light of Mr. Froude's higher statesmanship but a maldroit and unhappy episode. Disraeli's six years of triumph from 1874 to 1880 were in fact years of the saddest of all failure, years of wasted opportunity and mistaken endeavour. Mr. Froude writes too much from the point of view of the present. He has antedated his argument for protection, and put the case of the Tory squires in 1845 as the naval alarmists put it in 1890; and surely he has considerably anticipated the date of the "policy of sewage." He appears, in stating them, to sanction views of Disraeli about his greater antagonist, which were perhaps never quite seriously meant, and in doing so does Peel great injustice.

"He took the course, which promised most immediate success. To restore authority required an aristocracy who could be trusted to use it, and there was none such ready to hand. Wages must be left to the market where he found them. All that he could do to help the people was to cheapen the food which was bought with them, to lay taxation on the shoulders best able to bear it, and by education and such other means as he could provide to enable the industrious and the thoughtful to raise themselves, since neither legislation nor administration could raise them. Cheap food and popular education was his highest ideal. Peel could see what was immediately before him clearer than any man. His practical sagacity forbade him to look farther or deeper.

"But the difficulty of his position lay in his having been brought into power as a Protectionist. The constituencies had given him his majority in reply to his own Protectionist declaration. If Free Trade was to be made the law of the land, was Peel to repeat the part which he had played in Catholic

emancipation? All reasonable Conservatives knew that the Corn Laws must be modified, but the change, if inevitable, need not be precipitate. Peel's great defect, Disraeli said in his 'Life of Lord George Bentinck,' was that he wanted imagination, and in wanting that he wanted prescience. No one was more sagacious when dealing with the circumstances before him. His judgment was faultless provided that he had not to deal with the future. But insight into consequences is the test of a true statesman, and, because Peel had it not, Catholic emancipation, parliamentary reform, and the abrogation of the commercial system were carried in haste or in passion without conditions or mitigatory arrangements. On Canning's death, the Tories might have had the game in their hands. A moderate reconstruction of the House of Commons, the transfer of the franchises of a few corrupt boroughs to the great manufacturing towns, would have satisfied the country. Peel let the moment pass, and the Birmingham Union and the Manchester economic school naturally followed. His policy was to resist till resistance was ineffectual, and then to grant wholesale concessions as a premium to political agitation."

Of Disraeli, in 1874, there is an equally speculative and unhistoric judgment.

"Two unsettled problems lay before him after his Cabinet was formed, both of which he knew to be of supreme importance. Ireland, he was well aware, could not remain in the condition in which it had been left by his predecessors. . . . The passions of the Irish nation had been excited; they had been led to believe that the late measures were a first step towards the recovery of their independence. Seeds of distraction had been sown broadcast, which would inevitably sprout at the first favourable opportunity. A purely English minister, with no thought but for English interests, and put in possession of sufficient power to make himself obeyed, would, I think, have seized the opportunity to reorganise the internal government of Ireland. The land question might have been adjusted on clear and equitable lines, the just rights secured of owners and occupiers alike. The authority of the law could have been restored, nationalist visions extinguished, and a permanent settlement arrived at which might have lasted for another century. . . . This was one great subject. The other was the relation of the colonies to the mother country. . . . Difficult such a task would have been, for the political and practical ties had been too completely severed; but the greatness of a statesman is measured by the difficulties which he overcomes. Whether it was that Disraeli felt that he was growing old, that he wished to signalise his reign by more dazzling exploits which would promise immediate results; whether it was that he saw the English nation impatient of the lower rank in the counsels of Europe, to which it had been reduced by the foreign policy of his predecessors . . . but it is idle to speculate on motives. The two great problems which he could have, if not settled, yet placed on the road to settlement, he decided to pass by. He left Ireland to simmer in confusion. His zeal for the consolidation of the Empire was satisfied by the title with which he decorated his sovereign. . . . Disraeli failed as he deserved to fail. He thought that he was reviving patriotic enthusiasm, and all that he did was to create jingoism."

It is political judgments such as these that compel one to mistrust Mr. Froude's account of the true position of Disraeli among English statesmen. Either history has been outrageously miswritten for fifty years, or the reform of 1832 was in some form, not substantially different from Lord

Grey's, by all political diagnosis inevitable. Either there is no trust to be put in economic facts, or, in postponing a thoroughgoing reform of the Corn Laws, Peel would have been giving up the most solid of commercial advantages for the problematical profit of a traffic in commercial treaties. The matter has very little to do with the moral condition of the nation. We should not have been any the more virtuous if we had remained poorer, and Carlylean denunciations are just as much or as little applicable to the nineteenth century as to the ninth or the twenty-ninth. To suggest that the disestablishment of the Irish Church and the Land Act of 1870 had seriously been meant, or had generally been taken, as intimations that national independence would be given if cried for loudly enough, is a misreading of all the facts. Anyone who thinks that Disraeli, who came into power largely because Mr. Gladstone had harassed and alienated so many interests, would have been allowed by his followers to convulse Ireland with further drastic land reforms, or to embark on some enterprise of colonial constitutionalism, of which no one even yet has been able to devise the detail, must have completely forgotten the condition of political feeling from 1874 to 1878.

Says Mr. Froude again, in conclusion :

"He made no lofty pretensions, and his aims were always perhaps something higher than he professed. If to raise himself to the summit of the eminence was what he most cared for, he had a genuine anxiety to serve his party, and in serving his party to serve his country; and possibly, if among his other gifts he had inherited an English character, he might have devoted himself more completely to great national questions; he might have even inscribed his name in the great roll of English worthies. But he was English only by adoption, and he never completely identified himself with the country which he ruled. At heart he was a Hebrew to the end; and of all his triumphs perhaps the most satisfying was the sense that a member of that despised race had made himself the master of the fleets and armies of the proudest of Christian nations."

This is the verdict rather of an accomplished writer of romance than of a serious historian. It is in line with a plan which dilates upon Disraeli's youth and follies at the expense of the marvellous years of detestable drudgery from 1848 to 1867. But so much of it as is true misses the point, and much of it is not true. Disraeli was a supreme Parliamentary tactician; he was a master of sarcasm, always cutting if often laboured; he was the cunning lapidary of polished phrases; he was a witty novelist, a speculator upon history, whose views were ingenious though not well-informed. But to say so much of him and leave it there is unjust. No doubt his personality is one of the most interesting to be found in modern times. For sheer pluck in face of the heaviest odds, for splendid victory on his own merits, Disraeli stands almost without a rival. But there was a great deal more in him than this, and his greatest feat and greatest service to his country is one that Mr. Froude ignores. It is that he was able, as leader of the Conservative party, in American phrase, to "keep the procession

moving." He performed to the Liberals the inestimable service of making their opponents once more a possible majority. It was a great gain for his country that he taught his party to get into line with the inevitable democracy, to secure itself a future in the new world, the old world having passed away, and to adapt the enduring principles of the party of caution and order to the new conditions of a widely disseminated franchise. It was from him that his party learnt neither to sulk in their tents nor to rail at accomplished facts, neither to bewail a golden past that never existed, nor to anticipate cataclysms that never arrive, but to be once more what they want to be, and what the country wants them to be—a practical fighting party. And it is this which is Disraeli's *monumentum aere perennius*.

J. A. HAMILTON.

*Vulgar Verses.* By Jones Brown. (Reeves and Turner.)

THE author of this volume, written for the most part in Lancashire dialect—not, however, the Lancashire of Waugh and Brierley and Prince—would, one supposes, be the last person to plead guilty to a charge of vulgarity properly so-called, whether brought against his subject-matter or his mode of treating it; and of such a hypothetical accusation we, for our part, make haste to acquit him. There is indeed nothing that incurs the just reproach of vulgarity in these wholesome and honest rhymes. But their author is an unbending realist, to use the current slang of criticism. And having said this, it is perhaps almost needless to add that he is not quite innocent of a tendency to make his people and their words and ways a little more real than the reality; while another propensity, usual with the hardened and irreclaimable realist, is also observable—the propensity to flout and set at naught, with a certain not wholly unmalicious wantonness, the prejudices (no doubt lamentable) of nice and genteel persons. That very estimable young woman, Hannah, in "The Canvassers," says:—

"So, as I was a-sayin', I stood on the sill,  
Sniffin' and lookin' an' thinkin' no harm;  
An' for all I did nothing but just stand still,  
The sweat ran down in grimy streaks  
Over my forehead an' over my cheeks,  
An' I wiped it off wi' the thick o' my arm"—

a very natural and most proper action on Hannah's part. But why should the particular circumstance necessitating such an action be so frequently described and circumstantially dwelt upon in these pages? Even in Lancashire, it can hardly be that the pores are stimulated to such almost incessant excretory activity as numerous passages in this volume might lead the natives of other counties to suppose; or, even if they are, we cannot think that egotistical allusions to the matter can come so near to forming the staple of Lancashire conversation as an uninstructed alien might imagine after reading the very able volume before us. Certainly this local peculiarity, if it really exists, has not struck other travellers who have penetrated into the interior of the county palatine as it seems to have

struck Jones Brown. Its discovery has been left to the latest literary explorer of Darkest Lancashire—a phrase which is not inapplicable to those coal-mining districts which are his chosen province.

We are also dissatisfied with Jones Brown for confining himself to such a limited range of female character, as well as for appearing to insist too much upon our sharing his admiration of certain types which, on the whole, are not the most winsome. We feel sure there are in Lancashire, as elsewhere, young women endowed with many charms not less irresistible than an aptitude for giving an unappreciated admirer "one in the eye," or a readiness to knock him down if necessary. Indeed, the uninstructed alien to whom reference has already been made might imagine from Jones Brown's testimony that the men of Lancashire were as invariably puny as the maidens are Amazonian, so frequent are the contemptuous allusions which the latter make to the physical inferiority of the former. The truth is, the big, brawny, and rather aggressive young woman is slightly overdone in this volume, and her softer sister is, by implication, somewhat disparaged. In the long run these rather epicene heroines are unattractive; and we are grateful when the author gives us a picture like that of "Our Ann," who, besides being "a tall, athletic maid," had "innocent soft eyes," and an agreeable freedom from pugnacity.

"Such arms! they were the boast and pride  
And glory of the country side—  
The wonder of the town;  
No other maiden near or far  
Had arms so large and muscular,  
So round, so red, so brown.

"From wrist to shoulder they were bare,  
Both out of doors and everywhere,  
For work and not for show;  
No wonder they were plump and fine—  
Ripened by all the suns that shine,  
And all the winds that blow."

We are sorry to find poor Ann, with those arms, coming to grief in the end. The little poem that celebrates her massive beauties and bewails her eventual fate is admirable throughout, and is touched with true pathos—a quality which we regret to find so rarely attempted in these pages, for it is never attempted unsuccessfully. We are also inclined to lament the comparative scarcity of humour in the volume, and to regard such a deficiency as rather uncharacteristic of the locality dealt with; for if the spirit of broad and rough fun is to be found anywhere, it is to be found among Lancashire folk, yet this book has not the ingredients of a hearty laugh between its two covers. But the defect has a basis of merit; for, after all, laughter, even the kindest, is perhaps (as Shelley, who wanted it "put down," seems to have thought) incompatible with perfect sympathy and insight. And the author of *Vulgar Verses* succeeds too well in imaginative identification of himself with his human creations to be lightly sensible of any element of mere comedy in their lot—more especially of such comedy as the spectator, not the actor, is alone aware of and amused by.

Jones Brown's great excellence is his power of realising with intuitive precision the working-class point of view; and the result

is that his character-pieces are genuinely dramatic, without having anything of the pre-determined air of "studies." To illustrate what is meant, take the following sufficiently unpretentious stanzas, put into the mouth of a servant-girl narrating an interview with her future mistress:

"Her axed me, could I cook?  
An' could I fettle an' clean?  
But her words was as hard as a printed book  
For to reckon up what they mean.  
"Still, I reckon'd 'em up at last,  
For I studied afore I spoke:  
You munna get on wi' yer talk too fast,  
When you're in wi' the gentle-folk.  
"Bless you, it's on'y their way  
As they learn 'em when they're young:  
They've allas gotten a summat to say  
On the very tip o' their tongue.  
"Aye, but it's bad to make out;  
It inna plump nor plain;  
You're tied to think what it's all about  
Afore you answer again."

That is a case of real insight into the illiterate mind, together with an unusually vivid recognition of the curious disparity between the vocabularies of different social classes. We have heard often enough of the dignity of labour, but here is a quite novel revelation of its delectableness:

"Eh, what a pleasure, to kneel wi' yor two bare  
arms kep' tight,  
Stiff from the shoulders down, both hands wi'  
all your might  
Grippin' the big floor brush, an' pressin' it down  
wi' a shove  
Into the grain o' the boards, till the dirt begins  
to move!  
For you drives it up an' down, as fast as your  
arms 'ull go,  
Churnin' the black dirt up to mud, as yo thrusts  
it to an' fro.  
An' of coorse the brush is soaked i' the water out  
o' your pail,  
An' the mud splashes up again yo like showers  
o' upcast hail,  
Till your face is all ower black, an' your hands  
an' arms, an' your breast,  
An' the sweat keeps pourin' off you, for you  
canna stop to rest,  
An' you looks at your two black arms for a  
place, an' canna find none,  
Not one clean spot o' the thick o' your arm, for  
to wipe your face upon!"

It is, however, in the group of poems dealing with the life of the pit-brow women of the Lancashire coal districts that Jones Brown achieves his most special success. In most of these, the dialect is much more full-flavoured than in any of the pieces from which the foregoing quotations have been made, and it would most likely prove a somewhat obstinate barrier to the uninitiated reader. Poems like "T'Pointsman," "Eawr Liz," "Th' Owd Cabin," and "Heaving Day" embody a phase of life which, so far as we know, has not elsewhere been accorded the distinction of literary embalment, at least in verse; while "Jenny o' Eaw Pit" reverts with somewhat grim and painful power to a now closed chapter of labour-history—an industrial era having some features which legislation has since very properly effaced, but which are here recalled to imaginative life with undeniably fine effect. In this and some other pieces the human figures stand out against their dusky and grimy background with a sharpness of almost lurid relief, which may be styled Rembrandtesque in its intensity of chiar-oscuro.

Before taking leave of these poems—the great merits of which we are forbidden by considerations of space alone to illustrate by extracts, and which are as remarkable for their deep human feeling as for their seemingly unintentional picturesqueness, and the power they exhibit of drawing realisable and convincingly authentic human portraits, with a few strong, firm outlines that leave nothing vague—we would take occasion to remark that their author has not entirely solved the problem of an orthography which shall be at once intelligible and accurately phonetic. For example, while “abaht” (about) indicates the local pronunciation with tolerable approach to exactness, the same cannot be said of “grahmy” (grimy) where the vowel-sound is really a compound one, and is hardly even approximately rendered by *ah*. Perhaps this and some associated difficulties were practically insuperable; and it would be unfair not to add that the author of this volume has been more generally successful in grappling with such obstacles than any other writer whose works we know—unless it be the accomplished author of *That Lass o' Lowrie's*, who, by the way, has treated kindred themes with equal sympathy and power. The standing difficulty of representing by printed signs the sound given to *u*, as in “just,” has, however, been something of a stumbling-block to Jones Brown as to most writers of dialect. He writes “joost”; but this is an exaggeration of the sound, which really has its most obvious analogy in an educated person's pronunciation of the *u* in “bull”—and no compiler of a pronouncing dictionary would direct us to say “bool.” To illustrate the crudity of Jones Brown's method in this particular, it is enough to mention that in one line he has “shoots” and “trooks,” and he does not need us to tell him that the vowel-sounds in the two words are not identical in a Lancashire mouth. Is it not better to retain the *u*, superscribed with a modifying accent? We observe that he translates “more” into “moor”; but in the local vernacular this word is most often an emphatic dissyllable—“moo-er.” On p. 148 we have “nae mair,” which is surely wrong. And may we ask Jones Brown in what part of Lancashire, where the dialect is as broad as in some of his poems, would “coals” be pronounced other than “coils”?

This volume opens with a poem, “Queen Kara,” which is oddly, not to say grotesquely, out of keeping with the other contents. It is, however, a picturesque story, told in verse that is admirable for flexibility and easy grace.

WILLIAM WATSON.

“ANECDOTA OXONIENSIA.”—*Lives of Saints from the Book of Lismore*. Edited by Whitley Stokes. (Oxford: Clarendon Press.)

THIS volume forms Part V. of the Mediaeval and Modern Series of the “Anecdota Oxoniensia.” It is stated that MSS. contained in the Bodleian and other Oxford libraries are to have the preference when choice is being made of materials to be produced among these “Anecdota.” Celtic

scholars have, therefore, some special reason to be grateful to Oxford for having included in this valuable series an Irish text, the property of the Duke of Devonshire, which is still preserved at Lismore Castle, where it was discovered in 1814. The Book of Lismore is a compilation made in the latter half of the fifteenth century from the lost Book of Monasterboice and other MSS. On a general account of its contents, and on a minute study of the Lives of nine Irish saints which have been extracted from it for the present volume, Mr. Stokes has here bestowed an amount of labour which leaves the most exacting student little to desire, and a wealth of scholarship which few of his contemporaries are competent to appraise.

The text itself is not of the first order of interest. The scribes to whom we owe its present form were “all more or less careless and ignorant,” its language is a “mixed language” showing an imperfect and inconsistent modernisation of ancient forms, and the historical contents of the Lives are substantially given in other and more trustworthy MSS. The Book of Lismore, however, relates many miracles which are not to be found elsewhere; and the details which surround these miracles are doubtless authentic, and, therefore, as Mr. Stokes observes, “of value for the student of the social condition of the ancient Irish, and of their religious tenets and practices.” And if the book adds but little to existing information on these subjects, we must remember that a thorough and scholarly edition of an Irish text is in itself something of a rarity, and that no labour is thrown away which brings us, as this volume certainly does, into helpful contact with an historical document of the great antiquity which can confidently be attributed to the contents of the Book of Lismore.

Everyone knows how Carlyle fared when he began the study of ancient Irish history with the Tripartite Life of St. Patrick. After a certain number of grotesque *θάμματα*—the mere childish appeals to the sense of the marvellous with which Irish hagiology is so disfigured—had presented themselves to his ken, he laid down the folio in melancholy wrath and abjured thenceforward the study of Celtic antiquities. It is unfortunate that he should have chosen to begin with Colgan's miscellany of miracles instead of with Patrick's own *Confession* and *Epistle to Coroticus*\*—writings whose piety, sincerity, and noble human worth, no spirit could have responded to more warmly than his own; but even in the hagiology he would have found much to delight him. Take, for instance, this episode from the Life of St. Patrick, in the present volume:

“After that Patrick went into the province of Munster, to Cashel of the Kings. And Oengus, son of Nattraich, King of Munster, met him, and made him welcome. And Oengus then believed in God and in Patrick, and he was baptised, and a multitude of the men of Munster along with him. Now, when Patrick was blessing the head of Oengus, the spike of the crozier went through his foot. So, after

\* Let me refer the reader to an admirable English version of these writings, with full editorial introduction, by the late Sir S. Ferguson (Dublin: Sealy, Bryers & Walker).

the end of the Benediction, Patrick saw the wound in Oengus's foot. Said Patrick, ‘Wherefore did'st thou not tell me?’ ‘Meseemed,’ saith Oengus, ‘that it was a rite of the faith.’”

The story of the stag which used to visit St. Ciaran's hermitage every day to offer its antlers as a rest for his psalter—a story related, indeed, of many other Celtic saints—has a quaint beauty of its own, and would have lent itself well to illustration by the hand to which we owe the magnificent engraving of the conversion of St. Hubert. The affectionate relations which prevailed between the Irish saints and the beast-creation come out frequently in these biographies. St. Columba's horse came, before the saint's death, and wept in his breast till his raiment was wet. A servant sought to drive him away, but the saint would not suffer it. Twelve holy men going on a voyage brought with them a “sea-cat,” the size of a small bird, which “was very dear to us.” It afterwards grew into a terrific monster, but never did them any hurt.

The most interesting of these biographies, from a literary point of view, is certainly the life of the warrior saint, Findchua of Brigown. It is only found in the Celtic. In it there are echoes of the early heroic legends, a higher order of literature altogether than the hagiology, which are rarely met with in the latter. His name (a fact not without significance) contains the word *cu* = “hound” (Findchua = “White Hound”), which is often met with in the names of the pagan heroes of the Conorian cycle—Cuchullin, Curoi, Cucorb, Conary (*cu*, gen. *con*) Conaill Cearnach, &c.—where it has a distinctly warlike meaning. The miracles recorded of Findchua are often simply ways of making us realise the terrible fierceness of his anger. Thus, when an overbearing king drove his horses on a monastery meadow which Findchua was guarding, the monk's wrath grew so hot that the cowl on his head was burned to ashes. When he scowled on the injurious king, the earth rose in billows against him and buried him to the knees. In battle, sparks of fire break from Findchua's teeth, and once an army of Danish marauders is consumed by him, nothing being left but charred bones and weapons. His anger could petrify like the Gorgon's gaze. When the Ulidians came down to battle with Findchua and his Munster men, he fixed them as they were stooping to the charge, and so “broke the battle upon them” and destroyed them. On that occasion the Munstermen were at first greatly disheartened by the number of their foes, the “forest of their weapons,” and their splendid accoutrements. “The children of Niall are thrice our number,” said they. “Then slay the surplus till you are equal,” said Findchua, a reply which would surely have struck a spark of appreciation from Carlyle.

It should be mentioned that Mr. Stokes has accompanied these Lives with a translation at once vigorous and exact, qualities far from easy to combine in renderings from the Celtic. The essay on the language of the Lives contains a complete list of words borrowed from Latin and other non-Celtic sources; and we have also a general glossary containing, for the most part, only words



which are not found in Windisch's *Wörterbuch*—features which will be of special service to that Irish lexicographer whose advent is still a subject of pious hope.

T. W. ROLLESTON.

*Fifty Years in Ceylon.* An Autobiography. By the late Major Thomas Skinner, Commissioner of Public Works, Ceylon. Edited by his daughter, Annie Skinner. (W. H. Allen.)

SIR MONIER WILLIAMS, in the brief preface which he has contributed to this volume, remarks that the biography tells its own tale—that the living individual, exhaling British pluck and energy from every pore, seems to stand before us in sharply defined outline, a typical example of self-help and self-reliance.

All this is strictly true. Major Skinner, justly called the great engineer and road-maker of Ceylon, was born in Newfoundland in 1804. At the age of fourteen he obtained a commission in the Ceylon Regiment, and continued to serve in the island until his final retirement in 1867. Nothing can be more vivid than his account of his early military life and adventures. By the time he was eighteen he had "bagged" half a dozen elephants; but in those days they simply swarmed in Ceylon, and shooting of all sorts was first-rate. He was little more than eighteen when he fought a duel, and with all the experience of after-life he did not consider the abolition of duelling an unmixed gain. He remarks that the change of tone in the language and conduct of gentlemen towards each other has been very marked and certainly not improved by the abolition of the old code of honour. He suffered from the climate of Ceylon, and underwent much more from the system of the doctors. This is the way he was treated for a jungle fever:

"I got over my attack, but it was a marvel that I did. One morning my doctor bled me till there was scarcely a drop of blood left in my body; he then gave me forty grains of calomel, and in the evening—as the fever was still raging—he ordered me to be taken out to the yard of my quarters, laid on a bare rattan couch, and buckets of cold water thrown over me for about twenty minutes! I was then put back to bed, and fortunately fell asleep for several hours. After some weeks on the sick list, I was able to return to my post at Korne-galle."

It was early in his career that Major Skinner obtained an appointment on the roads, and he continued in that capacity till his retirement. When he was first appointed roads scarcely existed; indeed, a writer on Ceylon stated that, strictly speaking, there are no "roads in the island." The interior was then inaccessible, and parts actually unexplored. In the year 1832 he was ordered to open a road from Aripo, on the western coast, where the pearl fisheries were situated, to Anarajapora, about which so little was known that in the then latest maps the district was described as a mountainous unknown country. To the Major's astonishment, he found this mountainous country, when he succeeded in reaching it, thickly peopled, with magnificent

tanks of colossal dimensions, and with evidence of having been at an earlier date the granary of the island. At the time of his finally leaving Ceylon there was a magnificent net-work of roads spread over the country from the sea-level to the passes of the highest mountains; and instead of dangerous fords and ferries, in which life was frequently sacrificed, every principal stream was substantially bridged. In short, under his superintendence nearly 3,000 miles of roads were made, one-fifth of which were of the first class, and another fifth of excellent gravelled highways. All this may be attributed to his energy and capacity, and we must add that he was very inadequately rewarded for all he did for the island. Not that he ever even hints at this; he was certainly one of those fine characters so common two generations ago, to whom it was sufficient satisfaction that they did their duty.

Major Skinner's account of the various governors of the island is very interesting, and with all he maintained the best relations. The one of all whom he regarded with the deepest affection was that fine old soldier, Sir Edward Barnes, ever on the watch to encourage and help youngsters in whom he saw a promise of good in the future. Napoleon's jailor and butt, Sir Hudson Lowe, held the office of commandant of Colombo,

"never," say our author, "was a character more maligned; a more kind, I may say tender-hearted man, I never met with. For a military commander it almost amounted to a fault, for it was with extreme difficulty we could get him to notice irregularities or to punish breaches of discipline. He was very hospitable and generous; kept an excellent table and first-rate cellar."

Sir Monier Williams, who visited Ceylon in 1877, shortly before Major Skinner's death, found his reputation still fragrant there. He was a man whose memory the government still delighted to honour; and in travelling he met many eminent natives, who delighted to speak of him as one of their greatest benefactors, and as an officer of unusual administrative ability, indomitable energy, and unblemished integrity of character.

"'It would be difficult,' he says, 'for any one to speak in exaggerated terms of the debt of obligation which the island owes to the man who is acknowledged by all to have been the first opener of its means of communication, and the earnest promoter of numerous important works, such as the improvement of irrigation and inland navigation, the encouragement of native talent, and the progress of education.'"

WM. WICKHAM.

#### NEW NOVELS.

*Fra Lippo Lippi.* By Margaret Vere Farrington. (Putnam's.)

*Esther Pentreath.* By J. H. Pearce. (Fisher Unwin.)

*Philosopher Dick.* In 2 vols. By "Chamier." (Fisher Unwin.)

*Bail Up.* By Hume Nisbet. (Chatto & Windus.)

*A Strange Wooing.* By Charles Gibbon. (Ward & Downey.)

*Scot Free.* By C. G. Compton. (Kegan Paul & Co.)

*Who Poisoned Hetty Duncan?* By Dick Donovan. (Chatto & Windus.)

*Little Venice.* By Grace Denis Litchfield. (Putnam's.)

OF all the artists of Italy there is none whose life appeals more to ordinary human sympathy than the blithe-spirited, impulsive Carmelite monk, the daring realist, Fra Lippo Lippi. Men like Fra Angelico, Raphael, Titian, and Lionardo seem so far above us all, not merely by their genius, but by their singular loftiness of life; while the very weaknesses of an Andrea del Sarto or a Filippo Lippi endear these painters to their fellow men, who realise that, genius apart, they are comrades indeed. Fra Lippo is among the most fortunate of his kin. He left, of course, his splendid achievement and his fruitful influence as a legacy to the country which claimed him as her son; but he has an immortality, also, in another and far wider world than that of Italy, in the art of words instead of that of line and colour, and in a language alien to his own. Probably of all Landor's "Imaginary Conversations" there is none more generally admired than that wherein the roguish friar of the Carmine tells the Pope of his experiences during his captivity in Barbary, an imaginary sketch in which something of the real Lippo Lippi is assuredly revealed. And among Browning's poems, again, it is doubtful if any is oftener re-read than that which tells of the daring successor to Masaccio, with his imperative claim for the body as well as the soul. After such distinguished predecessors, it was a rash undertaking for Mrs. Farrington to give us the story of Fra Lippo Lippi's life in the form of a romance. The obvious danger is a mere repetition of familiar facts and sayings, with (notwithstanding the different methods of treatment) an invitation to perilous comparisons. It is with pleasure, therefore, that the present writer, remembering Landor and Browning—to mention no others—admits that he has read Mrs. Farrington's sympathetic romance with keen appreciation from first to last. The book is charmingly written, and clearly by one who is familiar not only with the life and achievement of the great painter, but also with Florence, Prato, and all the lovely country of the Val d'Arno. The sketch of Filippo's boyhood is as vivid as it is succinct, though perhaps both there and in the later chapters the author has kept in the background the very potent "bodihood" of the celebrated Frate. The story how he came to paint Lucrezia Buti as the Madonna; how he loved and won the beautiful novice, and persuaded her to elope with him to Florence and become his wife; of his brief years of happiness and noble work; and of his tragic death, owing to the wrath of a revengeful Princess of the all-powerful Medicis, who had stooped to love him, ex-monk and mere painter as he was—all is told with a sympathy and grace which make the book really welcome. It is, moreover, handsomely bound and printed, and has the further

attraction of fourteen photogravures, including a portrait of Fra Lippo himself.

It is a high compliment to Mr. Pearce's Cornish romance to say that it is almost worthy of being ranked with Mr. Baring Gould's *Mehalah*. In vigour of style, in sombre realism, in strange and picturesque detail, Mr. Pearce is not inferior to the older author with whom he has so much in common. *Esther Pentreath*, however, is not wrought in the same reserve and simplicity as *Mehalah*, and the final impression is not so singularly strong and clear. There is not enough relief in the gloom; or, rather, too many gloomy and terrible scenes and episodes are introduced one upon the other, till at last the reader revolts against what seems an almost mechanical display of the workings of an imaginary doom. Mrs. Margaret Woods has shown us, in *A Village Tragedy*, how a story may be charged with the most unrelieved and even sordid gloom, and yet be at once a fascinating and genuine work of art; but to this end one must deal simply with simple details. Towards the close of his story Mr. Pearce harrows the reader's imagination till it almost becomes dulled. Death and Terror and Tragedy are omnipresent; and powerful as is the end, in its mingled bitterness and pathos, it does not strike one—perhaps it would be fairer to say it does not impress the present writer—so profoundly as, artistically, it ought to do. But from first to last the book is characterised by unmistakable power. It is long since I have read anything so surcharged with the Celtic sentiment; and one of the secrets of the charm of *Esther Pentreath* is that the author is obviously not merely a dispassionate describer of life among the Cornish mines, but is himself under the spell in whose shadow every personage in his story moves. Nor is the romance quite without that humour which makes tragedy doubly poignant. The widow Betty and the old scoundrel of a veteran, John Wesley Bucket, are delightful. Mistress Betty, indeed, with her fantastic absurdities, her real ignorance and assumed airs, her anxiety lest at her age she “do maake un [*i.e.*, her white-haired soldier-swain, now sobered to respectability by virtue of advanced years and his office of sexton] feel more shyer 'cause I happen to got curly heer, my dear?” and all her amusing ways, is a genuine creation. Mr. Pearce is a poet as well as a novelist; and, indeed, no one could read *Esther Pentreath* without realising this. The passion of the sea is upon him, as upon all Celtic natures: a passion quite distinct from the perhaps deeper love of the Englishman, who has towards the sea the attitude rather of a masterful lover than of an awed but entranced slave. The breath of nature blows through the book, and this is a delight in itself. If it be Mr. Pearce's first work in fiction, he may rest assured that he has found his *métier*.

*Philosopher Dick* is a provoking book. It is so bright in parts that its shortcomings are the more intolerable. The author—who, by the way, prefers anonymity, if one may judge from the absence of any name on the title-page, though “Chamier” appears on

the back of the cover of each volume—knows up-country life in New Zealand thoroughly, and is able to give most vivid pictures of scenes and episodes familiar to all who have “followed mutton” in the Antipodes. If he had restricted himself to a story of incident he would have done better; the weak portions of the book are the ambitious flights of rhetoric and speculation. There is a good deal of what is intended for humour—characteristic, no doubt, but too often as uninteresting, and sometimes as coarse in innuendo, as “the everlasting sheep” themselves. One or two passages, indeed, are in extraordinarily bad taste, being introduced wholly unnecessarily, and, therefore, obtrusively. Then, the book is much too long. The greater part of the second volume is of that quality which might be spun out indefinitely without obvious weakening. The author, probably, could write some clever and entertaining sketches of shepherd-life in the form of short tales. *Philosopher Dick* simply proves that his philosophy is of a rather shallow kind, and that in “the novel” he has not found his true vocation. Nevertheless, there is much that is bright and interesting in the book. It has the great merit of verisimilitude; and though in his description of the particular and general details which make up the background of his tale, the author is often redundant and “lets himself go” too freely, he has clearly a keen eye for and a true love of nature. Occasionally the style improves so much that one is inclined to believe the story must have been written in sections, at long intervals; but, even in the more careful chapters, there are constant reminders of inexperience in literary craft.

*Bail Up*, which is another narrative of wild life at the Antipodes, is at once a much less ambitious, and a much more interesting, and, indeed, much better written story than *Philosopher Dick*. Mr. Hume Nisbet has already entertained many readers by his *Land of the Hibiscus Blossom*, *A Colonial Tramp*, and other pleasant records of travel and adventure; but in his latest book he has shown a faculty for plot and exciting narrative which makes one surprised he has not, before this, given us Australasian romances of the same kind. *Bail Up* is a story of up-country life in Queensland. Naturally the book is, as a genuine study of early colonial days, the more worth attention from the fact that the author not only revisited some four years ago the localities he describes so vividly, but a quarter of a century earlier himself participated in the vigorous, rough, exciting life of the then sparsely populated colony. Brisbane no longer has its unwelcome parasite, Paradise Plain; and one may ride the length of the Darling Downs and unmeasured leagues without the least danger of being “stuck-up” by bushrangers, or even molested by vagrant blacks; but, for the rest, up-country life is even now pretty much what it was five-and-twenty years ago. Mr. Hume Nisbet's description of the Fan-Tan dens of the Chinese quarter of Brisbane will be recognised not only by old Queenslanders, but also by those who, even in recent years, have visited the purlieus of Melbourne, Sydney, and San Francisco.

Poor John Chinaman comes in for so much abuse that it is pleasant to find him as a hero, however tarnished, in Mr. Nisbet's romance; for Wung-ti deserves that rarely abused title almost as much as any of his European companions in good and evil, trouble and misfortune, dire peril and suffering, and ultimate welfare. *Bail Up* is quite the best book of its kind—that has been published during the last year or two.

Posthumous novels have been quite the vogue of late. The late Charles Gibbon produced so much excellent fiction of a kind—not a very high kind, it is true, though as a delineator of Scottish life and character as it really is he had few rivals—that it is a matter of regret not to be able to say something more in praise of *A Strange Wooing* than that it is fairly interesting. The plot is commonplace, the working out of the leading motive is awkward, and the characterisation is at once feeble and conventional. A Colonel Quinton is the villain of the story; but, from the outset, he could impress only readers of the *London Journal* type—indeed, the unnecessarily elaborate lie indulged in by Quinton concerning the death of his friend, Sir Hubert Bevan, is in itself proof that Mr. Gibbon had never actually realised the shadowy conception of the chief personage in his tale. Skilful and shrewd man of the world as the would-be murderer is represented, his clumsy narrative and clumsier subterfuges cannot be accepted as credible. For the rest, *A Strange Wooing* is merely a weak following of the notable lead given by Mr. Clark Russell in his *John Holdsworth, Chief Mate*—though in the latter the reader is allured from scepticism by the skill and charm of the narrative, while in Mr. Gibbon's book Mr. Livingstone (the long lost Sir Hubert Bevan) is too unreal to win the reader's sympathies.

The author of *Scot Free* has spoilt a readable story, firstly, by the introduction of an altogether improbable method of removing one Robert Dixon from life—improbable, at least, in the circumstances described—and secondly, by making his heroine, Agnes, take on herself a life-long sorrow, simply on the strength of a letter from a semi-imbecile named George Crosby, who writes a terrible indictment of her husband, Austin Cartwright, as the murderer of Robert Dixon. Not only would such a letter by itself be valueless in a murder trial, but could scarce be credited even by the most suspicious sane person. As for Agnes Cartwright, it was her duty to have at once shown Crosby's letter to her husband, whom she had every reason to believe incapable of the crime. Robert Dixon is supposed to come to his death by means of nicotine-poisoning; Crosby, whose madness shows itself in an irresistible secret “shadowing” of certain people, sees, or believes he sees, Cartwright inject some of the poison into his victim's wrist as he lies unconscious in his arm-chair. *Scot Free* is one of that multitude of novels which would be infinitely better worth reading were they condensed into short tales. But literary economy is almost as rare as literary charity—and that, as we have been recently told, is becoming extinct!

Lovers of detective stories can always be sure of entertainment with Dick Donovan as the teller. His latest volume, which contains eleven short stories, does not perhaps show him quite at his best; but all the tales are interesting, and some are clever. It is unfortunate that the one which gives its name to the volume is the poorest of the set.

It is not often that a volume of short tales by a new writer is so welcome as Miss Grace Denis Litchfield's *Little Venice, and other Stories*. Miss Litchfield's name is new, on this side of the Atlantic at any rate; but each of her eight stories is good enough to win her as many readers here as each did on its first appearance in *The Century*, *The Atlantic Monthly*, or other American magazine. "Little Venice" itself, an idyl of the St. Clair Flats, is as perfect a short story as one could find in the magazines of either continent. The author has humour, pathos, a keen love for the unconventionally picturesque in nature, and an instinctive charm of style; so it is to be hoped she will give us more of such delectable literary fare.

WILLIAM SHARP.

#### GIFT BOOKS.

*The Vicar of Wakefield*. By Oliver Goldsmith. With a Preface by Austin Dobson, and Illustrations by Hugh Thomson (Macmillan). Every Christmas brings with it one or two books which the popular verdict quickly distinguishes among their thousand rivals as the most desirable of the year. Lewis Carroll, Mrs. Molesworth, Mrs. Ewing, Mr. R. L. Stevenson, Mr. Rider Haggard—to name only the foremost—have each in their turn deservedly won this pre-eminent place. More rarely the honours are taken by an artist, such as Ralph Caldecott, Kate Greenaway, and Mr. Linley Sambourne. The turn has now come to Mr. Hugh Thomson, who has set the seal to all his former efforts by associating his own name for the future with Goldsmith's immortal romance. In a preface, characteristically inspired by equal shares of learning and taste, Mr. Austin Dobson touches upon previous illustrated editions—English, German, and French—concluding with the remark that none has represented the lighter and the graver aspects of the story with the same success. To Mr. Hugh Thomson, no doubt, the humour appeals most strongly, as might be expected from the illustrator of *Days with Sir Roger de Coverley*. But though it is in humour that he is supreme—witness the inimitable head- and tail-pieces—he is only one degree less happy with his demure damsels, elegant swains, and chubby boys; nor has he failed in the pathetic. We shall not single out any drawing for special comment, since the common praise is due to all, that none is unworthy of its subject or of its fellows. Our only complaint is that the margin of the ordinary issue is inadequate; and it is small compensation to know that all the large-paper copies have already been bought up by the wise and prudent.

"THE ADVENTURE SERIES."—*The Buccaneers and Marooners of America*. Illustrated. Edited by Howard Pyle. (Fisher Unwin.) It is impossible to spoil altogether such a subject as the buccaneers of the Spanish main; but the editor has done his best. Admirable as an illustrator, and qualified also by some study of the period, Mr. Howard Pyle has yet to learn the rudiments of an editor's duties. In his introduction he succeeds in talking all round his subject in language that is lamentably

slipshod, and in avoiding just the precise information we have a right to look for. He has even left it obscure how far he has faithfully reproduced his original authorities. We protest, also, against the use of the title "marooners" as applied to such pirates *pur sang* as Kid and Avery and Bartholomew Roberts. Of the contents of the book it is enough to say that they are taken from the English translation (1684) of John Esquemeling's *De Americaensche Zee Roovers*, with reproductions of some of the plates, and from Captain Charles Johnson's later Histories. We have here the raw materials upon which a thousand fictitious stories have been based; a chapter torn fresh from the book of actual life; realistic history, without the halo of romance; a narrative of sordid crime, marked by cowardice and treachery, and most often ending at the gallows.

*Cutlass and Cudgel*. By E. Manville Fenn. (Griffith, Farran & Co.) Mr. Fenn does not display, in this story, quite the amount of ability exhibited in some of his other works—notably, *Dick o' the Fens*—with which it may be compared. But it is a good, lively story of—as, indeed, the title indicates—a protracted conflict between smugglers and their natural enemies, the men of a revenue cutter. The two sides in the fight are well represented by Archie Raystoke, a midshipmite, and the little imp Ram Shackle, the son of one of the smugglers, who, after a deal of plotting and counterplotting, and even engaging in single combat, figure in the end, after the accomplishment of Archie's special mission, as the best of friends. The narrative has no sentimental background to speak of. What there is is sufficiently well supplied by Celia, the daughter of Sir Risdon Graeme, a gentleman who is unfortunately in alliance with the smugglers. Possibly, if *Cutlass and Cudgel* had a sequel, Celia and Archie would figure in it as a very happy and pretty pair. As a stirring story of adventure, however, it can stand very well by itself.

*By England's Aid: or, the Freeing of the Netherlands*. By G. A. Henty. (Blackie.) Boys have already given their hearty approval to Mr. Henty for the historical and other tales which flow from his prolific pen. They are not likely to withhold it from the very substantial volume which he now offers them. He follows Mr. Clement Markham rather than Mr. Motley in his estimate of Sir Frances Vere, and with his usual skill and vigour recounts the adventures and vicissitudes which befell two English lads in the great struggle which destroyed the supremacy of Spain. The tale has a solid basis of fact, which boys will find useful and schoolmasters helpful.

*Dumps and I*. By Mrs. Parr. (Methuen.) Mrs. Parr is to be congratulated on having written another charming story for girls. There is both humour and pathos in the book. We have some capital descriptions of country life; and the sleepy old town of Mallett, with its straggling streets, its gabled houses, and butcher's shop, with an old elm-tree before its door, planted well by a curbstone and propped with a stout iron crutch, because Cromwell, they say, once sat under its shadow, is well portrayed. The crippled hero, "Dumps," is a delightful creation, and there is a boyish vigour in young "Sir Jasper" which makes a happy contrast. The story turns on the revenge of an old solicitor, who, wedded to a country belle in his youth, is resolved at her death to revenge himself on her relations that have disowned her. The plot is well worked out, and there is plenty of incident in the tale. There is a humorous touch in the figure of the dressmaker—"Miss Spratt, from London," who distils French idioms, and is not unworthy of *Cranford*. She takes her leave by

saying—"Having a little independence put by, she thinks that with this *fait accompli* she will take her *congé* of the monde des modes."

*Maggie in Mythica*. By F. B. Doveton. (Sonnenschein.) It is impossible to avoid drawing a comparison between this pretty little book and our old friend, *Alice in Wonderland*. In subject and treatment the two stories resemble one another, and even in their illustrations each suggests the other. But as T. H. Wilson is to John Tenniel so is F. B. Doveton to Lewis Carroll. The Welsh Rabbit is a pale reflection of the Mock Turtle, and King Cole of Topsy Turvydom and his vixenish wife are inferior alike in humour and originality to the crowned heads of Wonderland. But Maggie, will, nevertheless, amuse young people, for the old theme never tires, and there are plenty of recesses in Fairyland still unexplored.

*'Twixt School and College*. By Gordon Stables, M.A. (Blackie.) The period of hobbledehoyhood is a troublesome one; but, if it could be employed as Dr. Stables suggests in this capital book, parents and guardians would have little cause for complaint. Most boys and many girls have an interest in natural history which only needs development, and the pleasure that comes from the study of the habits of animals is free from all objections. We are not sure that we can agree with Dr. Stables when he says:

"I have all my life had an idea that providence places pets in the hands of those who really love His creatures, rather than in the possession of people who neither care for nor understand them."

In our experience, the pet sometimes falls out of favour when a new object has attracted attention, and if discarded favourites could speak we should hear some sad tales of thoughtless neglect. The illustrations are excellent; and the book, with its useful hints on pet management, and its picture of students' life at Aberdeen, is sure to become popular.

*Eastward Ho! A Story for Girls*. By Emma Marshall. (Nisbet.) Mrs. Marshall's numerous youthful admirers are not likely to be disappointed by her new story, which has plenty of incident and is pleasantly told. The reference of the title is not to the eastern hemisphere, but to the East End of London; and the heroine of the tale is the grand-daughter of an earl and a prospective peeress in her own right, who is redeemed from selfishness, bad temper, and other naughty dispositions, by being brought into contact with the dwellers in the other half of the world. There are some improbabilities in the book, and when the earnest young man Dalrymple talks to Pauline "for her good," he becomes both preachy and priggish; but even in these respects *Eastward Ho!* compares favourably with many stories of its class.

*Very Young, and Quite Another Story*. By Jean Ingelow. (Longmans.) We should have the greatest pleasure in according a warm welcome to any work by a lady who has written such charming verses as *Miss Ingelow*, but it is difficult to say much in praise of *Very Young and Quite Another Story*. *Very Young* is poor enough, but *Quite Another Story* is, if possible, poorer still. There is indeed no story at all. There are a certain number of characters and incidents; but the characters are without individuality, and the incidents are not amusing. The book is a series of uninteresting scenes, unredeemed by any picturesqueness of description or briskness in the dialogue. The tale drags itself on from page to page in a desultory, disjointed manner, until it tardily, but nevertheless unexpectedly, ends in the marriage of Andrew Capper with Daisy Smith. The worst of it is that the reader has no satisfaction in this *denouement*, as he has never

learnt throughout the whole 314 pages to care twopence about either Andrew or Daisy, or to suspect that they care twopence for one another.

*The Rajah's Legacy.* By David Ker. Illustrated by A. W. Cooper. (Griffith, Farran & Co.) This happens to be the first book of Mr. David Ker's that we have read, though we are aware that he has attained a reputation by former stories for boys. Of this, we can only say that it seems to us a jumble of improbabilities, put together without art. As the title implies, the scene is laid in India; but we have no hesitation in saying that Mr. Ker's knowledge of that country is derived merely from books. He gives to a Sikh the name of Mahmud, and makes an Englishman turn Mahommedan in order to become heir to a Raja. Such things may be trifles; but they spoil the verisimilitude, especially when the author is always adding in a footnote, "This is a fact."

*Holland and its People.* By Edmondo de Amicis. Translated from the Italian by Caroline Tilton. (Putnam's.) Every country has produced of late years a book or books about Holland, and many of them have been translated into English. They are of two kinds. One, represented by Mr. Boughton, M. Havard, and others, gives us much of the writer's own thoughts and impressions of the country and the people, the other is more or less of the guide-book order. M. de Amicis's volume is something between the two, but gravitates towards the lower class. Personal notes are scarce; he went and saw what everyone goes to see, and his book is made up of gossip about the "sights," with "excursions" on the history and the works of art. It is all very pleasant, and the text is interspersed with pretty little pictures; but there is nothing very new or striking in it all—nor is this to be wondered at, since it was written several years ago.

*Love and Justice.* By Helen Shipton. (S.P.C.K.) This is an interesting story, with an unusually well worked-out plot. The account of the poor deformed tailor Martin, whose independent spirit feels bitterly the seeming injustice of his lot, and who finds in the end that his life is being ruled by Almighty Love, is told with much skill and pathos. The chief characters are all carefully drawn; and there are also many exciting incidents, such as an escape from a burning house, and a desperate struggle with a robber. We can recommend this book to all parish libraries.

*Amina: A Tale of the Nestorians.* By Edward L. Cutts. (S.P.C.K.) Mr. Cutts has apparently two objects in view in this short tale: firstly, to give his readers a glimpse of the customs and religious ideas of Persian Christians; and, secondly, to arouse sympathy with them in their ill-treatment by the Kurds and the Turkish government. Both these objects would be helped by a preface telling us to what extent the tale is actual fact. As fiction it has no special merits, and is scarcely worthy of Mr. Cutts's abilities. The facts are certainly interesting and curious, but we are left without any means of knowing whether they are true.

*Claude and Claudius.* By Mrs. Herbert Martin. (Griffith, Farran & Co.) The authoress has not been happy in her selection of a subject. A foolish marriage, a misunderstanding between father and son, and a death-bed scene where some of the errors of the past are condoned—these are scarcely the ingredients wherewith to compose a suitable Christmas present for children. Nor do we think the style will prove attractive to young readers. For example:

"The Scotchman, brought up on the sour milk of

rigid Calvinism, in throwing this overboard had thrown with it most other religious theories, and was calmly and professedly of the day and the world; the scholar and half-recluse was in his own way a man of firm, though rather mournful faith; neither objected to the other's views."

Do children want this sort of analysis?

*Poor and Plain: a story for Elder Girls.* By the author of "Dethroned," &c. (Griffith, Farran & Co.) Although this tale begins and ends sadly, yet in the main it is pleasant reading and wholesome. Lucy Everard, an almost penniless orphan, and without even the dower of good looks, finds in the path of duty the path which leads to happiness. We think the book would have been all the better if its last chapter had been omitted.

*Unlucky.* By Caroline Austin. (Blackie.) This book justifies its ill-omened title. It is the dismal record of a spirited and unruly but well-meaning child, whose ill-qualities are fostered, while her good qualities are repressed, through the injudicious management of her step-mother. Though well-intentioned, and conveying an oft-needed lesson to parents and guardians, the book and its conclusion are alike dreary and repulsive.

*The Baronets and their Brides.* By the Rev. W. M. Cox. (Nisbet.) The author's aim has been, he tells us, to provide something "to instruct and persuade, as well as interest and amuse," the young who crave for "sensational novel reading." He contemplates a series of "unpretending productions of a somewhat similar kind." We cannot encourage him in his project. The subject of his book—an unhappy marriage between a vain, foolish woman and an unprincipled spendthrift—is as bad as his style. He tells us that the characters have been, for the most part, drawn from life: we can only add they are not life-like. Our advice to Mr. Cox is to eschew long words and stilted talk, and try to put before his readers in natural language things that are pure, honourable, and of good report.

*True Stories from Italian History.* Compiled by F. Bayford Harrison. (Griffith, Farran & Co.) The bookbinder has here done his work better than the bookmaker. There is, indeed, plenty of information within the pretty covers of this volume, but it is conveyed in so dry a manner that few readers will find it palatable. Mr. Harrison's compilation is rather of materials than of stories. The latter, at any rate, suggest the addition of a little fancy and ornament.

*Very Much in Earnest.* By A. Lister. (S.P.C.K.) This is a short but touching story of a child brought up in religious disbelief by her father, but who becomes ultimately a sincere Christian. The tone of the book is religious, but wholly void of cant or bigotry.

*Lucy Winter.* By C. E. Reade. (S.P.C.K.) A simple but interesting narrative of the reformation of a heedless, gambling brother through the mediation of a loving sister. A slight *sonnet* of ritualism mars what would otherwise be a wholesomely religious book.

*Mabel's Holiday.* By E. M. and A. H. (S.P.C.K.) This is a story for young children, and full of interest even of a sensational kind. That its chief incident is improbable will probably not weigh much in the estimation of the young people for whom it is intended.

*My Grandfather and His Parishioners.* By P. M. W. (S.P.C.K.) Another child's book. It consists of a series of stories told by a grandmother of events which might have happened fifty years ago. Their common aim is to tell children how they may become good Christian heroes.

## NOTES AND NEWS.

MR. E. R. WHARTON, sometime Ireland scholar and now fellow of Jesus College, has decided to offer himself for the deputy-professorship of comparative philology at Oxford, vacant by the resignation of Mr. Sayce. By his two books—*Etyma Graeca* (1882) and *Etyma Latina* (1890)—as well as by sundry papers read before the Philological Society, Mr. Wharton has proved himself to be perhaps the only Englishman whose name is recognised on the continent in his own special branch of study. We understand that the other candidates include Mr. S. Arthur Strong, of Cambridge, who has taken all orientalism as his province; and Dr. William Wright, the translator of Brugmann, who has been trained in the strictest school of Teutonic philology.

WE hear that the Royal Asiatic Society has now officially given its support to the committee formed for organising the ninth international congress of orientologists, to be held in London in 1892; and that Lord Northbrook (as president for the year) and Sir William W. Hunter (as a member of council) have joined this committee as vice-presidents. As there is some probability that the congress may visit Oxford, the names of the Master of Balliol and the Provost of Oriel also appear among the vice-presidents. The list of presidents of sections is now complete, as follows:—Aryan, Prof. Cowell; Semitic (a) Assyrian, Mr. Sayce; (b) General, Prof. Robertson Smith; China, Sir Thomas Wade; Egypt, Mr. Le Page Renouf; Australasia, Sir Arthur Gordon; Anthropology, Dr. E. B. Tylor. Of four hon. secretaries, we may mention Prof. R. K. Douglas, of the British Museum; and Prof. A. A. Macdonell, of Oxford.

MESSRS. MACMILLAN announce a volume by Mr. Goldwin Smith, to be entitled *Canada and The Canadian Question*.

MESSRS. LONGMAN have in the press a translation of the Abbé Fouard's *Life of Christ*, with a preface by Cardinal Manning.

MESSRS. HENRY & Co. will begin in January the publication of a new series, to be called "The Whitefriars Library of Wit and Humour," under the editorship of Mr. Davenport Adams. The volumes are to appear at monthly intervals, the first being *Essays in Little*, by Mr. Andrew Lang; and the second, *Sawn Off: a Tale of a Family Tree*, by Mr. G. Manville Fenn. Each of these will be illustrated with a portrait of the author.

MR. FRANK KIDSON, following the example of the Rev. S. Baring Gould, has been collecting old ballads in the North of England and the border counties of Scotland. Nearly a hundred of these, which he believes to be hitherto unprinted, he proposes to publish, together with their appropriate words from broadsides or oral tradition. The work will be issued early in the new year, by Mr. George P. Johnston, of Edinburgh, under the title of *Traditional Tunes*.

THE two next volumes of the series of "Historic Towns"—to be published, we believe, simultaneously—will be *York*, by Canon Raine; and *New York*, by Mr. Theodore Roosevelt.

THE Rev. C. Halford Hawkins, chaplain and assistant master of Winchester College, has in the press a booklet entitled, *Hints on the Art of Reading and Reciting*, with illustrated examples—marked and annotated—from Shakspere, Milton, Byron, and Shelley. Messrs. Joseph Hughes and Co. will publish the work early in the new year.

MISS E. J. WHATELY will publish immediately, through Mr. Elliot Stock, a volume of essays on the Christian life, entitled *Doers of the Word*.



THE Handbook to the Public Records, which Mr. Scargill Bird, the superintendent of the search department, has been engaged for some years in compiling, is expected to be issued very shortly. The work is, in effect, an elaborate *catalogue raisonné* of the Public Records; and its publication will enable the uninitiated student to make use of that vast mine of legal and historical information which has hitherto been practically unworkable for want of an official guide.

MESSRS. WILLIAM ANDREWS & Co., of Hull, will publish at an early date *Yorkshire Family Romance*, by Mr. Frederick Ross.

THE forthcoming number of the *Asiatic Quarterly Review* will contain articles—in addition to those already announced in the ACADEMY—on “Italy in Africa,” by Signor R. Bonghi; and on “The Anglo-Portuguese Question,” by one who is probably the highest living Portuguese authority. Persicus contributes a second article, dealing with the importance of road-making in Persia, in view of the Russian veto on railways, which will be illustrated with a map; while the Persian ambassador in England supplies a statement about the Muharram, which should set at rest the dispute about the propriety of introducing the Prophet Muhammad upon the stage, so far as the Shiah sect is concerned. There will also be some plain speaking about the persecution of Jews in Russia, and the visit of the Czarevitch to India.

MR. ROBERT RICHARDSON will contribute to the *United Presbyterian Magazine*, edited by Prof. Calderwood, a series of papers entitled “Everyday Essays.” The first, on “Sentiment,” will appear in the January number.

AMERICAN readers of the ACADEMY will be interested to know that the vestry of the parish of St. Sepulchre's, in the city of London, have voted a sum of £25 “for the purpose of forming the nucleus of a fund for restoring the tombstone of Captain John Smith, founder of Virginia.”

TO-DAY (Saturday) Prof. Dewar—Fullerian professor of chemistry at the Royal Institution, and Jacksonian professor of natural experimental philosophy at Cambridge—will begin a course of six Christmas lectures (adapted to a juvenile auditory) at the Royal Institution, at 3 p.m. His subject is “Frost and Fire.”

MR. J. G. COTTON MINCHIN, author of *The Growth of Freedom in the Balkan Peninsula* (John Murray, 1886), will deliver a lecture at the South Place Institute, on Sunday next, December 28, at 4 p.m., on “National Life and Thought in Roumania.” He has already treated, at the same place, of Servia and Bulgaria.

IN the ACADEMY of November 29 we noticed an edition of Macbeth, consisting of the text of the first folio, with the variants of the other three folios (Halle: Niemeyer.) We have since received, again from Germany, a still more valuable contribution to the study of Shakspeare. This is a parallel-text of *Hamlet*, based upon the first (1603) and second (1604) quartos and the first folio (1623). The editor is Prof. Wilhelm Viëtor, well known as the editor of *Phonetische Studien*; and the book is published by Elwert, of Marburg. For the two quartos Mr. Griggs's facsimiles have been used, and for the folio the reduced facsimile of Halliwell-Phillipps; but in the latter case certain corrections of obscure typography have been made from the original copy in the British Museum. The method adopted has been to print the text of the two quartos on opposite pages, with the corresponding text of the folio across the two pages below; while the numbers of acts, scenes, and lines of the Globe edition have been added in the margin.

Prof. Viëtor has interpreted an editor's duty so strictly as not to add a word about the many interesting questions that have been suggested as to the relation between the three texts. He is content to let the versions speak for themselves, referring the reader to the Cambridge editors and Mr. H. H. Furness. But even so, his book is one which no Shakspeare student can afford to be without.

#### ORIGINAL VERSE.

##### “BY THE WATERS OF BABYLON.”

O Winter tide, O Winter tide,  
Thy coming brings us sadness;  
Afar are those we hold most dear,  
Here men are strange, and skies are drear;  
O winter tide, O winter tide,  
Thy days are days of sadness.

O merry bells, O merry bells,  
That ring a Christmas greeting;  
As through the air thy full notes peal,  
What softer feelings o'er us steal:  
O merry bells, O merry bells,  
Ring out a Christmas greeting.

O fairy tide, O fairy tide,  
Thy magic gives men gladness;  
Though bleak the sky, though chill the wind,  
If hearts be warm, if friends be kind,  
O Christmas tide, O Christmas tide,  
Thy magic gives us gladness.

T. M.

Göttingen.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- BARRON, L. *Les Fleuves de France: la Garonne*. Paris: Renouard. 10 fr.  
BRUNET, G. *Études sur la reliure des livres et sur les collections de bibliophiles célèbres*. Bordeaux: Moquet. 10 fr.  
DELAUNAY, Albert. *L'impôt*. Paris: Berger-Levrault. 2 fr.  
GALLIENI, Lieut.-Col. *Deux campagnes au Soudan français*. Paris: Hachette. 15 fr.  
HEISS, A. *Les médailliers de la Renaissance*. T. 8. Florence et les Florentins. 1re partie. Paris: Rothschild. 200 fr.  
HONGRIER, la, illustrée. Zurich: Füssli. 10 fr.  
LE FAURE, G. *Aventures de Sidi-Froussard*. Paris: Firmin-Didot. 6 fr.  
MATTHIJS, C. E. *L'Alsace et les Alsaciens à travers les siècles*. Paris: Jouvett. 15 fr.  
WERNER, B. v. *Deutsches Kriegsschiffleben u. Seefahrerkunst*. Leipzig: Brockhaus. 9 M.

##### HISTORY, ETC.

- ARTAUD, A. *Un armateur marseillais, Georges Roux*. Paris: Champion. 8 fr. 50 c.  
CUG, E. *Les institutions juridiques des Romains. L'ancien droit*. Paris: Plon. 10 fr.  
DEBIDOUR, A. *Histoire diplomatique de l'Europe (1815–1878)*. Paris: Alcan. 18 fr.  
FOURNEL, V. *L'Événement de Varennes*. Paris: Champion. 10 fr.  
GESCHICHTE der k. u. k. Kriegs-Marine. 2. Thl. Die k. k. österreich. Kriegs-Marine in dem Zeitraum von 1797 bis 1848. 1. Bd. Wien: Gerold. 8 M.  
RISN, L. *Histoire de l'insurrection de 1871 en Algérie*. Alger: Jourdan. 15 fr.

##### PHYSICAL SCIENCE AND PHILOSOPHY, ETC.

- GIACOMINI, C. *I cervelli dei microcefali*. Turin: Loescher. 20 fr.  
OLLÉ-LAFRÈRE, L. *La philosophie et le temps présent*. Paris: Belin. 3 fr. 50 c.  
RESULTATE, wissenschaftliche, der v. N. M. Przewalski nach Central-Asien unternommenen Reisen. Zoologischer Thl. 1. Bd. Säugethiere. Bearb. v. E. Büchner. 4. Lfg. St. Petersburg: Eggers. 15 M.  
ZIEHEN, St. *Leitfaden der physiologischen Psychologie in 14 Vorlesungen*. Jena: Fischer. 4 M.

##### PHILOLOGY.

- LEHRBÜCHER d. Seminars f. orientalische Sprachen zu Berlin 1.–3. Bd. Berlin: Spemann. 43 M. 50 Pf.

#### CORRESPONDENCE.

##### “A MIDSUMMER NIGHT'S DREAM.”

Christ's College, Cambridge: Dec. 15, 1890.

I do not remember to have seen it pointed out, at any rate with sufficient clearness, that one of the chief characteristics of this play—the introduction of the fairy-king and queen into the plot, is really taken from Chaucer's *Merchant's Tale* (ed. Tyrwhitt, 10, 101). Pyramus

and Thisbe are mentioned in the same, 10,002; and, more fully, in the *Legend of Good Women*. Every one knows that Theseus and Hippolyta were suggested by the *Knight's Tale*.

The point is that, in both works, a dispute between the fairy king and queen is settled by the aid of mortals. The dramatist has varied the incidents of the dispute with great skill.

WALTER W. SKEAT.

#### MILTON AND VONDEL.

The Vicarage, Northolt, near Southall: Dec. 9, 1890.

The appearance, in Prof. Masson's new library edition of Milton's Poetical Works, of a somewhat lengthy excursus upon the question of Milton's acquaintance with the works of his Dutch contemporary Vondel, with special reference to my little work\* upon the subject, leads me again to address to you a few words of personal explanation.

It would have been better, it seems to me, had Prof. Masson not devoted so many pages of his valuable Introduction to the discussion of a subject of relatively so little importance. In his enthusiasm, however, for the reputation of the great poet, the learned editor has really gone out of his way (1) to draw attention to a work whose existence had probably been well-nigh forgotten; (2) to attribute to its author views on the subject of Milton's indebtedness to Vondel which he certainly does not, and never did, hold.

I feel it therefore necessary once more emphatically to state that my object in writing the book in question was not to depreciate Milton, but to draw the attention of English students of literature to the merits of an unjustly neglected poet, and at the same time, by the comparison which I instituted between a series of contemporary poems dealing with precisely the same subjects, to give some account of the lives, modes of work, and literary characteristics of their authors. If in the advocacy of my thesis I may have been tempted at times to express myself too strongly, or to give the suspicion of suggesting that Milton deliberately purloined from Vondel, I fully and unreservedly withdraw any such imputation. At the same time, I remain quite convinced that the English poet was acquainted with and impressed by the Dutchman's writings, though I quite agree with Prof. Masson that, in a large number of the parallelisms of phrase and imagery which I have brought forward, the similarity is no doubt due, not to imitation, but to the fact that the poets were making use of common material, and that both alike had their minds saturated with Biblical and classical reminiscences. As, however, the publication of the several dramas of Vondel (“Lucifer,” “Adam in Ballingschap,” and “Samson”) in each case preceded the composition of the corresponding portions of Milton's works, it need excite no surprise that he should have read them (*qui facit per alios, facit per se*), and that their perusal should have left perceptible traces on his imagination.

In 1885 I was unaware of the existence of the following passage, in which a high authority on such a subject endorses by anticipation the views which I have since more fully presented and worked out. The poet Beddoes, in a review of Hayley's *Life and Letters* (*Quarterly Review*, vol. xxxi., March, 1825), thus wrote:

“An effect, which has hitherto not been noticed, was then produced by the Dutch poets. In their school Joshua Sylvester (who had lived amongst them) learnt some of the peculiarities of his versification; and if Milton was incited by the perusal of any poem upon the same subject to compose his ‘Paradise Lost,’ it was by studying

\* *Milton and Vondel: a Curiosity of Literature*. (Trübner. 1885.)

the 'Lucifer' and 'Adam in Ballingschap' of Vondel; for he tried his strength with the same great poet in the *Samson Agonistes*, Vondel being indeed the only contemporary with whom he would not have felt it a degradation to vie."

GEORGE EDMUNDSON.

NORFOLK MANOR COURT ROLLS (THE  
BARWICK MSS.).

Stanhoe Grange, Norfolk: Nov. 14, 1890.

The subjoined entries, extracted from the Stanhoe manor court rolls (in continuation of those given in my former letter, *ACADEMY*, November 15), furnish interesting details as to the tenure of land, and payment of rent (often in kind), fines (on taking possession), penalties, &c.

Thirty-one acres on a seven years' lease, at a yearly rental of sixteen shillings:

[4 Hen. IV.] "Domini concesserunt et ad firmam dimiserunt xxxi acras terre in Brunham Thorp [Burnham Thorpe, the birthplace of Nelson] Johanni Sewale de Thorp ad terminum septem annorum, termino incipiente ad festum sancti Michaelis Archangeli ultimum preteritum ante datum hujus curie, reddendi inde dominis per annum xvi s. ad festum sancte Fidis Virginis proximum futurum pro omni servicio et consuetudine."

A close and croft and five and a half roods of land on a seven years' lease at a yearly rental of one quarter and two and a half bushels of barley:

[4 Hen. IV.] "Domini concesserunt et ad firmam dimiserunt Bartholomeo Colle unam inclosurem vocatam Margeryesherde, cum crofto et tribus rodīs et dimidia ad finem dicti crofti et dimidiam acram jacentem apud Barkerscroftesende, tenendas sibi et attornatis suis ad terminum vij annorum, termino incipiente ad festum sancti Michaelis Archangeli ultimum preteritum ante datum hujus curie reddenda inde dominis per annum j quarteria et ij buscelli ordeī ad festum sancti Martini in yeme [i.e. Nov. 11, the feast of St. Martin Hymalis, as distinguished from that of St. Martin Bulliens, which was in June] proximum futurum pro omni servicio et consuetudine."

A fine of 3s. 4d. on taking possession of a messuage and three acres of land:

[4 Hen. IV.] "Galfridus Mundes capellanus et Johannes de Creyke de Stanhowe presentes in curia sursum reddiderunt in manus domini unum mesuagium de tenemento Skaneynes et Pynnokkes, et duas acras et unam rodā de tenemento Potters in diversis peciis in campo de Stanhowe, et dimidiam acram terre apud Losedele, et unam rodā terre native in Northcrofte de tenemento Pynnokkes, ad opus Galfridi Irenhard de Walpole et Cecclie uxoris ejus et heredum suorum, &c. Quibus liberata est inde seisinā, &c. tenenda ad voluntatem domini per servicia et consuetudines, &c. Salvo jure cujuslibet, &c. Et dant de fine iij s. iij d. et fecerunt fidelitatem."

A penalty of 2d. for non-attendance at court:

[5 Hen. IV.] "Jurati de Thorp presentant quod Radulfus Skot et Johannes Sewale faciunt defaultum secte curie [mercia iij d.]"

John Webster is fined 6d. for making forcible recovery of four horses and a cart seized for arrears of service and rent, and 6d. for the same offence after they had been impounded on the land of the lord of the manor:

"[5 Hen. IV.] "Jurati ex officio curie de Stanhowe presentant quod Johannes Webster fecit rescusum supra Johannem Wrokkels de iijor equis et una caretta arestatīs pro redditu et servicio a retro [mercia vi d.]"

"Et quod idem Johannes fecit rescusum supra Nicholaum Sowter de predictis iijor equis et caretta captis supra feodum domini [mercia vi d.]"

Richard Wright is fined 4d. for lopping an ash:

[5 Hen. IV.] "Et quod Ricardus Wryght amputavit unam fraxinum supra bondagium domini [mercia iij d.]"

This unlicensed felling and appropriation of timber was a frequent offence on the part of tenants. Records of it continually occur throughout the rolls. The penalty was usually a fine:

[1 Hen. VIII.] "Quod Gregorius Deynys fecit stripamentum ["clearing"] et vastum in succidendo diversas elmys [sic] et unam fraxinum, crescentes supra inclusum vocatum Esthallyclose, ideo ipse in mercia iij d."

[3 Hen. VIII.] "Quod Thomas Plyer fecit vastum supra tenementum suum quod est de bondagio domini in succidendo fraxinum et diversas elmes [sic], nec non reparavit tenementum suum predictum, ideo ipse in mercia xij d et preest sibi illud tenementum sufficienter reparare citra proximam curiam sub pena incumbenti, &c."

In other cases (at a later date) forfeiture of holdings:

[1 James I.] "Quod Robertus Davy commisit vastum succidendo supra curtelagium mesuagii sui nati nuper Smithes in Stanho unam ulmum existentem meremium ["building-timber"] et ulmum illam ad usum et commodum suum proprium et non ad reparacionem domorum mesuagii illius convertit, ideo preest balivo mesuagium illud ac omnes alias terras quas tenet per copiam rotuli curie de manerio isto et habuit in una eademque concessione cum mesuagio illo seisire in manus domini et inde respondere domino de exitibus ["returns"]."

Or a writ of ejectment:

[1 James I.] "Quod Johannes Oughton commisit grave vastum supra curtelagium mesuagii nuper in tenura ejusdem Johannis, modo seisitum in manus domini in Stanho, succidendo diversas grossas arbores scilicet ulmos et eradicando diversos pomos (anglice Apple trees) supra eosdem [sic] nuper crescentes, ideo persequatur breve domini regis versus eum pro trusone illius."

Payment of rent in kind was a common practice. In 5 Hen. IV. Richard Wright for two acres of land pays "iij skeppes [sic] ordeī in iij<sup>bus</sup> annis et dimidiam quarteriam ordeī in tercio anno." In the same year Edmund Wright pays three bushels of barley for an acre and half a rood of land; and William Davy pays two bushels of barley for one acre. In 11 Eliz. Laurence Asheworth pays 13s. 6d. and two capons and two hens annually for thirteen and a half acres of land—the value of the fowls we get from an entry in the manor accounts, where (in 8 Hen. VIII.) twelve hens and one cock are priced at 2s. 2d., later on at 2s. In one instance payment is required of "xiiij" and half an henne!"

In cases of trespass and damage done by straying animals money penalties were imposed:

[25 Hen. VI.] "Jurati presentant quod Thomas Clerk conculcat bladum et herbagium domini cum averiis suis ["farm-cattle"] et cum aucis suis, et continuavit per totum annum, ideo ipse in mercia iij s iij d."

[28 Hen. VIII.] "Et quod Thomas Smyth pastor Ricardi Cotter introduxit gregem in campum de Stannowe in tempore nocturno ad grave dampnum tenementum domini, ideo in mercia vi d. Et preest ei ne amplius sic agere sub pena xv d."

[30 Hen. VIII.] "Et quod Robertus Wightman et Edmundes Julian introduxerunt [sic] cum equis suis in campum de Stannowe in sepeciali pastura domini vocata Longemere et ibidem pasturant et custodiunt dictos equos ubi nullo modo sic facere debent ad grave dampnum domini, ideo in mercia xij d et preest illis ne amplius sic facere sub pena cujuslibet eorum xij d."

[31 Hen. VIII.] "Et quod Thomas Fyshpole fecit injustam viam cum quadriga sua ["waggon"] trans-

\* The fines in these instances are registered on the margin of the roll.

versus terras tenentium domini erga portam suam ad nocumentum usque Newportefelde, ideo in mercia iij d, et preest ei ne amplius sic facere sub pena xij d."

[32 Hen. VIII.] "Et quod Rogerus Houghton fecit injustam viam cum biga sua ["tumbrel"] a puteo calceo ["chalk-pit"] transversus terras tenentium domini hujus manerii ad nocumentum ubi nullo modo sic facere debet, ideo in mercia iij d, et preest ei ne amplius sic facere sub pena xij d."

[11 Eliz.] "Et quod Johannes Smyth senior permisit porcellos suos vagare ad largum inanulatos ["unringed"] in subvertendum solum domini hujus manerii in tenura Johannis Neweman ad grave dampnum, etc., ideo ipse in mercia iij d, et preest ei ne amplius sic agere sub pena xij d, etc."

[23 Eliz.] "Et quod Henricus Whitacre contra consuetudinem hujus ville custodivit quandam equam et illam ad largum in communibus campis hujus ville ire permisit ad grave perturbacionem et dampnum equorum diversorum tenentium domini ibidem depascentium, ideo ipse in mercia xij d."

Occasional instances occur of the exercise of the *jus weyvi*, the claim over waifs, on the part of the lord of the manor. In one case the *bona weyviata* is a dish, value 5d., abandoned in his flight by a thief:—

[22 Hen. VI.] "Jurati presentant quod quidam latro ignotus pro diversis felonis fugam fecit extra dominium, et habuit infra dominium quandam parvam patellam, pretii v d., quequidem patella seisata fuit in manus domini et liberata est balivo salve custodienda, etc."

In another it is a coulter, value 1s.:

[10 Charles I.] "Et quod quedam pecia ferri vocata a coulter pretii 1<sup>s</sup> inventa fuit infra dominium istud ut bona weyviata, ideo preest balivo inde domino respondere."

The introduction of English words in the midst of the Latin, as in this last entry, is somewhat curious. In the earlier rolls they are used at times apparently as substitutes for Latin—e.g., we have had "skeppes" and "elmys"; later on they occur as explanatory of the Latin—e.g., in 41 Eliz. Henry Smith is fined 3s. 4d., "quod ipse non reparavit muros domorum suarum porcinarum ac domorum suarum gallinaciarum (anglice of his swyne cotes and henne houses)." Again in 15 James I. John Asheworth is dispossessed of his holdings for persistently neglecting to keep in repair "quedam domus pro braceo faciendo (anglice the malthehouse)."

Considerable local interest attaches to many of the entries on account of the minute topographical details given in describing the boundaries of the various pieces of land leased or surrendered. From these particulars it would be quite possible to construct a plan, for instance, of the old town (as it is always styled) of Stanhoe, which in those days must have been a considerable place, with its Petergate (to the south), Petergate-street, Docking-gate (to the west), Eastgate, Newport, Newport-street, Northgate, Northgate-street, and so on.

Like many another old Norfolk town, Stanhoe, together with its neighbours the two Barwicks, Barmer, Docking, the three Birchams, the two Creakes, and the seven Burnhams, has dwindled into an insignificant village, with a few hundred inhabitants, its church alone now testifying to its former importance.

PAGET TOYNBEE.

HOMER AND ODYSSEUS.

Athenaeum Club: Dec. 18, 1890.

Can you spare me a little space in favour of two friends who are not here to defend their own reputations? Homer is accused of nodding, and Ulysses of being far from as wide awake as he should be to merit his reputation.

In the ACADEMY of Nov. 8, above the signature Isaac Taylor, I read:

"While in the *Iliad* he [Ulysses] is a wise and sagacious prince, in the *Odyssey* he is sometimes Quixotic in the extreme. Witness his conduct in the case of Polyphemus."

In the ACADEMY of Dec. 13, Mr. A. Lang comes to the rescue of Homer on terms which the poet would not have accepted—offering to help a dog who is not lame over a style that is non-existent—but he gives up the case of Ulysses as hopeless.

"In his recent work Mr. Gladstone has defended the unity of the character [that of Ulysses] in the two epics. His view has been impugned partly because of Odysseus's *hiv*-brained [sic] adventure with the Cyclops. His conduct was out of character, indeed; but the whole plot of the *Odyssey* turns on it. . . . The poet who composed the *Odyssey* as we possess it built it all up to and from that point; so if he makes Odysseus inconsistent, it is with his eyes open and knowingly. The inconsistency, such as it is, is not accidental, the result of dovetailing—it is essential."

If this means anything, it is that the contriver of this marvellous story was not clever enough to combine his plot without committing the character on which its chief interest depends to a gross inconsistency in the incident which is the turning point of the whole.

But "verify your references." Then it will be seen that Ulysses landing on the shore of the Cyclops did not know where he was, and for anything that appears did not know of the existence of such a being as this one-eyed mountainous monster. His excursion of discovery with a single ship was quite in harmony with that spirit of adventure which belongs to him throughout. He went to see what men were to be found—"their way of life and their genius"—so to translate the opening words of the poem. At most, he surmised (*δοῖσιν*) that he might encounter an uncivilised man; and accordingly he provided himself with the very reliable means of conciliation—a magnum of that wonderful wine, of such bouquet and body, which he had received from the clergyman at Ismarus from a store reserved for his own and his wife's private consumption. When his less enterprising crew want him to return to the ship, it is not from fear of the Cyclops whom they have not seen and know nothing of, but for the sake of lifting some cattle. When the monster does appear, all are unluckily within the cave, and so when he lights a fire they are seen and caught.

The late Col. Mure, with whom I had the pleasure generally of being in full sympathy on Homeric questions, made the same mistake as these critics. How pertinent was his phrase, which, I may say, he pointed out to me that I had borrowed from him (quite unconsciously) "The *Iliad* post-supposes the *Odyssey* quite as distinctly as the *Odyssey* pre-supposes the *Iliad*."

W. WATKISS LLOYD.

#### APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Dec. 28, 4 p.m. South Place Institute: "Roumania," by Mr. J. G. C. Minchin.  
 MONDAY, Dec. 29, 4 p.m. London Institution: Christmas Course for Juveniles, "Rain and Fog," I., by Prof. Vivian Lewes.  
 TUESDAY, Dec. 30, 3 p.m. Royal Institution: "Frost and Fire," adapted to a Juvenile Auditory, II., by Prof. Dewar.  
 WEDNESDAY, Dec. 31, 3 p.m. Royal Institution: "Frost and Fire," adapted to a Juvenile Auditory, III., by Prof. Dewar.  
 THURSDAY, Dec. 1, 4 p.m. London Institution: Christmas Course for Juveniles, "Rain and Fog," II., by Prof. Vivian Lewes.  
 THURSDAY, Jan. 1, 3 p.m. Royal Institution: "Frost and Fire," adapted to a Juvenile Auditory, IV., by Prof. Dewar.  
 FRIDAY, Jan. 2, 4 p.m. London Institution: Christmas Course for Juveniles, "Rain and Fog," III., by Prof. Vivian Lewes.  
 SATURDAY, Jan. 3, 3 p.m. Royal Institution: "Frost and Fire," adapted to a Juvenile Auditory, V., by Prof. Dewar.

## SCIENCE.

### THE EARLY CIVILISATION OF ARABIA.

*Skizze der Geschichte Arabiens.* Part I. By Ed. Glaser. (Munich: Straub.)

*Skizze der Geschichte und Geographie Arabiens.* Vol. II. By the same. (Berlin: Weidmann.)

THE first of these works has fallen like a shell into the circle of orientalist. Hitherto we have been accustomed to regard Arabia before the time of Mohammed as a land of darkness and barbarism, lit up perhaps about the age of Augustus by the rise of one or two cultured kingdoms of small extent in the extreme South and of the kingdom of the Nabatheans in the North. That Arabia had been the seat of powerful and cultivated nations, whose authority had extended over the greater part of the peninsula centuries before the Christian era, had not been dreamed of by the wildest imagination. Such, however, it seems, we must now admit to have been the case.

Dr. Glaser has devoted himself to the exploration of Southern Arabia. He has discovered there a large number of inscriptions, and has corrected or completed many others which had been previously copied. With the help of this new epigraphic material, and a thorough knowledge of the country and its historians, he has succeeded in throwing an unexpected flood of light on the early fortunes of the Arabian peninsula. He has been assisted in his work by the brilliant learning of Prof. Hommel, and has been further able to call to his aid the inscriptions copied by Doughty, Huber, and Euting in the neighbourhood of Teima in the North, and deciphered by Prof. D. H. Müller. The inscriptions of Southern and Northern Arabia confirm and supplement one another.

The most important part of Dr. Glaser's work is that in which he seeks to prove that the Minaean kingdom preceded that of the Sabaeans. His arguments are numerous and powerful, and it is difficult to find an answer to them. Not only in the classical writers, but even in the Old Testament, the Minaean kingdom is forgotten and extinct. We may hear of Minaean tribes, but the cultured state which had its capital at Ma'in has been superseded by Saba or Sheba. The same is the case if we turn to the Assyrian monuments. Here, too, we are told of a king of Saba who came into contact in Northern Arabia with the Assyrian rulers in the eighth century before our era; of kings of Ma'in they know nothing. The old belief that the Minaean and Sabaeans kingdoms flourished contemporaneously must be given up in face of the evidence which Dr. Glaser brings against it. Geographically it is impossible. The cities of Saba were embedded, as it were, within Minaean territory, and the northern extension of the two kingdoms was one and the same.

The conclusion which follows from the fact that the kingdom of Saba was preceded by the kingdom of Ma'in is sufficiently startling. On the one hand, kings of Saba were already in existence in the time of Tiglath-pileser and Sargon, while a queen of Sheba visited the court of Solomon; on

the other hand, the inscriptions have already made us acquainted with the names of thirty-three Minaean princes, three of whom are mentioned in the inscriptions of the North. Moreover, as Dr. Glaser shows, the kings of Saba were the successors of the Makarib or "Priests" of Saba, just as the kings of Assyria were the successors of the priests of Assur. We must, indeed, go far back in history in order to discover the period when the kingdom of Ma'in waned and the kingdom of Saba arose.

Great, therefore, must be the antiquity of writing in the peninsula of Arabia. Prof. Hommel believes that he has found a reference to the age of the Hyksos in an inscription copied in Southern Arabia by Halévy, the historical importance of which was first noted by Dr. Glaser. The authors of the inscription were governors of Ashur and Tsar, in which Prof. Hommel finds the Asshurim of Gen. xxv. 3., and the fortress Tsar which dominated the western frontier of Egypt. They had erected the inscription in gratitude for their deliverance from peril at a time when war had broken out between Egypt and Madhi, as well as when the kings of "the North" and of "the South" were engaged in hostilities with one another.

If the early use of writing in Arabia can be maintained, it will be necessary to modify very considerably the prevalent views as to the origin and history of the alphabet. Canon Isaac Taylor had already been led by palaeographical reasons to assign a much earlier date to the alphabet of Southern Arabia than that previously allowed to it. If Dr. Glaser's conclusions, which are accepted by Hommel and Halévy, can stand the test of future research, it will no longer be possible to speak of the Phœnician alphabet as the mother of the alphabets of the world. The Phœnician alphabet will itself have been derived from one of the alphabets of Arabia.

There is much to be said for such a view. It will explain the puzzling fact that the oldest Phœnician text presents us with the alphabet already in an advanced stage of development. It will also explain the names given to several of the letters. *P*, "the mouth," for example, bears no resemblance to the mouth in its Phœnician form; the Arabian form, on the contrary, is an oval. Finally, we shall understand why it is that certain sounds belonging to the Semitic Parent-Speech, but lost in Phœnician, are accordingly not represented by symbols in the Phœnician alphabet; whereas the alphabets of Arabia, where the sounds in question were preserved, express them by special symbols which cannot, for the most part, be derived from any of the other symbols of the alphabet.

Quite as interesting as the light thrown on the antiquity of Arabian civilisation is the light thrown by Dr. Glaser's researches on the influence of Judaism in Arabia in the centuries preceding Mohammed. Princes and peoples were converted to the Jewish faith, and Jewish doctrines were taught and accepted in what were afterwards the sacred cities of Islam. The bearing of this fact on the origin of Mohammedanism and the interpretation of the Qorân may be easily

imagined. The relation of Islam to Judaism assumes for us a wholly new aspect.

Of Dr. Glaser's *Skizze der Geschichte und Geographie Arabiens* only the second volume has as yet appeared. The first volume, which will deal with the history and antiquities of the country, is still in the press. The second volume is devoted to geography, and a very bulky and learned volume it is. The ancient authors have been ransacked for geographical details relating to Arabia, and the places and tribes mentioned by them have been identified by Dr. Glaser with great ingenuity, if not always convincingly. I cannot agree, for instance, with much that he has to say on the geography of Arabia according to the Assyrian inscriptions. Biblical scholars will turn with special interest to his examination of the site of Ophir. That this lay on the shores of the Persian Gulf seems scarcely doubtful. It was the *entrepôt* of the wares of the East rather than the source from which they actually came.

What Dr. Glaser has already published is so important and so novel that we await with impatience the volume in which Arabian history is dealt with in all its details. Above all, it may be hoped that the publication of the texts upon which the reconstruction of that history is largely built will not long be delayed. Dr. Glaser has discovered more than a thousand inscriptions which have never been copied before. The decipherment of them is like the exploration of a new world.

A. H. SAYCE.

#### SCIENCE NOTES.

A COMMITTEE has been formed among fellows of the Royal Society to obtain a portrait of Sir Gabriel Stokes, on his retirement from the presidency, as an expression of their appreciation of his services for thirty-six consecutive years, as one of the secretaries or as president.

DR. C. LE NEVE FOSTER, inspector of mines, has been appointed professor of mining in the Royal College of Science, with which the Royal School of Mines is now incorporated.

MESSRS. TAYLOR & FRANCIS have just issued, on behalf of the Indian Government, a new volume of *The Fauna of British India*. It is a second volume of Birds, somewhat smaller in size than the first, both edited by Mr. Eugene W. Oates. It completes the order of Passeres, which are represented by 936 species, or about five-ninths of all the species of birds found in India (including Ceylon and Burma). The families here described are the Muscicapidae (flycatchers), Turdidae (chats, robins, thrushes, dippers, and accentors), Ploceidae (weaver-birds and munias), Fringillidae (finches), Hirundinidae (swallows), Motacillidae (wag-tails and pipits), Alaudidae (larks), Nectariniidae (sun-birds), Dicaeidae (flower-peckers), and Pittidae. As before, the work is illustrated with some admirable woodcuts, showing specific differences of bill, tail, and claw, and (in a few cases) the bird in its habitat. Ornithologists will hear with regret that Mr. Oates's return to his duties in India will prevent him from completing the work which he has so excellently begun, and (we fear) also from writing the discussion of the classification of Aves which he had promised for the concluding volume. Meanwhile, Mr. W. T. Blanford, the general editor of the series, has undertaken to treat the remaining orders of Birds, which will form

a third volume of extra size. Upon this he will set to work as soon as he has finished his own proper task; the second half of the volume containing Mammalia, which he promises to have ready early in 1891.

#### MEETINGS OF SOCIETIES.

ELIZABETHAN SOCIETY.—(Wednesday, Dec. 3.)

FREDERICK ROGERS, Esq., in the chair.—A paper, by Mr. William Poel, on "The Stage-Version of 'Romeo and Juliet,'" was read. Mr. Poel pointed out that Shakspeare was evidently acquainted with Arthur Brooke's poem, the "Tragicall Historie of Romeus and Juliet," published in 1562, and with William Painter's story in his collection of novels, published in 1567 as *The Palace of Pleasure*, but that he writes a prologue to his play that contains an important modification in the argument. Why Shakspeare thought fit to choose a different motive for his tragedy to the one shown in the poem and the novel we shall never know. He may have found the hatred of the two houses accentuated in an older play on this subject, and his unerring dramatic instinct would prompt him to use the parent's strife as a lurid background on which to portray with greater vividness the "fearful passage" of the "star-crossed lovers"; or the modification may have been due to Shakspeare's reflections upon the political and religious strife of his day, or to his irritation at Brooke's short-sightedness in upholding as more deserving of censure the passion of improvident love than the evil of ready-made hatred. The characters in Shakspeare's play may be divided into three groups—those who belong to the house of Capulet, the house of Montague, and those who, as partisans of neither of the houses, we may call the neutrals. The play opens with a renewal of hostilities between the two "houses," which serves not only as a striking opening, but brings on to the stage, without unnecessary delay, many of the chief actors. In less than thirty lines we are introduced to seven persons, all of whom indicate their character by the attitude they assume towards the quarrel. We are also shown the citizens hastily arranging themselves to part the two houses, and hear for the first time their ominous shout, "Down with the Capulets! down with the Montagues!" It is heard on two subsequent occasions during the play, and is the death-knell of the lovers. A scene follows to prepare us for Romeo's entrance, Shakspeare having wisely kept him out of the quarrel that the audience may see him indifferent to every other passion but the one of love. Romeo, until he was shot well with Cupid's arrow, seems to have been a sociable being; for in the third act of the play Mercutio thus taunts him: "Why, is this not better now than groaning for love? Now thou art sociable, now thou art Romeo; now art thou what thou art, by art as well as by nature." We hear of Juliet for the first time in the second scene of the play, where we are shown Paris, no less a person than the Prince's kinsman, as a suitor for her hand. In the next scene we are introduced to the heroine herself and to her nurse, the chief comic character of the play, brought in no doubt to supply "those unsavoury morsels of unseemly sentences, which doth so content the hungry humours of the rude multitude." In Scene IV. Mercutio is brought on to the stage; a character that figures in many Elizabethan plays, and in the theatrical parlance of Shakspeare's time was known as "the horrible fierce soldier," but the part had never received such brilliant treatment till Shakspeare took it in hand. Our stage Juliets, for some unaccountable reason, go through their billing and cooing in the so-called "balcony scene" as deliberately as they do their toilets; never for a moment thinking that the place is death to Romeo, and that "love's sweet bait must be stolen from fearful hooks." In Shakspeare's time this scene was acted in broad daylight, and the dramatist is careful to stimulate the imagination of his audience with appropriate imagery. The word "night" occurs ten times, and the actor would no doubt be instructed to give a special emphasis to the word. There are, besides, several allusions to the moon and the stars, including that descriptive couplet:

"Lady, by yonder blessed moon I vow,  
That tips with silver all these fruit-tree tops."

When Shakspeare can give us in words so vivid a picture of a moonlight night, Ben Jonson could well afford to have a fling at Inigo Jones's mechanical scenery, and say:

"What poesy e'er was painted on a wall?"

The scene in which Romeo and Juliet meet at the friar's cell, and are married, ends on the modern stage the second act. But to drop the curtain here interrupts the dramatic movement just as it is making to a climax—the death of Tybalt and the banishment of Romeo. The unforeseen complication arising out of Tybalt's death places Friar Laurence in a position of great difficulty and danger. The feud between the "houses" is now at its height, and he is directly responsible for the clandestine marriage. Our actors are apt to overlook this fact; but it is not only undramatic, but inconsistent with the text, to make the friar appear indifferent to his own tragic position. Juliet's death is carried out with the greatest simplicity, and within a few moments of her awakening. There is neither time for reflection nor lamentation. The watch has been roused, and is heard approaching. She has hardly kissed the poison from her dead husband's lips before the men enter the churchyard; and nothing but the darkness of the night screens from them the sight of the steel that Juliet plunges into her breast. It is the presence of the watch almost within touch of her that goads her to lift the knife; as it is the vision of Tybalt's ghost pursuing Romeo that nerves her to drink the potion. The dramatist's intention is clearly indicated in the stage-directions of the two quartos and the folio. Mr. Poel concluded his paper by remarking that this last scene is full of animation, and presents a fine opportunity for the Régisseur. The crowd seen hurrying with "bated breath" to the spot; their horror at sight of the dead children, whom they believe to be murdered; their surprise at learning they are man and wife; the bowed grief and shame of Capulet and Montague; the Prince's stern rebuke; the reconciliation of the bereaved parents, and joining of hands across the dead bodies. Indeed, no stage-version of "Romeo and Juliet" can be consistent with the author's conception that does not give prominence to the hatred of the two "houses," and retain intact the three "crowd scenes"; the one at the opening of the play, the second in the middle, and the third at the end. To represent only the love-episode is to make that episode far less tragic, and therefore less dramatic.—A discussion followed, in which the chairman, Mr. James Ernest Baker, Mr. W. H. Cowham, Mr. Frank Payne, Mr. F. W. Hunt, and other members of the society took part.

PHILOLOGICAL SOCIETY.—(Friday, Dec. 5.)

HENRY BRADLEY, Esq., president, in the chair.—A paper was read by Mr. G. L. Larkins on "The Scansion of Heroic Verse." He began by stating that he should consider this particular metre solely with reference to its number of syllables, eschewing such terms as "foot" and "iambic" as implying divisions both arbitrary and misleading. The theory entertained by very few—that it originated in old English rhythms based on old French models—rested on very shadowy foundations, unsupported by positive evidence. Its sole founder was Chaucer, who adopted an accentual basis, and established the characteristics which have never been departed from since his time. Then the question arose, whence did he derive it? Entering closely into contemporaneous influence, we find that Provençal verse died out in the thirteenth century, and was effete and obsolete in his time; and the same was true of romances in the *Langue d'Oïl*. The long war, accompanied with famine and pestilence, was disastrous to poetry in France during the fourteenth century, and Froissart was the only name of note that emerged. His rhythm had so many of the modern French regulations that we were compelled to acknowledge that, like the latter, it was devoid of stress. This latter feature was established by citing the dicta of the most eminent French metricians, and the writer utterly rejected the theory that English heroic had any affinity with the *décasyllabe*. Its sole origin was the Italian *endecasillabo*. Passing under review



the known facts of Chaucer's intercourse with Italy, and the internal evidence furnished by the "Canterbury Tales"—of which several striking passages were cited—ample proof was given for this assertion. Next, the Italian heroic was closely examined; and, leaving out of question synaeresis and synaloepha (of which, however, Milton supplied examples), its laws were found to be identical with the English one. For this the chief Italian poets—as well as Byron, Chaucer, and Browning—were laid under contribution. These laws are: a final accent on the tenth syllable, together with a predominant accent on the fourth or sixth and very rarely the eighth. Immediately following the two first we find either a masculine, a feminine, or a dactylic caesura. The dignified taste of the Italian heroic did not generally permit the latter after the fourth, although it was freely found in Dryden and Pope. By way of exception, however, a sonnet by Parini was referred to. The accents on the sixth or eighth following the predominant may be present or not, which bestows great variety on the rhythm, and the seventh and ninth are not counted. Likewise those on the syllables preceding the predominant, which form an anacrusis or prelude thereto, are not reckoned. While rendering a just tribute to the industry and research displayed in Dr. Schipper's *Englische Metrik*, too much weight is given therein to caesural influence, to the neglect of accent. The caesura is not so inconstant as the learned author represented it to be, but obeyed the fixed laws of the predominant, and is found only in certain places of the verse. Consequently *enjambement* had very slight influence on the caesura, inasmuch as the *rejet* was not always coincident therewith. The scholastic five-foot iambic, with classical technology to explain deviations from a supposed normal, was condemned, and the substitution of a syllabic unit of metre, according to immemorial French and Italian usage, strongly recommended. In conclusion, the writer intimated that this was only the threshold of a vaster inquiry into the relations between classic and modern metre, which he reserved for a future occasion.—Dr. Furnivall, on general grounds, expressed his concurrence as to the influence of Italian literature on Chaucer; and the president expressed the acknowledgments of the meeting to Mr. Larkins for the presentation of his views on a subject so important to history and literature.

## FINE ART.

### A LUTHER RELIC.

MR. T. THIEMANN, of Münster, has had the good fortune to secure a most interesting and valuable piece of mediaeval art, in the shape of Martin Luther's own "Contemplation Book of the Passion of Christ."

The work was executed by that famous family of goldsmiths, sculptors, and painters, the brothers Aldegrever, at Soest, in the years 1522-24, to the order of Joachim, Elector of Brandenburg, and was in the following year signed by Luther himself with his name. The size is small octavo; the covers are of ivory superbly sculptured, with silver supports; on the upper cover is a portrait of the Elector Joachim. The back is of solid silver, having the title, "Leiden Christi" engraved on it. The work contains 27 leaves, 14 of silver and 13 of parchment. The former are beautiful specimens of workmanship, and, in addition to engraved prayers, meditations, and songs with musical notation, contain highly artistic representations of the Passion. The parchment leaves are illuminated with pen and ink drawings of delicate finish; conspicuous among which are pictures of the Four Evangelists, of Christ, of some female saints, and of Luther himself. An examination of the monograms will reveal to the connoisseur the names of four brothers Aldegrever, who must have jointly executed the work.

This discovery is of importance for art history, since hitherto the works known under the name of Aldegrever in Vienna, Prag,

Berlin, Darmstadt, and Soest, are all attributed to one—viz., Henry Aldegrever. The dedication of the work to Joachim is a proof of his warm sympathy with the reformer—at least, in the early years of his career; and it will, no doubt, have the effect of modifying the prevalent view taken of the Elector's attitude towards Luther. The work is also valuable as a contribution to religious history, since both text and ornaments preserve to some extent a Roman character, and further as illustrating the language of the period.

To Mr. Thiemann is due the merit of being the first to appreciate at its full value the worth of the book. He is at present exhibiting it in Münster, and intends to exhibit it in other large German towns, and afterwards, possibly, in London. The book was found at Bevergern, a village in Westphalia.

## TWO MINOR EXHIBITIONS.

THE exhibition of Mr. Albert Goodwin's drawings, at the Fine Art Society's, constitutes one of the most valuable and noteworthy picture-shows which we have recently been invited to see. There are about seventy drawings, the work chiefly of the last two years. Very few of these are sketches from Nature; they are rather the result of those finer memories of places and effects that have been cared for, which are the peculiar possessions of the artistic man. They appeal, therefore, primarily to the finer connoisseurs and the true collectors—in a word, not so much to the common public and the common painter, as to the refined critic and the potential artist. Though here and there they evince quite wonderful craftsmanship, the mere craftsman will remain for the most part indifferent to their beauty. He will excite himself more readily over modern French brush-work—over some cheap French imitation of our great master, Constable. But that is of little importance. Mr. Goodwin's refined and exalted visions—his utterances so spontaneous, so varied, so entirely his own—will live when imitations, and the lop-sided eulogists of them in the minor journalism, are comfortably forgotten.

It is a pity that Mr. Francis James's exhibition at the Dudley Gallery—a dingy, disregarded place, quite beautified for the occasion—was open for so short a time. It will be closed—unless Mr. James has relented—before this word of appreciation is in the readers' hands. Mr. James's charming drawings have, as regards their subjects, been of two classes—the one consisting of slight, but always vigorous and refined, visions of landscape; the other, of requisite suggestions of the delicacy or glory of flowers—the transiency of the anemone, the splendour of the rose in June. It is too late now to insist here, further, or in any detail, upon their merits. But it is not too late at all to record the fact that, by an exhibition deliberately and wisely planned, and carried out with singular taste, Mr. James has greatly fortified his position with the always small number of people who may hope to have any entrance into the secrets of art; while he has, for the first time, addressed himself, in addition, to a larger public—with a certain danger, we think, of bringing upon himself what a wit, who was endowed with a measure of wisdom, once thought proper to describe as "the insult of popularity."

## NOTES ON ART AND ARCHAEOLOGY.

MR. JOHN LEWIS ROGET, editor of Roget's *Thesaurus of English Words and Phrases*, has been engaged for some time past upon a history of the "Old Water-Colour Society," now the

Royal Society of Painters in Water-Colours. In addition to a record of the proceedings of the society and the contents of its exhibitions, it will contain biographical notices of all its deceased members and associates, and also an account of the practice of water-colour painting in England during the last century. The work will form two volumes royal octavo, and will be published by Messrs. Longmans.

LORD WHARNCLIFFE, as president of the Society for the Preservation of the Ancient Monuments of Egypt, has presented to Lord Salisbury the memorial before referred to in the ACADEMY, which now bears about 650 signatures, praying for the appointment of an official inspector (if possible, an Englishman), to whom the care of the monuments should be entrusted.

THE most important feature in the programme of the *Portfolio* for the coming year is a series of twelve articles by the editor, Mr. P. G. Hamerton, on "The Present State of the Fine Arts in France," to be illustrated with etchings by MM. Flameng, Damman, Toussaint, and Manesse. Prof. A. H. Church will write upon "Textiles and Paper-Hangings," and "Some Features of Japanese Art"; Mr. F. G. Stephens upon "The Caricatures of Rowlandson" and "W. H. Hunt"; Mr. Walter Armstrong upon "Mr. Alfred Gilbert," and "Van Meer and Brekelenkam"; and Mr. J. Leyland upon "Haddon Hall," with illustrations by Mr. H. Railton. Among the plates promised are Rossetti's "Beata Beatrix," by Mr. G. W. Rhead; Walter Hunt's "Dog in a Manger," by Mr. C. O. Murray; Franz Hals's "Portrait of a Man"; and etchings by Mr. F. Slocombe, G. Poynt, A. Dawson, &c.

AMONG the contents of the *Art Journal* for the coming year will be a series of six articles on "The Pilgrims' Way," from Guildford to Canterbury, written by Mrs. Ady (Julia Cartwright), with illustrations by Mr. A. Quinton; two articles on "The Scenes of Tennyson's Childhood"; "A Summer Tour through Continental Galleries," by Mr. Walter Armstrong; "The Houses of the Gunpowder Plot Conspirators," by Mr. W. Outram Tristram, illustrated by Mr. Herbert Railton; "The Collection of the Scottish Antiquaries," by Mr. J. M. Gray; and "Art in America," by Mr. G. H. Boughton. The January number will contain an article on "The Recent Additions to the National Gallery," by Mr. Sidney Colvin, with four illustrations.

## THE STAGE.

### STAGE NOTES.

As a foretaste, perhaps, of the grandeurs and longuours of pantomime, we allowed ourselves, one night last week, to see the "Cigale" at the Lyric. No one should go to the "Cigale" with a severe mind. The appeal is not to the mental faculties, but to one's capacity for sensuous impression. "La Cigale" is just now the prettiest, most gorgeous, most luxurious show that can be beheld in London. In these respects, though not perhaps in the element of fun, it more than vies—dare we say it?—with "Carmen up to Date" at the Gaiety; and the Gaiety entertainments, under Mr. George Edwardes's management, have long been established as the standard up to which light opera and burlesque, elsewhere, are bound to endeavour to live. It is not our function to criticise with seriousness the music of "La Cigale"; but we may say of it that, if it has not quite the style and technical merit of "Dorothy," nor quite the unforced melodiousness of each production of Sir Arthur Sullivan, it is yet attractive and catchy. It bears

hearing with pleasure. Of course, a very notable point in the piece, as it is performed at the Lyric, is the opportunity which it affords to Miss Geraldine Ulmar—heard here to better advantage in the music of Audran (with touches by Mr. Ivan Caryll) than even in the music with which the composer of "The Golden Legend" has for year after year provided the Savoy. Miss Ulmar indeed—and especially as the piece proceeds—both acts and sings with remarkable skill. Another point is the singing, and, let us add, the gallant bearing, of the gentleman presented to us as Le Chevalier Scovell. His performance and his personality count for much in the success of the piece. But, in spite of ourselves, we are getting lamentably serious, with analysis and comparisons and matter of fact reports. That is not at all what is wanted. The men of London do not leave the dinner table to betake themselves to the Lyric because this or that actor is a little better than the like of him may be found elsewhere. Stalls and boxes are filled to overflowing simply because of the sensuous glory of the show. The old Emperor William—a great connoisseur in these matters, we believe—would not have hesitated to extend the Imperial protection to the Lyric ballet. They dance, indeed, extremely well, and have the supreme merit of being very good looking. Théophile Gautier—reveller in light and colour—would hardly have sighed over himself as "pauvre Théo" had he been privileged to witness the splendours and audacities of hue and of design which do so much to make "La Cigale" engaging. Money has been spent lavishly and spent tastefully in providing a vision of magnificent dress—of harmonies and contrasts of colour such as occur chiefly to the imagination of the most gifted of theatrical costumiers—and of placing this dress, not always in too encumbering quantity, upon a great troop of the judiciously selected. Heliotrope and plum colour, silver and lavender, old gold and russet brown, grey-blue and steel, copperish gold and flaming red—the splendours of velvets and brocades and satins, the grace of *tulle* (for the audience, like one of the persons of the drama, does not resent the diaphanous)—the Lyric stage, we say, while "La Cigale" is playing, is a parterre of such flowers as these. And against such flowers as these, what chance has the intellectual drama. The natural man—whether with the taste of the amiable barbarian, or the taste of Théophile Gautier, does not trouble even to ask for it.

## MUSIC.

### MUSIC BOOKS.

*A System of Sight-Singing from the Established Musical Notation.* By Sedley Taylor. (Macmillan.) *How to Teach Sight-Singing.* By John Taylor. (Philip.)

It is strange that these two works should have appeared about the same time. Both authors are in favour of certain modifications of the Tonic Sol-fa system, but both advocate the use of the established notation. Mr. Sedley Taylor thinks the former helps to a knowledge of the latter; Mr. John Taylor, that the two can be used concurrently. The former suggests a reform of the staff notation; and the latter has invented a Stave and a Key Modulator, to exhibit tonal, and simplify key relationship.

The two books have a common aim, and to some extent the means are common, so that they may conveniently be considered together. It will be our object to indicate some only of the features of both systems, to point out generally their likenesses and differences, and to offer a few comments. To attempt more would

occupy far too much space. It will be a further saving to give only the initials of the writers; since, owing to the similarity of name, we must, in mentioning them, quote the Christian as well as the surname.

First, let us notice the points of resemblance. Both writers admire the pictorial representation of pitch in staff notation, and both believe that the staff is well able to exhibit tonal relation. S. T. suggests that the line or space on which the key-note is to be found should be specially pencil-marked; the singer would then be able to compare other notes with it. When modulation occurred, a new line or space would be accordingly marked. J. T., on the other hand, by means of two clever appliances, named the Stave and the Key Modulator, so graphically exhibits the relation of the notes of a scale to the tonic, and in his singing exercises so constantly keeps this relationship in view, that pupils would never connect, as has generally been done, the staff notation merely with absolute pitch. But besides this, he sometimes exhibits at the beginning of an exercise a "skeleton" of the scale group of notes as shown in his modulators. The aims of both writers in this matter are, therefore, common for short simple pieces, such as hymn tunes; the method of S. T. is a very practical one.

In the important matter of the minor scale, the two writers differ. S. T. strongly objects to the "Lah Mode" of the Tonic Sol-fa system. He considers it far more rational to regard the minor as a modification of the major mode, and even proposes to do away with the usual minor signatures. Thus, the key of C minor would be written with the C major signature, and flats and sharps would be added as wanted. Theoretically, this would show the relationship between tonic major and minor scales; but in practice it would, in long pieces, necessitate many accidentals. J. T. adopts the Tonic Sol-fa "Lah Mode," and thereby, we think, causes great confusion to his own system. His "skeleton" group mentioned above is admirably adapted to the tonic principle advocated by him; but by prefixing the "skeleton" of C major to a phrase in A minor, J. T. is hardly consistent.

S. T. has a short chapter on chromatic or, as he calls them, "modified" scale notes. He considers they might be treated as "independent of the other members of the scale" and named accordingly, but asserts that "it has been found more convenient to regard them as attendants on one or other of their two next neighbours." This, of course, means that sharps are to be used in ascending, flats in descending. J. T., describing them as "intermediate" notes, writes out the chromatic scale in like fashion. Neither, then, seems to look upon such notes as having any real connexion with the diatonic notes and with the tonic. S. T. only touches slightly on the matter, but J. T. gives numerous examples containing chromatic notes, and comments upon them. The chromatic scale is the *bête noire* of theorists. Some would explain the additions to the diatonic scale as derived from related scales, others from fundamental chords in the scale; but all are pretty well agreed not to write A sharp in ascending, or G flat in descending; and in this they are supported, for the most part, by the practice of the great masters. In J. T.'s example from the "Creation," with the A sharp, there is modulation, and the bar in which the A sharp occurs is no longer in the key of C. But we must abstain from further discussion. The system of J. T. is an excellent one up to a certain point; though for advanced music, with chromatic notes and intricate modulations, it is not comprehensive enough. We are not surprised that in one place the author should speak of the "restless wandering tonality" of the advanced German school.

Mr. J. Taylor is a teacher of much experience; and, whatever objections we may raise against certain points in his work, it is full of original thought and practical hints. His Stave and Key Modulators are decidedly original, and must be of immense service in class teaching.

Mr. Sedley Taylor's book deserves special praise for its clear, concise style. He, too, is eminently practical, and he presents many elementary matters in quite a fresh and original manner. We said at the outset that we had to beware of exceeding our space. We have done justice to neither book, but if this notice induces any teacher or pupil to read them it will suffice.

J. S. SHEDLOCK.

### MUSIC NOTES.

NIELS GADE, the well-known Danish composer, died suddenly at Copenhagen on December 21. He was born in 1817, and from early youth showed musical talent. He was a personal friend of both Schumann and Mendelssohn. In 1844 he took the place of the latter as conductor of the Leipzig concerts. In 1848 he returned to his native city, where since 1865 he has held the post of director of the Conservatoire. His works, which are numerous, include Symphonies, Overtures, Concertos, and Cantatas. Of the last, "Zion" and "The Crusaders" were produced under his direction at Birmingham in 1876, and "Psyche" was given at the same place in 1882. It is twenty-three years since one of his seven Symphonies has been heard at the Crystal Palace. The Scandinavian element is not lacking in Gade's music, but he was greatly influenced by Mendelssohn. His works, therefore, are more distinguished for charm and finished workmanship than for striking individuality.

THE Crystal Palace Concerts will be resumed on February 14, with Herr Stavenhagen as pianist. In March, Berlioz's "La Mort d'Ophélie" for female chorus and orchestra; Grieg's "Scenes" from Björnson's Drama "Olav Trygvason"; and a Concerto for pianoforte by Miss Dora Bright, are announced. Dr. Joachim will appear on February 28, playing Beethoven's Concerto, and M. Ysaye follows on March 21 with a Concerto by Vieuxtemps.

M. RICHARD GOMPERTZ gave two concerts of chamber music at Princes' Hall on December 11 and 18. The programme of the first included Beethoven's great Quartet in E flat (Op. 127), and Dr. Stanford's Quintet in D minor, with the composer at the pianoforte. At the second, Brahms's Quartet in B flat (Op. 67) was given. Mr. Borwick was the pianist, taking part in a Beethoven Sonata for pianoforte and violin and also playing solos. M. Gompertz and his associates—Messrs. E. Kreuz, H. Inwards, and C. Ould—may be commended for their rendering of works not often heard: it is eleven years since the Beethoven Quartet and twelve years since the Brahms was given at the Popular Concerts. Miss Lena Little and Mr. W. Shakespeare were the vocalists at the first evening, and Miss Fillunger at the second.

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